

Literary Criticism Methods in National and Cultural Structure

Millî ve Kültürel Yapı Bağlamında Edebî Eleştiri Yöntemleri

Hüseyin DOĞRAMACIOĞLU*

Abstract

Criticism stands as a much debated concept today. Although there is not a standard method that is used by everyone, there are different approaches to criticism. In this study, Turkish criticism was examined in two categories as the Ottoman and modern Republic of Turkey. It is seen that criticism methods are different in these periods. In the Ottoman period, criticism was made by the palace poets. In this period, there was a method of criticism different from the western critique and based entirely on Ottoman culture. Turkish literature, which met the Modern West in the late 19th and early 20th centuries, develops and progresses very differently than before. Turkish criticism changes in this process. The criticisms and new approaches applied in Turkish culture and art are listed in this study. Critical methods varying from culture to culture and its reflections in Turkish literature are examined in this article. In addition to these, criticism theories were examined and criticism theories valid in the world today were reviewed. In addition, the relation of criticism with the science of history is emphasized. Additionally, the discussions on criticism are listed in this study.

Keywords: Criticism, Types of Criticism in Turkish Literature, New Approaches in Criticism.

Öz

Eleştiri bugün çok tartışılan bir kavram olarak durmaktadır. Herkes tarafından kullanılan standart bir yöntem olmamasına rağmen, eleştiri kavramına farklı yaklaşımlar mevcuttur. Bu çalışmada Türk eleştirisi, Osmanlı ve modern Türkiye Cumhuriyeti devirleri olmak üzere temelde iki dönemde incelenmiştir. Bu dönemlerde eleştiri yöntemlerinin farklı olduğu görülmektedir. Osmanlı döneminde eleştiri genellikle saray şairleri tarafından yapılmıştır. Bu dönemde, batı eleştirisinden farklı ve tamamen Osmanlı kültür ve medeniyetine dayanan bir eleştiri yöntemi vardır. 19. yüzyılın sonlarında ve 20. yüzyılın başlarında Modern Batı ile tanışan Türk edebiyatı, eskisinden çok farklı bir şekilde gelişir ve ilerler. Türk eleştirisi de bu süreçte değişir. Bu çalışmada Türk kültür ve edebiyatında uygulanan eleştiriler ve yeni yaklaşımlar sıralanmıştır. Kültürden kültüre değişen eleştiri yöntemleri ve bunların Türk edebiyatına yansımaları bu makalede ele alınmıştır. Ayrıca eleştirinin tarih bilimiyle ilişkisi üzerinde durulmuştur. Bununla birlikte çalışmada eleştiriye ilişkin tartışmalara da yer verilmiştir.

Anahtar Kelimeler: Eleştiri, Türk Edebiyatında Eleştiri Türleri, Eleştiride Yeni Yaklaşımlar.

Introduction

Literary works carry the traces of culture and civilization in which they were born. We must be careful about environmental factors and the culture when examining every literary work. It's paid attention to culture, social factors and author's thoughts while examining the literary works that emerged in Turkish culture. "In this respect, a nation's traditions, beliefs, in short, its worldview constitute its culture" (Alptekin et al 2018: 256). All literary works in Turkish literature from fairy tales to novels contain all the features of Turkish culture.

In the late 19th century, an interdisciplinary work of Sigmund Freud which applies psychoanalysis -a psychological treatment method that aims to cure neurosis by free association, transference and suggestion- on works of artists such as Michelangelo, Leonardo da Vinci, Shakespeare, Dostoyevski and W. Jensen played a major role in appearance of psychoanalytic literary criticism. The content of psychoanalysis which tries to explain causes of human behaviour and attitude with resources of subconscious, was expanded by Carl Gustav Jung, Jacques Lacan, Otto Rank, Ernst Kris and Rollo May who made use of Freud but take over with their own theoretical works (Özlük 2013b: 2094).

While these theories were spreading rapidly around the world, classical criticism was widely used in the Ottoman Empire. However, I must state that this method of criticism is shaped according to Turkish culture and values. These values were accepted as a part of national identity in the Ottoman Empire. These features give the work a national identity. The literary foundations of Turkey stems from Ottoman. For this reason, when examining a text, we pay attention to the time when the text emerged. If this text belongs to the Ottoman period,

* Prof. Dr., Kilis 7 Aralık Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, Türk Dili ve Edebiyatı Bölümü, hdogramacioglu@gmail.com / ORCID: 0000-0002-2521-8562

we do text analysis according to the old cultural values. “Literary genres take their source from the common cultural values of the people and help transfer these values to future generations” (Alptekin et al 2017: 222). In this context, the thought and culture of Ottoman society is reflected in the text. While we are doing research, we bring out this culture and the period from the work.

Criticism in Turkish literature can be examined under two titles as the Ottoman era and modern Turkey era. The Ottoman period can be grouped as the early Ottoman period and the last Ottoman period. When the Ottoman Empire was strong and developed, the concepts of literature and criticism were close to the Eastern culture. Later, during the periods of collapse, Turkish literature had been influenced by the modern West and preceded in very different directions than before. Western culture in the late Ottoman period has been adopted as an ideal and example. Thus, the Western influence and modernization process in Turkish culture continued rapidly, because culture and literature are two interconnected concepts. These two areas play an important role in shaping criticism: “It needed a special background and culture to better understand the literature because it is a special structure of the literary language” (Karabulut 2015: 1920). We can say that culture forms an important part of literature.

Here I would like to mention a few works written during the Ottoman period. The Ottoman period is a long period of about six hundred years. When we examine the poems, columns and narrative works written in the Ottoman period, we see that the language reflects that period in these works.

The literary analysis has been made with two types in Turkey:

1. Analyzing the text together with term, personality and art (Classical method)
2. Text-centered analysis

The first of these examination methods is done by the old analyzers. The other one is carried out by new Turkish researchers.

