

ANATOLIA IN THE NOVELS OF ORHAN HANÇERLİOĞLU

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ABSTRACT

Orhan Hançerlioğlu is an important writer who has made a name for himself in our literature with his novels and stories, especially his works on philosophy and the history of thought. Although the author is known for his works in the field of philosophy, the stories and novels he wrote before those works were met with positive reactions from many critics in his period. Hançerlioğlu's first story (Selman's Gocuks) was published on 19 January 1949 in *Fikirler* magazine. Hançerlioğlu's stories are published in the magazines *Fikirler*, *Varlık*, *Yeditepe*, *Beş Sanat*, *Şadırvan* and *Ağaç*. *The Dark World*, Orhan Hançerlioğlu's first novel, was published in 1951. The author won the Turkish Language Association's Novel Award with his novel *Ali* in 1956. The common features of Hançerlioğlu's novels are that he applies a different form and technique in each work, focuses on social issues on different subjects, includes philosophical and psychological elements in his works, and his unique understanding of language. Six of the eight novels published by the author touch on the urban life and the problems and daily lives of the citizens, while two of his novels (*Cultivated Lands*, *Dark World*) deal with the social issues of the Anatolian people. In these two works, which include socialist realist reflections, Hançerlioğlu deals with the relationship of the Anatolian peasants with the state power on the basis of the social life reality of the period. Orhan Hançerlioğlu is a writer based on observation, telling the realities of society through the eyes of society, and drawing attention to the problems of society by touching on social issues in each of his works, whether he takes his subject from village and peasant life or urban and urban life.

Keywords: Orhan Hançerlioğlu, Novel, Theme, Society, Literary

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ORHAN HANÇERLİOĞLU'NUN ROMANLARINDA ANADOLU

INTRODUCTION

Orhan Hançerlioğlu is a writer who produces works in various literary genres including poetry, short story, philosophy, history of thought, dictionary and novel. Hançerlioğlu's poems were published in 1936 under the title *Kıvılcım*, and his short story collection *İnsansız Şehir*, consisting of twenty-four stories, was published in 1953. The author has eight novels which are as follows: *Büyük Balıklar* (1952), *Oyun* (1953), *Ekilmemiş Topraklar* (1954), *Ali* (1955), *Kutu Kutu İçinde* (1956), *Yedinci Gün* (1957), *Bordamıza Vuran Deniz* (1960).

Orhan Hançerlioğlu, having a style based on impressions and observation, draws attention to the ills of society by focusing on daily lives. The author has stories on the daily life in Istanbul as well as on the village people and their lives outside of İstanbul where he worked and made observations. The stories dwell on the alienation of the individual from the society he lives in due to economic conditions and psychological issues. Just like his short stories, Orhan Hançerlioğlu mainly reflects İstanbul and daily life in his novels. Two of his novels deal with village, village life and the issues of the villagers. *Karanlık Dünya* (Dark World) and *Ekilmemiş Topraklar* (Uncultivated Lands) bear the traces of the socialist realist perspective of the period.

The author gives importance to the formal aspects of writing and the usage of language both in his stories and novels. This care shows that the author strives for innovation in his literary journey (Sevindik, 2022, p. 17). After the proclamation of the Republic, writers of the republican era initially touched upon issues such as the First World War, the national struggle, and the expression of the republican ideology. After the first years of the Republic, themes and subjects change drastically. With a socialist realist understanding, the lives in villages and of villagers begin to be the main subject of novels and stories as a result of the socioeconomic conditions of the country. Orhan Hançerlioğlu starts to write in the later periods of the Republican era. He included the people of Anatolia in his works by depicting the village and village life, as well as discussing the city life in some of his works. While the author mainly deals with the village and Anatolia in his stories, city life comes to the fore in his novels. However, the common denominator of Hançerlioğlu's stories and novels is that they reflect human life and focus on their problems, regardless of whether they are urban or rural (Sevindik, 2022, p. 20).

Orhan Hançerlioğlu, in his article titled *Roman Üzerine*, states that the issue of thought and language were two important issues of Turkish novelism of his period. Stating that the art of the novel is first and foremost a work of thought, Hançerlioğlu draws attention to the fact that we, as a society, have not carried out a renaissance of thought and adds: "For my part, I find the struggle of the Turkish novel against Western examples in this. (...) Since we have not achieved our renaissance of thought yet, in our novels, just like we do in plastic arts, we can only express our feelings, not our thoughts. However, a novel cannot be built solely on emotions. The reason for the stiffness in our language is that we do not have a philosophy. Because language is a work of thought, thought creates language" (Hançerlioğlu, 1953, p. 359).

