

An Attempt at Challenging Orientalism: Primo Türk Çocuğu (Primo: A Turkish Boy)

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ABSTRACT

This article comprehensively addresses the identity conflicts between the person and society, the cultural transformations, and the impacts of Orientalism in Ömer Seyfettin's story, *Primo Türk Çocuğu* (Primo: A Turkish Boy). Through the characters of Kenan Bey and Grazia, the story portrays the cultural transformation experienced by Ottoman society during the Westernization process and its effects on people. Kenan Bey's Western-centric education in Paris shapes his worldview and value system, leading him to distance himself from his own cultural identity and experience an identity crisis. While trying to adapt to the modernization ideals of the West, Kenan Bey experiences conflicts resulting from his separation from his roots. This identity crisis goes beyond being a personal issue and reflects a broader cultural crisis occurring within the society. In the context of Orientalism, Edward Said's concept of the "other" plays a significant role in the story. The tendency of the West to view the East as a backward region exacerbates Kenan Bey's identity crisis. The character of Grazia represents this Orientalist mindset, exhibiting a hostile attitude towards Turkish culture and glorifying the superiority of the West. Grazia's stance illustrates that the process of Westernization leads to serious conflicts even within the family. On the other hand, Primo, another key character in the story, resists these Orientalist discourses and embraces his Turkish identity. Primo's inner transformation symbolizes the challenges people face in their search for identity and, ultimately, their desire to return to their cultural roots. Although it is inevitable for people to interact with different cultural values in the age of globalization, the necessity of holding onto one's cultural identity is emphasized in the story. Kenan Bey's identity crisis and Primo's transformation highlight the importance of people and societies maintaining their values and cultural heritage in their search for identity.

Oryantalizme Meydan Okuma Denemesi: Primo Türk Çocuğu

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ÖZET

Bu makale, Ömer Seyfettin'in *Primo Türk Çocuğu* adlı hikâyesinde birey ile toplum arasındaki kimlik çatışmalarını, kültürel dönüşümleri ve Oryantalizmin etkilerini kapsamlı bir şekilde ele almaktadır. Hikâye, Kenan Bey ve Grazia karakterleri aracılığıyla Osmanlı toplumunun Batılılaşma sürecinde yaşadığı kültürel dönüşümü ve bunun bireyler üzerindeki etkilerini ortaya koymaktadır. Kenan Bey'in Paris'te aldığı Batı merkezli eğitim, onun dünya görüşünü ve değerler sistemini şekillendirir; bu da onun kendi kültürel kimliğinden uzaklaşmasına ve bir kimlik krizi yaşamasına yol açar. Kenan Bey, Batı'nın modernleşme ideallerine uyum sağlamaya çalışırken, köklerinden kopmasından kaynaklanan çatışmalar yaşar. Bu kimlik krizi, sadece kişisel bir sorun olmanın ötesine geçerek toplumda yaşanan daha geniş çaplı bir kültürel krizi yansıtmaktadır. Oryantalizm bağlamında Edward Said'in "öteki" kavramı hikâyede önemli bir rol oynamaktadır. Batı'nın Doğu'yu geri kalmış bir bölge olarak görme eğilimi, Kenan Bey'in kimlik krizini daha da büyütür. Grazia karakteri, bu Oryantalist bakış açısını temsil eder; Türk kültürüne karşı düşmanca bir tavır sergiler ve Batı'nın üstünlüğünü yüceltir. Grazia'nın tutumu, Batılılaşma sürecinin aile içinde bile ciddi çatışmalara yol açtığını göstermektedir. Öte yandan, hikâyenin bir diğer önemli karakteri olan Primo, bu Oryantalist söylemlere karşı çıkar ve Türk kimliğine sahip çıkar. Primo'nun dönüşümü, bireylerin kimlik arayışında karşılaştıkları zorlukları ve nihayetinde kendi kültürel köklerine dönme arzusunu simgeler. Hikâyede küreselleşme çağında bireylerin farklı kültürel değerlerle etkileşimde bulunması kaçınılmaz olsa da kendi kültürel kimliğine tutunmanın gerekliliği vurgulanmaktadır. Kenan Bey'in kimlik krizi ve Primo'nun dönüşümü, bireylerin ve toplumların kimlik arayışında kendi değerlerini ve kültürel miraslarını korumalarının önemini ön plana çıkarmaktadır.

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INTRODUCTION

As one of the prominent figures of Turkish literature, Ömer Seyfettin explores the conflicts between the person and society, cultural identity quests, and social transformations in his works. In addition to these themes, his stories also reveal the effects of Orientalism on people.