Literary Criticism in the Early Ottoman Period

Literary works written in the early Ottoman period appealed to the elite. The language used in the works was at a level that the public could not understand. However, those who lived in the palace and rich, cultured people were dealing with literature. The public was not related to literary works. In this period, the sultan also wrote poems and showed this to other poets living in the palace and asked for comments from them. The sultan's poems were again aesthetic and level works. The poets living in the palace showed their poems to the sultans and waited for a tip. Thus, the poets, who attracted the attention of the Sultan, made a lot of money. Literary criticism was based on praise and the sultan's interest in the Ottoman period. Again in this period, poets did not hesitate to criticize each other. A poet who wrote very well could brutally criticize the other poet. In this case, works that do not meet certain standards emerge, and the quality and standard of literary works are increasing. However, in the Ottoman period, many subjects were not covered except for love and separation and Sophistic issues. There are strict rules in the structure of themes and works. Therefore, criticisms were made about whether these rules were followed or not. Thematic criticism was in the background. In form, compliance with the rules was the starting point of the criticism.

In the Ottoman period, literary criticism was made on the axis of poetry. Even stories were told with poetry at that time. Such works were called *mesnevi* (mathnawi). *Mesnevis* were written in couplets. The couplet, on the other hand, was called the two lines down. A *mesnevi* sometimes consisted of five thousand or ten thousand couplets. These couplets were written with certain standards called *aruz* (prosody). *Aruz* patterns consisted of a structure that

required talent to write and apply. In addition, each line had a musical value. When you listen to the poem, a melody would sound to your ear. Consequently, literary works were criticized for compliance with these criteria.

From the beginning of the 21st century, research in the field of literary criticism has been developed considerably, offering new ways of interpreting literature and creating an independent field of science. The literary theory ever since has become an interdisciplinary study of reading and analyzing literary as well as non-literary texts (Czaplewska 2018: 16).

Literary criticism has become an area where different disciplines are used together. History, psychology, sociology and other disciplines are used in criticism. Thus, interdisciplinary studies come to the fore in criticism today.

Literary Criticism of the Late Ottoman Period

This period is the period when the Ottoman completely returned to the West and accepted the superiority of the West. After the 1839 Tanzimat Edict, Ottoman poetry was greatly influenced by the west and Western literature was followed. The literary works are separated, classified and criticized according to the types in the West.

The critique of classical work is especially used when the Ottoman period examined. These works can be evaluated from different perspectives. However, the works created in the past only should be evaluated with the perspective of the past. The social life of the period, political environment, the author's intellectual structure is discussed in the critique of classical art. Literary texts containing holiday celebrations and important days are important works for nations: "It is important for nations to remember their past and raise new generations connected to their country in terms of the way holidays are celebrated and to know from which date they are celebrated" (Aydın 2022a: 54). Sometimes political attitudes are also expressed in criticism. These criticisms are generally put forward in works related to important days and ceremonies. Important days in Turkish history began to be celebrated, especially during and after the Ottoman period and with the proclamation of the Republic. "After the proclamation of the Republic, national holiday celebrations began to be given importance in the country" (Aydın 2022b: 562). An example of this can be given from the Ottoman period. The headline of the *Tasvir-i Efkâr* (newspaper) published in the late Ottoman period is below. The headline is praise Ottoman Empire's last period and it is written that Ottoman has vehicles such as airplanes and ships. It was a tradition to praise the sultans during the Ottoman period. This was common in both newspaper news texts and literary works at that time. For this reason, it is necessary to know literary orientation of the period while criticizing a work written in the Ottoman period. This attitude directs the criticism of literary work. Sultan Mehmet's praise is shown below:

تصفيراً و كمالاً

مستقل الافكار عمالي غزنيه

تربيتك خصوصاً تحريريه و آفود قدامه متعلق عموماً (تصنيف اخبار) اداره نامي تانگه كوندلينيون
سياسي علمي و عوامي صحيفه نيز آيدند . تانگه مستقلاً ايله كوئندلان اولانك دوج ليدنم و دوج ليدلان عموماً ايله اولان
اخبارات قلمدن بندنون آيدند . اخبارات عجميه بندنون طولاني غزنيه نيز حبيج پرستورلره قبول آيدند

شماره ۹۰
شرايط ۶
اسانتبول و ولايات كوردستانكي ۱۰۰۰ آكي
تلك انجيه ايجردن ۳۳
امسالت اداره

رقابنده دالره ناصحه
رقاب آردس : قسطنطينيه — اخبار اكلار
۹۶ — ۹۶
۹۶ — ۹۶

چاقي الاخر ۱۳۲۲
تريمان ۱۸۸۱

ساعت	۱۰	۱۱	۱۲
روزان	۱	۲	۳
دستر	۹	۱۰	۱۱
سروي	۱۰	۱۱	۱۲



سوكيلى و بو يوك پادشاهمرك سنه دوريه جلوسلرى

خليفه و عاقبت سلطان محمد خامس | شهبوروك كه زوده قى ماردون مولكدارى | ساييت كئي ايله . بوتون خلوس ديجدانى ايله | مليه تك سر تاج ايتيپيدو . و اولوك قلد
حضرت تريك آلتج دور سوي جلوسلرته | داغسدار تاز ايدى . بوكون اواعتبار ايله | نوانر اوزيك قايبرى اوردى آرسون مانى | ماردون خسرواليسى ده ملكت بو حسيات عورتكارا
تصادف ايله تيكه توك و مسلمان عالي ايرون | جه من دن قنده تيلبلره محتاج اولان خانان | برقطه ده جمع و تحشيد ايدن پادشاهن وار . | و وطن و وراثته حاكم و ناظم اوله عتا
ايله عالي و ممتاز بو ماعنى حاز اولان بوزم | بوزم . و دور سويته بوز حارسه عي . جيتل بزم | و زده اعادك الله و الله اعلم بالامر . | و سولطان

The article above is a newspaper published in the Ottoman period. The Ottoman alphabet was used at the Ottoman period. The current Latin letters wasn't used. In order to be able to analyze the ancient works of the Ottoman period, it is necessary to know the alphabet of the period.