Orhan Hançerlioğlu, as an urban intellectual, makes observations in the villages and towns he works at, and depicts rural people in the context of customs, traditions, economic struggle, education and health problems from an objective point of view. His understanding of art is social, but he believes that art should be useful not as a duty, but because it cannot fail to do so (Demiryürek, 2021, p. 694).

According to Hançerlioğlu, who believes that the Turkish novel is not at the desired level as a result of the emphasis on emotion rather than thought, another problem which is not considered much in our novelism is language. According to the author, thought lies at the root of the language as well. Stating that thought forms the basis of language, the author carries the task of revolutionizing Turkish thought and language.

The aim of this research is to evaluate on the village life, the relationship between villagers and the State and with environment, and the social issues reflected from Anatolia, which are reflected in the novels of Orhan Hançerlioğlu that focus on the Anatolian villager.

The scope of this work is limited to Orhan Hançerlioğlu's *Karanlık Dünya* (published by Karacan Publishing in 1951) and *Ekilmemis Topraklar* (published by Varlık Publishing in 1954) on both of which Anatolia is the main subject.

1. KARANLIK DÜNYA (1951)

Karanlık Dünya consists of seventeen chapters. The novel depicts the daily life of people living in a town called Mazılık. Mazılık, which gives the impression of any other town in Anatolia, is told from the different perspectives of officials such as judge, governor and teacher who happen to come to this town. This situation is described through village-city comparisons. Lifestyles form the centre of these comparisons. The plot of the novel is built on Ahmet's relationship with the townspeople and his alienation from the town, who was appointed as the deputy judge of the town.

According to Rauf Mutluay, *Karanlık Dünya* tells the dedication of a judge who comes from a generation of idealist intellectuals that longed to build out Anatolia. This novel contains one of the themes that Turkish literature cannot give up. Telling about the village, the villager, from the villager's own reality and from the window of an intellectual who goes there "compulsory," constitutes a framework for the dreams of most writers in terms of its subject (Mutluay, 1973, p.599).

Karanlık Dünya in which social analysis predominates and the conflict between the individual and the society is accepted as a realistic element, has the characteristics of the socialist realist novel. Both the change Ahmet had undergone as a result of his conflict with the environment and his social sensitivity, as well as the sorry state of Anatolia and the salvation remedies displayed through the town of Mazılık and the villages around, can be considered as signs of socialist realism (Demiryürek, 2016, p. 99).

The Intellectual

The intellectual in *Karanlık Dünya* is Ahmet. Ahmet is more attentive to Anatolia than the governor and the chief judge he serves, and he feels more responsible for the town he lives in: “Nothing can escape the hand of determination,” he shouted. “This land has been entrusted to us. It is our duty to bring it to the level of contemporary civilization. We will make every sacrifice to see the lights of knowledge in those ruined villages that have been roasted with their own oil for centuries...” (Hançerlioğlu, 1981, p. 11). For him, Anatolia is his homeland. Anatolia is open to development and innovation. The parched lands of Anatolia are greeted by science and people can achieve their own economic activities with consciousness and knowledge.

Although Ahmet is an intellectual with ideals, he is an “alien” to the lifestyles he encounters at any moment in daily life. The theme of alienation is often emphasized in the novel: “I feel as alien as an Englishman, a German or a Japanese person in my own homeland...” (Hançerlioğlu, 1981, p. 12). Even Ahmet’s desire to develop Mazılık cannot prevent him from the feelings of alienation. As a result, Ahmet can move away from Mazılık residents, who embody a different mentality from him, as much as someone who was born and raised in a different country.

Ahmet sees himself as different from the people of Mazılık, from the very first days he begins to work there. This different and superior view increases his loneliness and alienation. He constantly compares himself to the townspeople in his head. “But I am different from them because I think. Since I think, I at least, must try to exist” (Hançerlioğlu, 1981, p. 23). Ahmet’s challenge to exist requires him to show this difference where he sees himself as different. For this, he sets a goal and undergoes various endeavours to bring electricity to the town. What attracts attention here is not that Ahmet wants to bring electricity to meet the needs of the townspeople, but that it results from the idea of silencing his own inner demons and showing that he is different from the villagers. This shows that before becoming an intellectual and useful to Anatolia, Ahmet struggles to accept Anatolia and live with its realities.