“Orientalism” can be defined as the studies on the language, culture, history, and geography of Eastern societies, which began to develop rapidly from the 19th century onward (Uğur, 2019a, p. 176). More specifically, Orientalism refers to the studies conducted by Western researchers on the religion, language, culture, and civilization of the Muslim East (Hacıismailoğlu, 2020, p. 522). As defined in Edward Said’s work *Orientalism*, Orientalism is the way the West constructs the East as the “other” (Said, 1978, p. 5). This concept can be explained as the West’s tendency to define the East as primitive and backward while positioning itself as civilized and superior. Orientalist discourses reflect cultural, political, and economic power dynamics, causing people to question their own identities and experience inner conflicts (Said, 1978, p. 7; Said, 1993, p. 12).

Said argues that the West redefined both itself and the East by using the relationship between knowledge and power, legitimizing its colonial goals through the imaginary image of the East it created. Initially emerging as an academic discipline aimed at understanding the East, Orientalism eventually became an ability serving the colonial objectives of the West. The West initiated this process based on the understanding of dividing the world into “self” and “other”. Orientalist studies, which developed in the Middle Ages in the West, positioned the East as “other” and attributed negative meanings to the culture, beliefs, and lifestyles of the East. These negative depictions were used in various fields, from science to art, economics to politics, in line with the interests of the West. According to Orientalism, there are insurmountable differences between the West and the East, with the West always occupying the positive side of these differences. While the West is defined as rational, disciplined, scientific, and progressive, the East is portrayed as irrational, tradition-bound, lazy, and primitive. Said examines the political and social dimensions of such definitions, explaining how the West ideologically grounded its colonization processes (Mete, 2024, p. 356). The West’s perspective on the East, as shaped by Orientalism, does not objectively reflect the reality of the Eastern world but rather aims to highlight what is lacking or absent in the East by taking the West as the reference point. This understanding positions the East as a “world of absences” allowing the West to establish its superiority by referencing its own existence (Kılıç, 2022, p. 13). Even Orientalists, who claim to be free from prejudice and emotional influences, have not refrained from expressing their hostility and biases against the East, sometimes even between the lines of their texts (Uğur, 2019b, p. 425). Edward Said argues that the West, particularly Europe and the United States, examines the Middle East and its people through a distorted lens. He calls this perspective “Orientalism” asserting that it is a conceptual framework in which the West, while trying to understand the unknown and the foreign, depicts the Middle East and the East in a different and frightening manner. Orientalism reflects the West’s tendency to view this region as alienated and marginalized, far removed from its own values and perspectives (Köroğlu, 2016, p. 168).

In Turkey, Orientalism is often discussed in various fields but is generally associated with Western researchers’ studies on Islam. The views put forward by Orientalists on various disciplines of Islam have been a topic of debate for many years, with numerous theses written and symposiums organized on the subject. In Turkey, the issue of Orientalism is often addressed within a dichotomy of admiration and hatred, with its socio-political and ideological dimensions brought to the forefront. However, it is observed that a critical perspective on the concepts, categories, and disciplines underlying Orientalist discourse has not developed sufficiently, and the subject has not been adequately addressed even at the descriptive level (İnal, 2016, p. 179).

Orientalism also emerges as an important theme in Turkish literature. Writers have addressed the East-West conflict, the quest for identity, and cultural transformation in their works. *Primo Türk Çocuğu* (*Primo: A Turkish Boy*) is an example that examines the reflections of Orientalism in literature and people's efforts to find their identities. This story was published in two parts, the first in *Genç Kalemler* in 1912 and the second in *Türk Sözü* in 1914 (Seyfettin, 2020, p. 156). The story provides readers with an important perspective to understand the rich cultural heritage of the East and people's efforts to find their identities. In *Primo Türk Çocuğu*, the identity crisis experienced by Kenan Bey and his relationship with Grazia concretely reveal the effects of Orientalist discourses on people and society. As Kenan Bey realizes the deceptiveness of the values offered by the West, his desire to return to his cultural roots strengthens. This transformation emphasizes the importance of people's efforts to find their identities while also encouraging social awareness.