The above newspaper article congratulates the anniversary of the arrival of the Ottoman Sultan Mahmud the 5th. It is explained that the Sultan developed the country with ships, planes and various innovations. There is a political criticism in this article. However, this criticism is one-sided and full of praise. The criticisms made in the newspapers of the Ottoman period are generally in the form of praise or satire. Objective criticism, like today, is not seen in the writings of this period. For this reason, only articles with praise or satire are one-way and ordinary. In addition to those said different methods of criticism have been used in Turkish literature in various periods:

Criticism is an analysis method which has existed since long before the West. Reforms understanding of literary criticism were examined by this study. Reforms of the criticism put forward a critical period of the artist and the works in this phase of movement. Firstly, criticism of the Turkish and Western literary

concepts and meanings that express these concepts are explained. Twentieth century, especially in the Western literary criticism including the classic Greek and Roman periods, Aristotle and Plato's first method of forming his thoughts on art and contemporary criticism still fundamental in the understanding of Aristotle's conception contains the criticism. When starting from the Middle Ages to the 17th and 18th century neoclassical effect is seen only criticism would react to the 19th century neo-classicism. Divan literature has criticism as the Western literature. The criticism made in classical literature, criticism of the theoretical approach appears to be more practical form of criticism. This is one of the most important causes of the Arab and Persian literature cannot be modified on the basis of Divan literature created (Yiğitbaş 2015: 1206).

Thus, the Turkish criticism system was affected by both eastern and western criticism methods. However, the most preferred method of criticism in Turkish literature is the classical method. In this method, both the author and the period of the author's life are examined.

Criticism in Modern Turkey

The criticisms of this period reflected Western culture and literature. After the Ottoman State collapsed and the new Turkish State was established, the Turkish criticism system was greatly affected by the West. Western culture, literature and criticism began to form the basis of Turkish culture and literature. After this period, criticisms started to develop on three different methods.

One of the first critics of modern Turkish literature is Hüseyin Cahit Yalçın. He has written critically in the journal called *Fikir Hareketleri* (Intellectual Movements). He wrote these writings influenced by Western writers: “Cahit criticized Bourget's work ‘Nouveaux Essais de Psychologie Contemporaine’ during his high school years. He obtained the first basic information about and brought all his works. Later, he got Zola’s *Rugon Macquart*” (Doğan 2019: 32).¹ In these years, Western criticism affected Turkish criticism. Thus, our first modern Turkish criticisms emerge. The tradition of criticism develops and continues through different authors.

Analyzing the text together with term, personality and art (classical method)

This analyzing method appeared after the establishment of the modern Republic of Turkey. There are also analyzers who still apply this method today. In this method, the period in which text formed is examined before analyzing of the art. Historical sources are used when the age analyzing. The political and economic situation of the period is examined. In addition this, the social status of the period is also investigated. How political, economic and social position affects the work is analyzed. Especially, the political situation of the period and how it affects the poet is examined. In this method, the second step is the personality examination that we call personality. The psychological state of the poet or writer, the methods adopted in his works, his previous works are evaluated together.

The most important and remarkable one of the first critics who examined the literary works with period and environmental factors. It is the method used by Mehmet Kaplan. He is among those who put forward the first theories of modern criticism:

In the field of new Turkish literature, Mehmet Kaplan is the first researcher Turkologist to lead poetry analysis. It is among the original and meaningful studies written in the field of Poetry Analysis (the first volume is from Tanzimat to the Republic, and the second volume is the Republican Period Turkish

¹ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Bu İdadî yıllarında bilhassa Bourget'nin *Nouveaux Essais de Psychologie Contemporaine* adlı eserinden tenkîte dair ilk temel bilgileri edinen ve onun bütün eserlerini getirten Cahit, daha sonra da Zola'nın *Rugon Macquart* Külliyyatı'na sahip olmuştur”

Poetry). What makes this book worthwhile is that the psychoanalytic criticism method has been used in some poetry as well as the perspective based on the new criticized text (Yalçın Çelik 2010: 269-270)²

Thus, Mehmet Kaplan adds a new dimension to modern Turkish criticism. It speeds up the modernization of Turkish literary criticism. As this theory becomes widespread in criticism, the importance given to the subconscious also increases. Some critics want to examine the subconscious and reach a new method of criticism accordingly: “Psychoanalytic criticism examines the literary work in terms of the psychological structure and subconscious elements of the artist in general” (Karabulut 2019: 192). After the emergence of these theories, Turkish criticism began to develop under the influence of this movement. These theories brought to Turkish literature attracts a lot of attention. Then there are critics who turn criticism into a profession: “As the type of criticism matures in our literature after 1980, professional people who evaluate literary genres other than story writers and make it a profession begins to be trained” (Yalçın Çelik 2002: 121)³ Thus, the first professional critics of modern Turkish literature are seen. This situation continues to develop until today. Turkish criticism in particular has changed when the integration process of Turkey into Western. Criticism, especially literary criticism, has undergone a transformation that covers many different scientific fields. “In literary genres based on narrative, such as novels and stories, there is a need for harmony between the plot, the cast of characters, space and time” (Karabulut et al 2018: 150). However criticism developed not only in literary genres such as novels and poetry but also in theater. Brecht's theatrical criticism, which has made important contributions to the development of this genre and in epic theater, has also affected modern Turkish criticism: “In Brecht's epic theater understanding, unlike dramatic theater, the audience is not in the game but outside. He watches the events, criticizes them and finally makes a judgment” (Doğan: 2009: 412).⁴ Brecht's understanding of criticism also affected Turkish criticism. In particular, it contributed to the spread of the epic theater genre. In addition, we can say the following: The psychology of the writer or the poet, the social environment and political events are considered important while analyzing the work today. In today's modern Turkish criticism, classical analyzing method has extended and a multidisciplinary approach has considered in criticism of the text. Literary works have multiple meanings and these works sometimes show their meanings within themselves. When criticizing the works, it is necessary to search for what the author of the text wants to mean:

A literary work was no longer seen as the product of the author's mind, and a writer was no longer seen as the originator of the literary work. A work of literature is not something containing meaning in itself either. Rather, it is an intertext whose meaning emerges in the spaces between the other texts in the network of literary studies. Therefore, a literary work has a potential of having multiple meanings that generate from the associations among all texts (Zengin 2016: 322).