The familial issues have a very important effect on the basis of Ahmet’s sense of loneliness, which evolves to alienation, and his negative view of Anatolia. As an orphan, Ahmet was raised by his aunt and uncle. The feeling that Ahmet feels the most in Mazılık is the feeling of having no family. “He was alone in the middle of a crowd of fifty households. The cheerful district governor with his family and children...” (Hançerlioğlu, 1981, p. 63). It is remarkable that the author gives Ahmet’s loneliness through his lack of family. In fact, Ahmet is a person who is hungry for love and compassion. The quietness of the town and the habits of the people around make him more dependent on the warmth of a “family”. As a matter of fact, the other intellectuals of the novel, the district governor, the chief judge, the teachers... they all have a family and their loneliness or alienation is not as deep as Ahmet’s. In fact, Ahmet is having a great longing for a feeling he is not accustomed to, in a totally unaccustomed environment.

A problem of “loyalty” and “belonging” manifests itself on his excessive devotion and disproportionate love he feels first to Sedef, the granddaughter his landlord, and then to Canan, the daughter of the judge. Above all else, Ahmet is a person who needs to love and be loved.

Even though Ahmet’s alienation seems, at first, similar to that of Ahmet Celal’s in the novel *Yaban*, it is a different. *Yaban* tells the story of a crippled person, who has lost his family, home, an arm, searching for a family, a house, a friend to support him in his struggle to hold on to life “in order to regain the physical and spiritual integrity” (Şenderin, 2011, s. 123). Ahmet Celal feels alien and restless in the village he goes to (Oruç, 2017, p. 789). On the other hand, Ahmet of *Karanlık Dünya*, suffers from lack of a familial relationship rather than a lost “family” and unity of “soul”. Thus, Ahmet of *Karanlık Dünya* wants to continue his search in the city he came from rather than Anatolia, even though he feels instant attachment to Sedef and Canan.

In the novel, an intellectual’s dislike of the society due to his search of his inner world and alienation is also emphasized. “Did he love this life, this place, these people? No, I don’t like it... But I don’t hate it either... This place is my hometown, and this life should be my life too... If not, whose fault is it?... If we are slaves, dear Brutus, it is our fault.” (Hançerlioğlu, 1981, p. 13) This lovelessness is not yet at the level of hatred. In this lovelessness, there is acceptance and even putting the blame in oneself. In this respect, the intellectual shows an understanding and loyalty towards his own life and country.

“Now a deep sense of hatred began to fill his whole being. Hate... I hate it... I hate Lumberjack Salih, Hacı Yakup, Yanyalı Hasan, everyone. I hate this backwardness, ignorance, illuminating bed... I hate this Mazılık...” (Hançerlioğlu, 1981, p. 15). In this quote, the lovelessness of the intellectual towards the society turns into hatred as he continued to live with them. The intellectual here hates both the situation he is in and the people.

The State

Orhan Hançerlioğlu has mentioned financial inadequateness of the state many times in *Karanlık Dünya*. “In ten days, four thousand liras were recorded. But that’s all... The landowners kept their word and hesitated to help to the extent of their power. However, it was seen that only four thousand liras were collected when all these aids were collected. It was not possible to achieve this great job with such a small amount of money. It was necessary to expand the organization and extend the aid field to villages ten or twelve hours away” (Hançerlioğlu, 1981, p. 24). We understand from the sentences that the state is in financial difficulty and is getting help from the people.

Orhan Hançerlioğlu, in *Karanlık Dünya*, “Aah... our village has no business in court. When one of the neighbours commits a nasty act, I beat them up, I beat them up, they will turn into a chicken that swallowed salty dough...” (???) In fact, we see that an individual carries out the punishment according to his own arbitrary rule that should have been done by the courts.

The governor represents the state in the novel. Because Ahmet sees himself not as a civil servant, but as a lonely person. He does nothing for the state. The governor, on the other hand, spends the summers drinking cold ayran and chatting on the arbour of the manager of the bank, which looks like a ferry deck, and during winters, he spends time by signing documents and killing time with the bank manager and other notables of the town. In this respect, the state is depicted as a passive structure in the novel.

Village Life

During the day, Mazılık is a colourful and lively town with green meadows and wild olive trees. At night, a terrible silence surrounds the town. The author describes this silence as “the night was like a lid that covered life. Not a slightest noise was coming from the one-story mud-brick huts... people who were resigned to their fate were sleeping in resignation and peace.” (Hançerlioğlu, 1981, p. 7). These lines are the harbinger of the journey that will start from the crowded and noisy city life and reach the silence of the town. The author almost prepares the reader for the conflicts that Ahmet will have with his inner voice in the silence of the town.