In the story, Kenan Bey is a Turkish engineer educated in Europe who has internalized the European view that Turks are barbaric. He becomes a member of the Italian Masonic Lodge in Thessaloniki and marries an Italian woman, Grazia. The conditions of their marriage include raising their children according to Italian customs and granting Grazia freedom. They have two sons: Primo and Sekundo. After Sekundo's death, Kenan is left with his only son, Primo. Although Kenan is ashamed of being Turkish, he becomes angry and regretful as he witnesses Europe's claims of civilization and its attacks on unarmed nations. One night, he sees his wife packing her suitcases. Grazia says she wants to go to a safe place due to the approaching war. Kenan states that they will stay together and live according to Turkish customs. Grazia does not expect this. Primo does not know Turkish, but his friend Orhan tells him that since his father is Turkish, he is also Turkish, and that being Turkish is a source of pride. Primo sees his father's Turkishness as a point of pride. While a division occurs within the family, Primo declares, "I am Turko, I am Turko. I am not Italiano" and chooses to stay with his father.

Primo Türk Çocuğu is a work of high literary value. The author's use of language, the depth of the characters, and the fluidity of the plot make the story significant from a literary perspective. Additionally, the story reflects the socio-cultural structure of early 20th-century Ottoman society and the conflicts created by the Westernization process. In this context, *Primo Türk Çocuğu* offers an important example of how Orientalism and the quest for identity can be addressed in Turkish literature. The story examines the effects of Orientalist discourses on people and society in depth, presenting a resistance to these discourses.

Literature Review

When examining the literature, Burcu (2004) evaluates Ömer Seyfettin's *Primo Türk Çocuğu* as a "call to return to national identity" emphasizing the story's impact on national identity and values. Ömer Seyfettin, in this work, aims to instill historical consciousness in young people and shape them around Turkish nationalism. Kütükçü (2010), on the other hand, discusses the same story, questioning whether it contains racist and chauvinistic elements. In this context, the story's place within the nationalist discourse of the period is scrutinized. Baş (2020) examines *Primo Türk Çocuğu* and *Beyaz Lale* (*The White Tulip*) through a new historicist approach, focusing on how historical events and the social structure of the period are reflected in these works.

Other studies have also addressed *Primo Türk Çocuğu*. Kanter (2015) evaluates the role of female characters in Ömer Seyfettin's stories in the context of value transmission, analyzing the role of women in his stories and their relationship with social structures. Yüksel (2021) analyzes the tragic elements in Ömer Seyfettin's stories, delving into the author's literary personality and themes. Similarly, Yüksel (2013) examines the concept of the nation in Ömer Seyfettin's works, associating it with family structures and questioning the relationship between nationalism and family. The role of literature in children's social development is addressed by Er (2019) through a comparative approach involving both

Ömer Seyfettin and Oscar Wilde. This study highlights the impact of Ömer Seyfettin's works aimed at children on social development. Sağlam (2020) examines the Turkish stereotypes in Ömer Seyfettin's stories, discussing how the author's perception of national identity is shaped and conveyed to readers. Erdal (2017) evaluates father figures in children's books, analyzing the impact of Ömer Seyfettin's father characters on child education and value transmission. Sallabaş (2012) examines Ömer Seyfettin's stories in terms of value transmission in Turkish language education, emphasizing their educational significance. Finally, Koçak (2015) evaluates Ömer Seyfettin's war-themed stories in the context of the reflections of war, analyzing how these works reflect the psychology of war during the period. These studies address *Primo Türk Çocuğu* and other stories by Ömer Seyfettin from various perspectives, such as national identity, value transmission, and social structure, revealing the literary and sociological depth of the author's works.

In this study, the document analysis method will be used as the research method. Document analysis is a method used to examine the content, structure, and context of texts. This method helps us understand the social, cultural, and historical contexts of texts (Berg, 2009, p. 23). *Primo Türk Çocuğu* provides a rich source for understanding the effects of Orientalism on people and society. In this context, the identity crisis experienced by Kenan Bey allows us to understand the impact of Orientalist discourses on people. Kenan Bey's transformation reveals the necessity for people to reevaluate their cultural heritage and develop an identity in harmony with it.

This study will examine the effects of Orientalism on people and society in the first part of Ömer Seyfettin's *Primo Türk Çocuğu*.

1. Kenan Bey: The Identity Crisis Brought by Westernization

In this section, the personal, social, historical and cultural dimensions of the story will be examined through the character of Kenan Bey and the effects of the identity crisis he experiences will be revealed.

Kenan Bey's education in Paris creates a profound transformation in his personal and cultural identity. Western education is a significant factor shaping people's thought processes and worldviews. The statement written about Kenan Bey, "He recognized neither tradition, nor the past, nor homeland, nor ethnicity" (Seyfettin, 2020, p. 98), clearly reveals his detachment from his roots and his admiration for Western values.