Literary works have interpretable meanings. These meanings can be interpreted differently by critics. This is proof that the literary work has a lot of meaning. In addition, literary works are related to historical events. Each literary work exists in a different historical period. This shows that literary works are intertwined with history. “Literary criticism and

² The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Yeni Türk edebiyatı alanında, şiir tahlilleri konusunda yol açıcı ilk araştırmacı Türkolog Mehmet Kaplan'dır. İki cilt halinde yayınladığı Şiir Tahlilleri (birinci cilt Tanzimat'tan Cumhuriyet'e, ikinci cilt Cumhuriyet Devri Türk Şiiri alt başlıklarını taşımaktadır) alanında yazılmış özgün ve anlamlı çalışmalar arasındadır. Bu kitabı değerli kılan unsur, yeni eleştiri merkezli metni esas alan bakış açısı yanında, kimi şiirlerde de psikanalitik eleştiri metodunun kullanılmış olmasıdır”

³ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “1980 sonrasında edebiyatımızda eleştiri türü olgunlaşırken, hikâye yazarları dışında edebî türleri değerlendiren ve bunu meslek haline getiren profesyonel kişiler yetişmeye başlar”

⁴ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Brecht'in epik tiyatro anlayışında, dramatik tiyatrodan farklı olarak izleyici oyunun içinde değil, dışındadır. Olayları izler, eleştirir ve sonunda bir yargıya varır”

literary history both attempt to characterize the individuality of a work, of an author, of a Theory of Literature period, or of a national literature. But this characterization can be accomplished only in universal terms, on the basis of a literary theory” (Wellek and Warren 1949: 7-8). Thus, literary criticism is both individual and historical. However, literary criticism is universal as well as individual.

There are some important events that occur in the life of societies over time. These events are among the elements that make the nation a nation and reinforce the national unity and solidarity in the nation. These events that occur in the life of society are transferred to the next generations and it is ensured that the next generations learn a lesson. (Alptekin et al. 2023: 20)

In this way, new generations learn from the events and learn to look at issues from a critical perspective. The reason why criticism varies from society to society is the cultural differences of nations.

Moreover, text analysis is concerned with history. History and criticism are interrelated. Literary texts help us understand history. This text may be written illuminating the past. We also need to pay attention to the historical features of the period when making literary criticism:

What is the relationship between a literary text and history? Broadly speaking critics have produced four answers to this question:

1. Literary texts belong to no particular time; they are universal and transcend history: the historical context of their production and reception has no bearing on the literary work which is aesthetically autonomous, having its own laws, being a world unto itself.
2. The historical context of a literary work – the circumstances surrounding its production – is integral to a proper understanding of it: the text is produced within a specific historical context but in its literariness it remains separate from that context.
3. Literary works can help us to understand the time in which they are set: realist texts in particular provide imaginative representations of specific historical moments, events or periods.
4. Literary texts are bound up with other discourses and rhetorical structures: they are part of a history that is still in the process of being written. These four models of literature and history characterize various schools of criticism (Bennett A., and Royle N. 2004: 113).

History and literature are branches of science that should be considered together. It would be a mistake to think of these branches separately in criticism. Criticism is also related to other disciplines. Other fields such as psychology, sociology, anthropology can also be used in criticism. We should benefit from these disciplines according to the content of the criticized text.

History and story are related to each other. Past events are described in a literary language. Actually each historical narration is a story. “It is known that one of the most important shares in transferring culture and the values that make up culture to future generations belongs to folk narratives” (Dağı et al: 2018: 243). The person who tells the history tells it by story. These should not be forgotten in literary criticism.

To fully appreciate New Criticism’s contribution to literary studies today, we need to remember the form of criticism it replaced: the biographical-historical criticism that dominated literary studies in the nineteenth century and the early decades of the twentieth. At that time, it was common practice to interpret a literary text by studying the author’s life and times to determine authorial intention, that is, the meaning the author intended the text to have. The author’s letters, diaries, and essays were combed for evidence of authorial intention as were autobiographies, biographies, and history books. In its most extreme form, biographical, historical criticism seemed, to some, to examine the text’s biographical, historical context instead of examining the text (Tyson 2006: 136).

This method was adopted for Turkish criticism and was used for many years. History consciousness and criticism are at the forefront especially in Yahya Kemal, who is trying to modernize the classical Turkish poetry. Yahya Kemal is among our first critics with his prose. It can be said that he is an Istanbul critic. However, his view of Istanbul and his evaluation of

Istanbul are different from classical poets: “Yahya Kemal's view and evaluation of Istanbul is different from Nedim, who is busy with Istanbul beauties and entertainment” (Doğan 2008: 167).⁵ Thus, the changing understanding of criticism with Yahya Kemal directs literary criticism with the interaction of history and culture together. Today, although different methods are tried, this method continues to be used and attracted attention.

In Yahya Kemal, especially the reflection of history and culture on literature is seen. In addition, the stream of consciousness technique is seen today as a technique used by novelists. It can be said that this technique gave a separate direction to literary criticism: “This technique, which is used by novelists and literary criticism as indispensable today, is a quest to paint the plurality of thoughts and feelings that pass through the mind” (Odacı 2009: 614).⁶ The stream of consciousness technique is seen today as a method frequently used by novel critics. In addition, in the new understanding of criticism, criticism tries to analyze the work itself by using different techniques:

New Critics argued, but they do not provide the literary critic with information that can be used to analyze the text itself. In the first place, they pointed out, sure knowledge of the author's intended meaning is usually unavailable. We can't telephone William Shakespeare and ask him how he intended us to interpret Hamlet's hesitation in carrying out the instructions of his father's ghost, and Shakespeare left no written explanation of his intention. More important, even if Shakespeare had left a record of his intention, as some authors have, all we can know from that record is what he wanted to accomplish, not what he did accomplish. Sometimes a literary text doesn't live up to the author's intention. Sometimes it is even more meaningful, rich, and complex than the author realized. And sometimes the text's meaning is simply different from the meaning the author wanted it to have (Tyson 2006: 136).