The neighbouring villages of Mazılık are also mentioned in the novel. The chief Judge goes to Çaldere, a nearby village, for a civil case. As the sun sets in the village of Çaldere, the branches of the broad-leaved fig trees are covered with a dark red colour. This colour rain, which is born from the combination of green and red, dazzles the eyes. While the evening prayer is being recited, the villagers return to their homes tired, with their saddlebags on their backs and sickles on their shoulders. Small lamps begin to light up homes. The young men of the village gather to play card games in coffee houses with low ceilings.

Çaldere village, like many regions of Anatolia, is deprived of health services. When Kadıbaba learns that the village headman has a sick relative, he asks why he did not take him to the doctor. Chief Judge Kadıbaba’s question shows that he is disconnected from the realities of the village. The headman answers him saying that “...it is difficult to take the sick to town. There is no car in our village, and women cannot bear to ride on mule for eight hours... (Hançerlioğlu, 1981, p. 18) It can be understood from the answer that even going from the village to the town takes eight hours on mule. Kadıbaba himself comes to the village, similarly on the back of a mule. Despite this, he cannot understand why a patient from the village is not taken to the doctor.

The Rural-Urban Distinction

In the novel, Ahmet is presented as an urban and enlightened person. Mazılık, on the other hand, does not fit the lifestyle and habits of the city life where he comes from. This culture and life habits at certain times set the stage for a questioning and a comparison. Ahmet’s conversation with the teacher Bekir, whom he made friends, in the silence and solitude of the town, can be given as an example of these comparisons.

- “- What does a peasant enjoy in life?
- The same pleasure of a townspeople...
 - But there is a huge gap between the two lives?
 - The essential elements are the same...
 - Like what?
 - Eating, working, sleeping...
 - What about art?... What about comfort?...
 - The unknown means it is present.
 - What about us?... What will those who have tasted these delights do?
 - They won't leave the city if they can't do anything else...
 - If they have to?...
 - Then they try to get used to it.
 - Is that possible, Mr. Bekir?
 - It is, Mr. Ahmet..." (Hançerlioğlu, 1981, p. 10).

For Ahmet, Mazılık is a “must” he should get used to. Although it decreases in the latter parts, this sense of alienation that Ahmet feels deeply from the beginning of the novel continues throughout the novel.

The rural-urban distinction is also represented by the wife of the chief judge Kadıbaba, besides Ahmet. Kadıbaba's wife always despises the town she lives in. She sees the villagers higher than herself. She thinks that this remote town of Anatolia will never have any civil gains. She even believes that the people who came here as government officials descended to the level of the townspeople instead of raising their education and cultural levels. “What a strange atmosphere there was in these Mozambiques. Instead of instilling their own manners on them, the citizens were becoming subordinate to their customs like an obedient student, such an obedience that they were trembling not to goof (Hançerlioğlu, 1981, p. 43).

Kadıbaba's wife thinks that the resistance of the villagers to the difficulties in their daily life is also reflected in the living culture of the urban people. According to her, villagers are blind to everything except their own truth. They are extremely intolerant to any reality other than their own. In contrast to a hundred things the townspeople knew, the peasant knew only one thing; but this knowledge was as firm and strong as their steeled bodies roasted in the fields. Although they saw their own ignorance as natural and ignored it, they never forgave the townspeople's ignorance about only one thing (Hançerlioğlu, 1981, p. 43).

Kadımbaba's wife's thoughts about the villagers are also valid for the other "foreigners" in the novel. The author gives this from the point of view of the wife of the chief judge, who spent his life traveling from town to town. "Aircraft, electricity, tank, hertz waves, Archimedes' law, Euclidean theory, Einstein's theory... The peasant might not know all this, and he would feel no shame in not knowing. But if a city dweller cannot distinguish between barley and wheat, which are still in the form of spikes in the field; this would be the most ridiculous, most shameful event in the world." (Hançerlioğlu, 1981, p. 43).

Poverty

One of the biggest problems of people living in financial difficulties is the most basic need, nutrition, which cannot be fulfilled properly. Orhan Hançerlioğlu points this out in *Karanlık Dünya* as follows:

"Will they go again next year?"

"If they don't go, others will... There are many workers..."

"Don't they know that they will return empty-handed?"

"They do. They go anyway."

"Why?"

"At least they eat for a few months" (Hançerlioğlu, 1981, pp. 82-83).

Accordingly, people struggling with hunger work as workers. Even though it is not beneficial, they do it to delay their hunger for a few months.

2. EKİLMEMİŞ TOPRAKLAR (1954)

Orhan Hançerlioğlu tells about his impressions of rural-urban life in *Ekilmemiş Topraklar*, just like he does in *Karanlık Dünya*. This work is his fourth novel. The plot of the novel consists of the conflicts of the villagers of Yediviran with the tax collector, the gendarmerie and the bandit, while the story is supplemented by continual recruitment of young men due to wars, contagious diseases and natural disasters such as drought and floods. No information is given about the geographical location of Yediviran village. This situation leads to the understanding of Yediviran village as any village in Anatolia and that the problems described in the work are the common problems of the villages of that period.

Hançerlioğlu made use of European civilization in order to show the conditions of the Anatolian villagers, and in this way, he was able to feel the huge gap between these two worlds. The main point of criticism in the work is that besides the state that was indifferent to the villagers of Yediviran for sixty-nine years in the grip of tithe tax, banditry, war and natural disasters, the governor who was sent to the village also accuses the villagers of laziness.

In this respect, the work can be considered as reflecting critical realism (Demiryürek, 2016, pp. 182-183). *Ekilmemiş Topraklar* is important as it gives the opportunity to compare the great gap between the civilized world and its people through the panorama of the village and family. (Geçer, 1955, p. 14).

The State

Throughout the novel, the state power, the gendarmes who come to collect the young people that are called to war, the tax collectors who come to collect taxes from the harvest, the governor who does not do anything except bringing the news that a school is to be built in the village, are all unsympathetic and strict towards the villagers. While the gendarmes approach the villagers with constant insults and threats, the tax collectors take away what they have, regardless of whether the villager has harvested any crops that year. The governor, who comes to the village for the school planned to be built in the village, blames the villagers of laziness, although they could not cultivate their lands sometimes because of drought, sometimes because of flood, and sometimes because of poverty. “‘The plan is prepared by the state,’ he said. ‘It’s up to you to fix it. With such a small effort, you will have a huge school. It is both a school and a model home. I hope one day, by using it as an example, you may build large and spacious houses for your children. Thus, Turkish villages will develop and prosper. You’ve been sitting idly for centuries, get up, get going... Not everything will fall into your lap’” (Hançerlioğlu, 1954, pp. 115-116). In *Ekilmemiş Topraklar*, the state is in the position of commanding and taking, rather than understanding and helping.

The state collects grain from the villagers through tax collectors which was determined at each harvest time. For this reason, scalers come to the village at harvest time and record how much product everyone has. It is forbidden to remove the harvest before the scalers measure the product. In the novel, it is depicted through Little İsmail Agha who was attacked by the gendarmes as a result of violating this rule by lifting his harvest into the warehouse fearing it would rain and the products would get mouldy after waiting for days. The attitude of the gendarmerie is remarkable in showing the state’s attitude toward the villagers: “‘You son of a bitch... Did you forget that it is forbidden to remove or disrupt harvest before the scalers arrive? Are you defying our state, our Sultan? Corporal Recep, knock down this bastard... Let us teach him what it means to rebel against the orders of our Sultan...’” (Hançerlioğlu, 1954, p. 19).

The fact that the collectors took everything that the villagers had and left them only with their already difficult lives and poverty is repeated with what Great İsmail Agha said to Murat Agha, who recently returned from the war. “‘You haven’t returned to the village yet. The collectors came, took everything we had. They dived into our barns saying that we have broken the threshing before their arrival. Weighed, weighed and weighed...’” (Hançerlioğlu, 1954, p. 58).

When it is heard that tax collectors are coming to the village, almost everyone retreats. The state again comes to take the products of the peasants, all that they have. The state is a power that the peasants fear. If the state comes, it will not return empty-handed. The state is not concerned with the poverty of the peasant. The state does not ask about the condition of the peasant. If the state comes to the village, it takes what it takes and leaves. The following lines are remarkable in showing the life in the village when these officials, whom the author calls “outbreaks”, arrived in the village. “The villagers who smell the tax collectors, retreated to the rooftops and hid in a corner.” (Hançerlioğlu, 1954, p. 64).

Village Life

The author describes the atmosphere of the village in details: “He fixed his eyes on the fields. The evening wind, which started to blow from the north, was flowing into the empty valley after blowing the wheat. The wheat, like flower pots on the window of a townhouse, ended right in front of the village, and then a desolate, seedless, dead world began. The uncultivated land stretched out towards the clouds, the ends of which merged with the mountains, and disappeared in a luminous part.” (Hançerlioğlu, 1954, p. 30).