Especially when examining literary works written in ancient times, we may not have information about the life of the author. Thus, using this method may not give correct results. In such cases, different methods are also used in criticism.

Text- based analysis

One of the frequently used methods of criticism is text- based criticism nowadays. The text is analyzed as a whole in this criticism method. The author of the work and the written age of the work are not taken into account. At the same time, the personality of the author or poet is not examined. This is called text-based analysis. The works of modern Turkish literature are sometimes examined by this method. Phonetic elements and semantic values of words are examined in the work of text-based work and only the work is evaluated in this method of analyze. Sound elements in the work, semantic values of words, rhyme shape are taken into account. This method is mostly used in poetry analysis. Poems written today can be examined with this method. According to the new critique that emerged in the early 20th century in America, the critic criticized a work is independent of religion, science, and philosophy. “The New Critics regarded this as one of the strong points of the New Criticism: that literature is independent of religion, science, and philosophy” (Tassin 1966: 215-216). Thus, the new criticism is handled with a unique method. This method of criticism in Turkey was performed twenty years ago for a while. However, it was not preferred much later. The new criticism is based only on the work itself. While examining the work, it does not look at other factors and examines the work as a whole: “New Criticism: The view that accepts that literary work is a structure, a whole, and the point of departure in criticism must be the work

⁵ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Yahya Kemal'in İstanbul'a bakışı ve değerlendirmesi, daha ziyade İstanbul güzelleri ve eğlencesiyle meşgul olan Nedim'den farklıdır”

⁶ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Romancıların ve edebiyat eleştirisinin günümüzde vazgeçilmez olarak kullandığı bu teknik, zihinden geçen düşünce ve his çokluğunu resmetme arayışıdır”

itself” (Ercilasun 1998:14)⁷. In this type of criticism, the characteristics of the work form the basis of the study. To analyze only by looking at the text and not to examine the creator of the text is outdated today, because every text is understood with the writer of it. Only criticizing the text leads to misinterpretations. Those who used this method mostly criticized the word groups, sentence meanings and structures. This method has incorrect results in generalizing the text.

In addition to all these, reading literary text is actually criticizing the text. Reading literary works with comments is important in criticism:

All these approaches have assigned an essential role to reading in the construction of meaning and have considered that interpretation was a dialogical or dynamical act. But they became the targets of criticism developed by the sociology of texts (as defined by D. F. McKenzie) and cultural history. First of all, they very often considered texts as if they existed in and of themselves, outside objects or voices that transmit them (Chartier 2017: 747).

However, each literary text needs to be interpreted differently within itself; it’s thought has been criticized by some critics. However, thinking the literary text alone and not being able to dismiss the author of the work gives undesired results in criticism.

Traces from the author's life can be found in the work. In this case, we can detect the traces of the author in the work. However, this is not possible in the text based method. Studying a work without paying attention to its author may mislead criticism.

New Approaches in Criticism

New Approaches are most discussed issues on the concept of criticism. Today, various opinions have been put forward in this issue. First of all, it is necessary to pay attention to what is criticized. We determine how to do the criticism according to the type of criticism such as art criticism, history criticism, literary criticism, various sports criticism, political and economic criticism. In these areas, each criticism is made according to the type of criticism. Linguists also participated in the work criticism. They evaluated their works with their linguistic aspects and brought new perspectives to criticism:

Linguistics, established as a discipline in the first decade of the twentieth century, focused on the work of semioticians Ferdinand de Saussure and Charles Sanders Peirce; and, beginning in 1914, Viktor Shklovsky and other Russian literary critics developed a technical approach to the study of poetic language known as formalism (Blair and Lutterbie: 2011: 65).

Thus, new critics who brought a technical approach to criticism tried to analyze the works only in form. They tried to highlight the formal features in the works. However, not only historical science but also other sciences are included in literary works. Therefore, literary criticism is not the same as historical criticism. Literary criticism does not resemble historical criticism. At the same time economic criticism and political criticism are made by different methods.

One of them is eco-criticism. According to this type of criticism, the surrounding animals and nature are part of the criticism. The relationship between nature and man guides this criticism: “One of the research areas of ecocriticism that deals with the relation between the nature and the humans is the animal mind” (Gökalp Alpaslan 2014: 11). Thus, a new perspective enters literary criticism. Therefore, it is necessary to determine the area firstly. And we need to collect data to be criticism about this area. Background in criticism is the basis of the criticism. The background of the subject is related to the text context relationship.

⁷ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Yeni Tenkitçilik: Edebî eserin bir yapı, bir bütün olduğunu, tenkitte hareket noktasının eserin kendisi olması gerektiğini benimseyen görüştür”

The subject, event, or text we will critique determines the direction and shape of the context critique in which it occurs. In addition, text is formed with context. In addition to all this, art works open the door to a fantastic world. An artistic text and an instructional text are different in the study. The work of art can include magical worlds and immersive adventures.

The art, which has the power of to transform real by esthetizing, opens a door to metaphoric and fantastic different worlds in literary texts. In a fabulous world, man who is met in an extraordinary adventure is tested by supernatural powers in a fantastic world which is nested by real and magical things (Yılmaz 2011, 1315).

Thus, the work of art can be examined in a magical atmosphere. This atmosphere can change the critic's perception power: "Perception acquisition in art varies depending on the artist. The work of art emerges at the intersection of the artist's subconscious and conscious aspects" (Karabulut 2022: 507). Because the study of the work is similar to looking in the mirror, it is said. According to a thought that supports what we say criticism is similar to a mirror. In one view, a critic sees his own feelings and thoughts as he looks in the mirror and looks at the text or event accordingly. For example, a person who has had happy moments on the lakeside can criticize Lamartine's Lake poetry in a positive style, while someone who is in danger of drowning can look at the same poem as a pessimist. This idea is a bit related to psychology. Past experiences shape the perspective of our day. The events of the past affect one's view of the present. In this respect, the psychology of the person and the events he / she has experienced are also effective in criticism. To give an example, someone who has had a pleasant holiday in Istanbul can add positive emotions to the criticism of a popular poem of Turkish literature called *I Am Listening to Istanbul*. Another critic who is experiencing an unpleasant event in Istanbul is pessimistic. In this respect, it is wrong to look at criticism from a single point of view and to say that all criticisms are like this. If I give an example of this The poem titled İstanbul'u Dinliyorum (I am Listening to Istanbul), which is very well known in Turkish literature, was written by Orhan Veli Kanık. This poem that written on Istanbul is very popular in Turkish literature. As known there is no need to research the poet's life while studying such poems according to text based method. The poet admires Istanbul in this text. This poem is just like music. Different meanings appear and the new meanings load into words in this poem. It is necessary to look at the age of the literary work when we analyze the poetry text. Therefore, the text determines itself the method of the criticism. When we analyze the text owing to text based, the results will be text-centered. In order for criticism to be objective, it is necessary to look at the work without prejudiced. The bias is a big problem for criticism. The critic shouldn't detail about life of the author and his/her view of the life for the objective criticism of an essay. Criticism is usually done in Turkish society biased.