The novel also draws attention to the fact that there are sufficient lands in the villages: “We do not give up on working, Master Hasan, we have land, thank God, it is there as far as the eye can see...” (Hançerlioğlu, 1954, p. 16). In the course of time, changes in the life in the village take place as it does in everywhere. This change is related to the people working in the fields or the fertility of the fields: “The next day, he went down to the lowland with his son-in-law. Only a tiny part of the vast lands of Ömer Agha had been cultivated. The fields that had looked green in his father’s health now stretched out towards the stream, black and sun-chapped. But at that time, six men from the family worked on these lands, not two girls and a young boy like today...” (Hançerlioğlu, 1954, p. 36).

As in many areas, there are problems in education. “‘A few months ago...’ he interrupted, ‘I had the teacher count them. They have sixteen children of reading age. But apart from that, there are many grown-up children who are totally ignorant. This village has not seen a school since the day it was founded...’” (Hançerlioğlu, 1954, p. 114). Here, it is seen that no attempt has been made in the name of education or schooling in the village. The children born in the village grow up without education, without school, and are brought up to “total ignorance” as the author puts it. This lack of education and schooling in the villages is desired to be eliminated: “They could not understand most of what the governor said. They first discussed what school meant and then how it could be built. Wouldn’t it be enough to build a wall on four sides and cover it with reeds?” (Hançerlioğlu, 1954, p. 114).

In the novel the value that the villagers attach to the bull is also noteworthy: “If a child enters the meadow among the crops and breaks two or three ears, if a sheep enters and eats three or five straws, the villagers who get into fights that end in death, turn a blind eye to the bull, and consider it as luck when a bull enters their fields and meadows.” (Hançerlioğlu, 1954, p. 15). Accordingly, a bull is much more valuable than children in the eyes of the peasant. A comparison is made between children who may perform the same action and the bull. The villagers consider the bull’s entry into their fields as an auspicious event.

Hançerlioğlu also refers to the bad conditions of the villagers: “‘What should I do with the soil? The state of our village is known, no one would buy it. It’s not that the townspeople will buy the field in Yediviran, either... If you say I’ll give it to the splitter, everyone is incapable of plowing their own land, who would deal with mine?’” (Hançerlioğlu, 1954, p. 16).

Orhan Hançerlioğlu, in *Ekilmemiş Topraklar* states, “Though the land is much, very much, but where is the ox to plant, where is the seed? One of the oxen was dead, I ran the cow next to it. How many acres does a weak cow and an old ox plant... If only I have two pairs of oxen, if I have a seed pod, I would make the best of it...” (Hançerlioğlu, 1954, p.16). It means that although there is a lot of land to be planted in the village, they lack both the seed to be planted in these lands and the oxen to be used for planting the seeds. In the same novel, the author also mentions a person who has difficulty in finding workers to cultivate his lands: “‘Why don’t you give it to the splitter?’ he asked. ‘Find the splitter and I’ll bless your lucky star. Our people are tired of plowing their own land, how would they come to me or you as a splitter? If only Mr. Ali had left us a year’s tithe and sent a couple of oxen, we would have paid him four times the amount of the coming year...’” (Hançerlioğlu, 1954, p.16). Here, the author draws attention once again that there are lands but there is also a lack of human and animal power to be used in the cultivation. This discourse continues later in the same novel: “There was a lot of land. But it would need a man who would plough and an animal to sow.” (Hançerlioğlu, 1954, p. 37). Here, too, it is expressed by the character that there is abundance in the land, but there are no animals to plow these lands and there are no workers to cultivate.

In the novel, the governor who came to the village instructed the villagers to build a school in the village. The villagers who will take action according to this instruction also put forward many questions: “Who will build this structure?” one says. “We do not know that glass, nails and tile work... We only pour adobe and cover it with reeds. Well, there is no one left in the village to do that either...” (Hançerlioğlu, 1954, p. 117) Accordingly, the villagers do not have the competence to build the school as the governor wishes.

Epidemics also make the life of the villagers of Yediviran difficult. “The disease was jumping from person to person from roof to roof, spreading from day to day.” (Hançerlioğlu, 1954, p. 97) This was a strange epidemic that the people of Yediviran have not seen since their grandfathers. This epidemic, which does not harm the very young ones and does not touch the very old, darkens the lives of the teenagers. Even if the villagers return alive from the war, this time they find themselves in the arms of this epidemic and they die wheezing and trembling...

It is not only the climate, epidemics and the pressure of tax farmers that make the life of the villagers difficult. Yediviran villagers also deal with mountain bandits. Bandits come to the village during harvest and lambing seasons and demand their “tribute”. Having difficulty in feeding themselves, the villagers have to give what they have to them, as they send their young men to war and the remaining old people cannot cope with these bandits. In the novel, a bandit named Karadereli is mentioned. At certain times, this man comes and takes flour, wheat, sheep, lamb and whatever they have from the villagers and leaves. He threatens the villagers who do not want to give or resist either with their women or with their lives. This is an indication of the weakening of public order and state authority in rural areas such as villages. Even though Murat Agha tells about the situation of the villagers and says that there is no productivity due to the drought, and asks him to be easy on the villagers, Karadereli never listens. “- Ninety measures of wheat, he said... I also asked for nine cattle... So, let’s go to the village... let’s go and load ninety measures of wheat with nine cattle” (Hançerlioğlu, 1954, p. 79). After these words, the villagers learn that Karadereli kidnapped Murat Agha’s grandson along with nearly a hundred sheep hidden in barns.

War

Wars have left no young people in the villages. Every young man able to hold a gun is recruited eventually. This situation prevents the people living in the village from doing their daily field work. When young people go to war, what remains is the feeble old. The fact that almost none of those who went to war return, makes the lives of women and children in the village more difficult. Desolation is added to financial difficulty and poverty. Having difficulty in planting even his own field, Zülküf wants to get his younger daughter marry due to the anxiety of aging. For there is no one to sow his field and do his work. “- That’s why I want the son-in-law... I have a lot of people on my head. None of the young men who went to war returned... After this age, God will not give me a son... I need a man for my uncultivated lands...” (Hançerlioğlu, 1954, p. 29). The same situation draws attention in a conversation between Mehmet, whose father is the chief of the village, and his brother Murat. “As far as I can remember fifteen of the twenty men in our quarry died in the war. Can you live off your capital indefinitely?” (Hançerlioğlu, 1954, p. 39).

The war's effect on the Anatolian people is told through the village of Yediviran. War has left women husbandless and children fatherless. Anatolian villagers, who struggle with diseases and poverty, also feel the deep effects of the wars in their own families. "Although war had never visited the village of Yediviran, and did not show its face to the women who were seeding the fields, the war had swept away all the men" (Hançerlioğlu, 1954, p. 68).

The men of the village are swept away from one war to another, from one front to another, in poverty and desperation. The return of those who went to war alive is almost a miracle. Anyone who returns alive is either crippled or blind or paralyzed... war steals people's lives one by one. "He was among the lucky ones who had fought countless battles and saved his life. He had lost one of his arms and was taken prisoner in Galicia." (Hançerlioğlu, 1954, p. 68). After a long period of captivity, Murat Agha escapes with a few of his friends and comes to Istanbul. They roam the streets of Istanbul for days without food or water. They don't have a penny in their pockets, they beg, they sleep in mosque courtyards, under the shadow of huge minarets. At that time, Murat could not even imagine that he would one day return to his village, field and home. He eats whatever people give and tries to live with what he finds in the garbage cans.

In the novel, various troubles experienced in the houses due to the deaths of men in the war is stated as follows: "This roof was roaring from the power of our father, it was cracking from the wheat in the barn, our chimney was smoking day and night... but what should we do, is it our fault? Times are bad... (Hançerlioğlu, 1954, p. 39). Successive wars have taken away many of the young and old men of Yediviran village, never to return them again.

All of the men living in Yediviran village participated in the war. He even lost an arm in Galicia and was taken prisoner. However, Murat, by not giving up, somehow manages to escape with a few people and reach Istanbul. Murat, who could not get along as he wanted in Istanbul, joins the army of the Caliph without being aware of it. As a result, he had to fight against the National Strugglers. He loses his other arm and legs in this war and returns to his village in this condition (Küçükdurmaz, 2022, p. 39). Murat Agha, who was sent to the vicinity of İzmir after training with one arm for fifteen days in the courtyard of the Ministry of War, got a shrapnel in his leg from the enemies of religion, finds himself among the Turks and Turkish soldiers, not the enemies of religion. He is quite surprised by this. The Turk's clash with the Turk is "such a strange business." (Hançerlioğlu, 1954, p. 70).

Murat's death is like a reflection of the deep wound that the war inflicted on his body and soul. Murat, without arms and legs, leans against a tree. Just like the village of Yediviran, which was forgotten for years, he was forgotten under this tree and was doomed to his fate. Murat surrenders himself to death with his limbless body leaning against a tree on uncultivated lands (Küçükdurmaz, 2022, p. 39).