In addition to what I said, I would like to mention that one of the aims of the criticism should be to educate the readers. Reşat Nuri gave the best examples of this in Turkish literature: "Therefore, Reşat Nuri both develops a criticism in his novels in order to prevent future generations from such diseases and tries to educate the reader by showing what the correct behaviors are through this criticism"⁸ (Demirdağ & Altıkulaç 2014: 144). Thus, criticism can also be a part of education. This method used by the authors is used for the purpose of educating the society. Today, we have many authors who work in this direction. In particular, education of child readers is more important: "Today, we have a large number of authors working for children. Generally, the common point of all of them is to instill good

⁸ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: "Öyleyse Reşat Nuri, gelecek nesillerin bu türlü hastalıklardan sakınılması için romanlarında hem bir eleştiri geliştirmekte hem de bu eleştiri aracılığıyla doğru davranışların neler olduğunu göstererek okuru eğitmeye çalışmaktadır"

values and thoughts on children, to educate them by entertaining them” (Doğan 2005: 49).⁹ According to this view, criticism can also have an important function in child education. These views put forward in recent years can be seen as an indicator of the increasing importance of criticism. The reception technique, which is a type of criticism that focuses on readers, has been especially effective on child readers. It also provided the opportunity for children to be in contact with literature and to be educated: “Reception aesthetics, which is a part of literary hermeneutics, is one of the theories that focuses on the reader, as opposed to the view that the meaning accepted by the structuralist and new criticism approach is present in the text” (Özlük 2013: 500-501). The reception technique, which is a type of criticism that focuses on readers, has been especially effective on child readers. It also provided the opportunity for children to be in contact with literature and to be educated.

Critics behave more emotionally because of the result of a cultural influence. Therefore, the criticism is influenced by the cultural atmosphere. The phrase is “*Each critic actually looks at the mirror and depicts himself / herself*” said in the tradition of Turkish criticism. Especially literary critics add to their criticism their personal opinions. Especially in order to better understand and examine Turkish culture, it is necessary to understand women. It is important to know the place of women in Turkish culture:

Women are the core of the Turkish society. It is necessary first to analyze Turkish women for recognize Turkish culture. Women are like a mirror of society because they take place in both folk tales and modern types of narrative greatly from men. To look at the community using this mirror is the ideal way to know Turkish culture (Doğramacıoğlu 2015, 947).

Therefore, work analysis requires both cultural and sociological research. Today, with the development of technology, the question of how to make computer-aided criticisms has started to be asked. As a new type of approach, this study requires a multidisciplinary study. After entering data on the computer, the question is asked whether a text analysis can be done with the help of a computer program. However, this technique brings with it some problems. Which literary texts will be examined with which program? The answer to this question is not yet known.

Today, with increasingly large collections of literary texts being made available in digital form, computational approaches to literary style are proliferating. New methods from disciplines such as corpus linguistics and computer science are being adopted and adapted in interrelated fields such as computational stylistics and corpus stylistics, and are facilitating new approaches to literary style (Herrmann et al 2015: 25).

Although computer-aided criticism is not very common, it exists as a theory. However, time will show how useful this theory might be in the future. It is not difficult to predict that many different methods can be used in criticism in the future. Various sciences try to use new technologies and develop them. Computer aided scientific research can also be seen in literary criticism. However, the interpretation of literary texts makes sense with human intelligence:

In the field of sciences new theories usually result in the introduction of new or improved technology - mobile phones, tablets, PC's, new models of cars, planes or even spaceships. No one can deny this, though one can argue whether new technology is always for the good, or for the worse. However, despite the questionable pragmatic or ethical values of many new technological instruments or machines, they are undoubtedly almost always undeniable manifestations of an increased sophistication of human thinking. But new theories in literary studies may not always be demonstrations of such

⁹ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Günümüzde çocuklara yönelik eser veren çok sayıda yazarımız bulunmaktadır. Genellikle hepsinin birleştiği ortak nokta, çocuklara güzel değerler ve düşünceler aşılamak, onları eğlendirerek eğitmektir”

thinking. Some scholars claim that they may rather be damaging for their main object – literature (Pokrivčák 2017: 39).

According to some, technology harms literature, its idea actually shows an increasingly popular claim. However, as in every theoretical field, computer-aided criticism seems to surround the literature in the future. Types of criticism differ according to changing conditions. Different types of criticism may arise depending on the needs of people and the social structure: “There are many types of criticism. Because criticism exists in every area that people need, know and use. Like daily criticism, political criticism, social criticism, literary criticism...” (Ercilasun 1995: VII).¹⁰ In addition, it can be said that political, social and other types of criticism emerged from changing conditions and needs. A different criticism method that has emerged in recent years is the New Historicism. New Historicism claims similar thoughts, although it is different from other types of criticism. Proponents of the New Historicism movement argue that it should not be considered the literary text separately from history and culture. In addition, they say that cultural values shape criticism among environmental factors:

New Historicism as a type of a specified approach towards literary criticism was first developed in the 1980s and gained widespread recognition during the 1990s. The scholar who coined the name of the theory and whose work was acknowledged as very influential in creating its formal framework was a critic and Harvard English Professor Stephen Greenblatt. Now, being familiar with the pre-history of the new historical approach towards literary criticism and its key terms, it is worth considering the distinctive features of the theory. The first key concept in New Historicism is the belief that people remain subjective interpreters of the events happening around them and that their point of view is highly influenced by the time and culture they live in. According to scholars following such a mode of interpretation, there is no possibility of positioning oneself outside the closed circle of textuality as a fully unbiased observer (Czaplewska 2018: 16).