Poverty

Similarly, in this novel, there are characters who are having problems with nutrition due to financial difficulties: “Murat was lost in thought. The food was not enough for him. If he had, he would have sent some to Cazir. From the bottom of his heart, he would like to do good deeds.” (Hançerlioğlu, 1954, p. 169).

DISCUSSION AND RESULTS

Orhan Hançerlioğlu, in his novels *Karanlık Dünya* and *Ekilmemiş Topraklar*, touches on the daily life of the people living in two villages called Mazılık and Yediviran, the difference in lifestyles between the local people and the people who came there later on, the effect of the state power on the villagers, and the state’s approach to the villagers. In both novels, the names of the settlements are symbolic. There are no real settlements in these names. This preference of the author can be attributed to the fact that what is told is events that can happen in any Anatolian village or town. The author deals with the realities of life in Anatolia regardless of where it takes place.

The handling of state power in *Karanlık Dünya* and *Ekilmemiş Topraklar* is somewhat different. In *Ekilmemiş Topraklar*, the state power is unaware of its people and their realities of life, deprivation and poverty. In this novel, the state is a power that only receives, questions, provides authority, and is feared. In fact, the presence of the state means taxes, and its absence means raids by bandits. In both cases, Anatolian villagers stand out as the people who give what they have and left with poverty.

In *Karanlık Dünya*, the state power is passive, indifferent and cold. It is not as sharp and “receptive” as in *Ekilmemiş Topraklar*. When the governor in *Ekilmemiş Topraklar* goes to Yediviran village for a village school, he says that the state had only drawn the plan of the school to be built, and everything else should be done by the villagers. He is hosted handsomely by the village elders and leaves the village. For the governor, Anatolia is a place where people should be commended. On the other hand, the governor in *Karanlık Dünya*, even though he does not take any action that can be beneficial to the village, does not interfere with the efforts of the deputy chief judge Ahmet, who is trying to bring electricity to Mazılık, instead, he supports him. While, in *Ekilmemiş Topraklar*, the state is a dominant, overwhelming and tiring power over the Anatolian villagers, in *Karanlık Dünya* it is in a passive and observing position. In *Karanlık Dünya*, Ahmet’s effort to bring electricity to the village is not a plan and project of the state, but an event by someone who feels himself a stranger to the town and tries to silence his inner voices. While the inhabitants of Yediviran in *Ekilmemiş Topraklar* live under poverty, drought, heavy taxes, and bandit raids, *Karanlık Dünya* mostly deals with the difficulties faced by the people who came to that town later on, their loneliness and alienation, rather than the people of village. While the author wanders in the fields, barns, and tables of village houses in *Ekilmemiş Topraklar*, he wanders in the spirit of the deputy chief judge Ahmet who comes to the town, in the mind of teacher Bekir, in the government offices of Mazılık and at the tables of educated people in *Karanlık Dünya*.

One of the common features of both novels is the rural-urban distinction. This distinction, which draws attention through Ahmet in *Karanlık Dünya* and the governor in *Ekilmemiş Topraklar*, brings alienation in the former, and contempt and ignorance in the latter. While poverty is handled more sharply in *Ekilmemiş Topraklar*, it is handled at the level of “not getting along with civil servants” in *Karanlık Dünya*.

In *Ekilmemiş Topraklar*, war and epidemics are the main factors that turn the lives of those living in Yediviran village upside down. While war is not mentioned much in *Karanlık Dünya*, the insufficiency in health services is mentioned. In a scene while Ahmet’s neighbour is about to give birth the deprivation of doctors and health services are mentioned. In *Ekilmemiş Topraklar*, the deadly effect of almost all kinds of epidemic harvests, especially the plague of the age, is told.

The enlightened man and his alienation from his environment is one of the important subjects of *Karanlık Dünya*. Although Ahmet misses the city life and does not feel that he belongs to the environment he lives in, this situation can be read not only as Ahmet’s alienation from Anatolia, but also as the reflection of the behaviour of the state power towards Anatolia. Because the state, its rulers and its representatives have remained very distant and foreign to the realities of life in Anatolia.

Orhan Hançerlioğlu, in these two novels, deals with all aspects of Anatolia and emphasized its deprivation, poverty, and lack of education, and left works that deal with the reality of the period in our literature with a striking expression as the “voice” of these places that were “far away” from life and the state.

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