Proponents of this literary movement have said that culture and history affect criticism. Criticism cannot be considered separately from history and culture. Sometimes perspective is also an important factor in criticism. Depending on the point of view, literary works can be evaluated with different methods: “Location and function of the narrator has taken different forms in different periods. Depending on the usage form of the narrator "perspective" has undergone some change within the time” (Altıkulaç 2015: 99). These changes also affect the choice of method when criticizing a literary work. Factors such as the nature of the literary work, the period in which it was written and its content play an active role in the selection of criticism.

Conclusion

Criticism is a wide field. This field includes culture, language, literature and other disciplines. In literary criticism, the critic's view of life and his previous life is also effective. In this respect, it is impossible to criticize completely. In this case, every review is actually a mirror look. The type and nature of the work affect the criticism. In this case, each critic evaluates the work according to his previous experiences. The attitude of the critic also varies according to the type of critic and the author. There are two different methods in criticism. The first of these is in the form of a study of the period personality. The other is the criticism which is based on the work only. These two different methods are used together today. The choice of method is the critic's own choice.

References

¹⁰ The above sentence is a translation of the author's work into English. The original of the sentence is as follows: “Tenkidin pek çok çeşidi bulunmaktadır. Çünkü tenkit insanın ilgi ve ihtiyaç duyduğu, tanıdığı ve kullandığı her alanda mevcuttur. Günlük tenkit, siyasi tenkit, sosyal tenkit, edebî tenkit gibi...”

- Alptekin, M. & Kaplan, T. (2018), “Metaforic perspectives on Turkish culture for foreign students learning Turkish language” *TURUK International Language, Literature and Folklore Researches Journal* Year 6, Issue 12
- Alptekin, M. & Alptekin, T.(2023). “Findings related to the republic and Atatürk messages in Children's Novels”, *MANAS Journal of Social Studies*, Volume: 12
- Alptekin, M. & Alptekin D. (2017) “Folkloric elements in İskender Pala’s Novel Şah ve Sultan” *Injosos Al-Farabi International Journal On Social Sciences/ Al-Farabi Uluslararası Sosyal Bilimler Dergisi*, Issn - 2564-7946 2017 Vol. ½
- Altıkulaç Demirdağ, R., (2015). ““Anlatıcı” ve “bakış açısı” bağlamında Halikarnas Balıkcısı’nın Deniz Gurbetçileri romanı / In The Context Of “Narrator” And “Perspectives” Halikarnas Balıkcısı’s Novel Sea Expatriates (Deniz Gurbetçileri)”, *Turkish Studies - International Periodical for the Languages, Literature and History of Turkish or Turkic-*, ISSN: 1308-2140, (Prof. Dr. H. Ömer Karpuz Armağanı), Volume 10/16 Fall 2015, Ankara/Turkey.
- Altıkulaç Demirdağ, R, & Altıkulaç A. (2014). the bureaucracy critique of education in Çalıkuşu And moral education in the bureaucracy, *Milli Eğitim*, Bahar, yıl 43, sayı, 202
- Andrew B. & Nicholas R. (2004). *An introduction to literature, criticism and theory*, Great Britain: Pearson Education Limited Third Edition.
- Aydın, N. Z. (2022a). “Victory day celebrations during the Ataturk period (1929-1938)”, *Afyon Kocatepe University Journal of Social Sciences / Volume: 24, No: The 100th Anniversary of Kocatepe-Great Offensive Special Issue*, November 2022, 54-73
- Aydın, N. Z. (2022b). “According to Aydın newspaper, national holiday celebrations in Aydın” (1937-1939) <https://dergipark.org.tr/tr/pub/jhf> *Journal of History and Future*, June 2022, Volume 8, Issue.
- Blair, R. & Lutterbie, J. (2011). “Cognitive studies, theatre, and performance”, *Journal of Dramatic Theory and Criticism*, Special Section, Spring.
- Chartier, R. (2017). “From texts to readers: Literary criticism, sociology of practice and cultural history”, *Estudos Históricos Rio de Janeiro*, Setembro-Dezembro, vol. 30, no 62, p. 741-756. accessed from (<https://www.scielo.br/pdf/eh/v30n62/0103-2186-eh-30-62-0741.pdf>) network address on 12.07.2020.
- Czaplewska, Z. B. (2018). *New-historical analysis of Jack Kerouac's literary legacy*, *University of Wroclaw Faculty of Letters*, Institute of English Studies, Wrocław. Unpublished doctorate thesis accessed from <https://www.academia.edu/37529769/New-historical-analysis-of-Jack-Kerouacs-Literary-Legacy> network address on 12.07.2020.
- Dağı, F. & Alptekin, M. & Kaplan, T. (2018). “Values established in the fables of the Turkish world”, *SUTAD*, Bahar 2018; (43): 227-247.
- Doğan, A. (2005). “Cahit Uçuk’un macera romanları [The Adventure Novels of Cahit Uçuk]”, *H. Ü. Türkiyat Araştırmaları*, Issue: 3, Fall, pp: 21-49.
- Doğan, A. (2008). “Yahya Kemal’in İstanbul’u [Yahya Kemal’s Istanbul]”, *H. Ü. Türkiyat Araştırmaları*, Issue 9, Fall, pp: 165-182.
- Doğan, A. (2009). “Türk Tiyatrosunda Brecht etkisi [Impact of Brecht on Turkish Theatre]”, *Turkish Studies - International Periodical for the Languages, Literature and History of Turkish or Turkic* Volume 4 /1-I Winter. pp. 409-422.
- Doğan, A. (2019). “Fikir hareketleri dergisinde edebi tenkit ve tercüme [Literary Criticism and Translations in Fikir Hareketleri Journal]”, *Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic - Social Sciences*, Volume 14, Issue 2, p. 21-35.

- Doğramacıoğlu, H. (2015). "Similar women characters in Turkish folk tales and novels", *Turkish Studies - International Periodical for the Languages, Literature and History of Turkish or Turkic* Volume 10/8 Spring 2015, p. 941-948, DOI Number: <http://dx.doi.org/10.7827/TurkishStudies.8073>, Ankara-Turkey.
- Ercilasun, B. (1995). *İkinci Meşrutiyet devrinde tenkit, 1. Türkçü tenkit [Criticism in the Second Constitutional Era, 1. Turkic Criticism]*, Ankara: Türk Kültürünü Araştırma Enstitüsü Yayınları.
- Ercilasun, B. (1998). *Servet-i Fünun'da edebî tenkit [Literary Criticism in Servet-i Fünun,]*, İstanbul: Millî Eğitim Bakanlığı Yayınları.
- Gökalp Alpaslan, G. (2014). "Cengiz Aytmatov'un elveda gülsarı, dişi kurdun rüyaları, ebedi gelin: dağlar yıkıldığı zaman romanlarında hayvan zihni [The Animal Mind in The Novels of Chingiz Aitmatov's: Farewell Gulsari, The Dreams of Female Wolf, The Place Of The Skull And Forever His Bride: When The Mountains Fall]", *Türklük Bilimi Araştırmaları TÜBAR*, Issue 36, pp. 11-26. DOI: 10.17133/Tba.65196, Fall.
- Herrmann, J. B. & Dalen-Oskam, K. & Schöch, C. (2015). "Revisiting style, a Key concept in literary studies", *Journal of Literary Theory (JLT)* 2015; 9(1): 25–52 accessed from <http://www.degruyter.com/view/j/jlt.2015.9.issue-1/issue-files/jlt.2015.9.issue-1.xml> network address on 12.07.2020
- Karabulut, M. (2015). "Language poetry in aesthetics of Turkish", *International Journal of Languages' Education and Teaching* ISSN: 2198-4999, Mannheim - Germany UDES, p. 1920-1927.
- Karabulut, M. (2019). "An examination of Edip Cansever's Poems in the context of psychoanalytic literature theory", *Journal of Literary Criticism, Eleştiri Kuramları Özel Sayısı*, c. 3/3, s. 192-220.
- Karabulut, Mustafa & Özpolat, Hasan (2018), "An analysis essay on Latife Tekin's Buzdan Kılıçlar novel", *Journal of Literary Criticism*, vol. 2/2, 2018, 145-158.
- Karabulut, M. (2022). *Anlatımcılık kuramı*, Edebiyat Kuramı ve Eleştiri (Kuram-Kavram-Kapsam-Yöntem-Uygulama), (Kitap Bölümü), Editör: Veysel Şahin, Akçağ Yayınları, Ankara.
- Odacı, S. (2009). "Ulysses ve Tutunamayanlar'da bilinç akışı tekniği [The Novels Ulysses and Tutunamayanlar in Point of Stream of Consciousness Technique]", *Turkish Studies - International Periodical For the Languages, Literature and History of Turkish or Turkic*, Volume 4 /1-I Winter pp. 605-685.
- Özlük, N. (2013b). "Reflection of Gayya (A Well in Hell) concept to poetry in terms of psychoanalytic literary criticism", *Turkish Studies International Periodical For The Languages, Literature and History of Turkish or Turkic* Volume 8, Issue 9, p. 2093-2110.
- Özlük, N. (2013a). "A Novel Küçük Paşa, which is emerged because of the conflict between the intention of the writer and the expectation of reader, of a kid who was neglected and abused", *Journal of History School (JOHS)*, Year 6, Issue XV, pp. 499-525
- Pokrivčák, A. (2017). "Teaching with new critics", *Journal of Clear*, 4(2), ISSN 2453-7128 accessed from https://www.researchgate.net/publication/321407212_Teaching_with_New_Critics network address on 12.07.2020.
- Tassin, Anthony G. (1996). *The Phoenix and the Urn: the literary theory and criticism of cleanth brooks. Louisiana State University and agricultural & mechanical college historical dissertations and theses*. 1174, Louisiana State University, Louisiana, Baton Rouge USA, PhD Thesis. accessed from https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=2173&context=gradschool_disstheses network address on 12.07.2020.

- Tyson, L. (2006). *Critical theory today, a user-friendly guide*, Second Edition, Routledge Taylor & Francis Group, New York.
- Wellek, R. & Warren, A. (1949). *Theory of literature*, Harcourt, Brace And Company, New York.
- Yalçın Çelik, S. D. (2002). “Türk edebiyatında kısa hikâye hakkında yapılan çalışmalar [Studies on Short Story in Turkish Literature]”, *Türkbilig*, Sayı: 3, s: 106-129.
- Yalçın Çelik, S. D. (2010) “Şerif Aktaş, şiir tahlili (Teori-Uygulama) [Şerif Aktaş, Poetry Analysis (Theory-Practice)]” Yayın Değerlendirme [Review] *Bilig*, Sayı: 54 (Yaz), sf: 269-274.
- Yılmaz, E. B. (2011). “Geceye söylenen masallar: Fantastik anlatılarda gerçeküstünün işlevi, [Tales Told To Night: Function Of The Surreal in Fantastic Narratives]”, *Turkish Studies, International Periodical For The Languages, Literature and History of Turkish or Turkic*, Volume 6/3 Summer, p. 1315-1328, ISSN: 1308-2140, Ankara/Turkey.
- Yiğitbaş, M. (2015). “Tanzimat döneminde edebî tenkit [Tanzimat Period Literary Criticism]”, *Turkish Studies -International Periodical for the Languages, Literature and History of Turkish or Turkic-*, ISSN: 1308-2140, (Prof. Dr. H. Ömer Karpuz Armağanı), Volume 10/16 Fall 2015, Ankara/Turkey
- Zengin, M. (2016). “an introduction to intertextuality as a literary theory: Definitions, axioms and the originators”, *Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, [Pamukkale University Journal of Social Sciences Institute], Issue 25/1.