From this, it can be understood that people educated in the West often gain a different cultural perspective. During this process, Kenan Bey internalizes the West's superiority in modernization, science, and technology, equating his own culture with backwardness. This situation leads the people to question their identity and experience alienation. While Western education fosters intellectual development, it also causes people to question their cultural values. Kenan Bey's alienation becomes an obstacle to his quest for identity, complicating his efforts to find himself. This type of alienation is a social phenomenon. The ideals of Western modernization lead people like Kenan Bey to question and reject their cultural identities, resulting in an identity crisis. People may begin to perceive their cultural values as inadequate.

Kenan Bey is a Freemason. His commitment to Freemasonry is expressed in the following sentences: "He had been a Freemason for nine years... He was convinced with all his conscience that there could be no other truth in the world than Freemasonry, of which he was an extreme and unquestionable follower" (Seyfettin, 2020, p. 98). Kenan Bey's commitment to Freemasonry causes him to reject his cultural identity and glorify Western values. This situation deepens Kenan Bey's inner conflicts while further alienating him from his society and culture. His commitment to Freemasonry increases his sense of loneliness, which is a result of losing his social connections. This loneliness

exacerbates his inner conflicts.

Kenan Bey's internalization of Western values leads him to reject his national identity. The statement, "In foreign and Levantine circles, he was famous for his hatred of Turkishness, which was called bigotry and animalism; for his hatred against Turkishness, that is, against uncivilization; for his knowledge and skill in European etiquette; for his politeness, his cheerfulness and his good humor" (Seyfettin, 2020, pp. 96-97), reflects his hatred for his own culture and his admiration for the West. This situation increases his identity crisis, further distancing him from his roots. While glorifying Western civilization and progress, Kenan Bey perceives his own society as "uncivilized". This crisis becomes an obstacle to his quest for cultural identity. Kenan Bey's hatred for his own culture may also lead to a similar perception within society. As people begin to see their cultural values as inadequate, social bonds weaken, and cultural identity becomes questioned. This situation can result in an identity crisis.

By adopting the values offered by the West, Kenan Bey begins to question his cultural identity. This process leads to an identity crisis for him. Orientalist discourses cause people to question their cultural identities and gravitate toward external values. Kenan Bey's loneliness during this process is a result of losing his connections. This loneliness is a reflection; as people distance themselves from their cultural identities, social bonds weaken. The internalization of Orientalist discourses can have a similar effect on society. As people question their cultural values, social structures are also affected by this process. This situation can lead to the weakening of identity and the loss of cultural values.

Kenan Bey's identity crisis must also be examined in its historical and cultural context. The Ottoman Empire's efforts at Westernization led people to question their identities and adopt Western values. This process caused people to lose their cultural identities. People like Kenan Bey, influenced by Western changes, began to question their cultural identities. In this context, Kenan Bey's identity crisis can be seen as a reflection of the Ottoman Empire's Westernization process.

2. Grazia: The Representation of Orientalist Discourses and Family Conflict

Orientalist discourses define the East as primitive and backward while positioning the West as civilized, progressive, and superior. These discourses reflect cultural, political, and economic power dynamics, and in this context, Grazia's attitude toward Turkish culture exemplifies this Orientalist perspective. Orientalist discourses view the East as an object while positioning the West as a subject. This is clearly evident in Grazia's hostility toward Turkish culture and her relationship with Kenan Bey.

Grazia, as Kenan Bey's Italian wife, is a character who has embraced Western values. Her hostility toward Turkish culture is shaped by Orientalist discourses. Grazia's statements, such as, "I cannot stay here!" and "You want me to stay here so that when the old Turks, those savage fanatics, take to the streets with their yataghans, they can kill me too. Tear me to pieces!" (Seyfettin, 2020, p. 120) reflect her perception of Turkish culture as the "other" and her attempt to reinforce her own identity by denigrating it.

Similarly, Grazia's statement, "It is impossible. I would rather die than become Turkish. I will not accept savagery" (Seyfettin, 2020, p. 121) reveals her hatred for Turkish identity and her belief in the superiority of the West. This attitude results in Grazia identifying herself with the West while denigrating Turkish culture.

Grazia's Orientalist perspective forms the foundation of her character. This perspective shapes how she perceives Turkish culture and identity, as well as her relationship with Kenan Bey. This situation complicates Kenan Bey's quest for identity.

The relationship between Grazia and Kenan Bey reflects the cultural conflict between the East and the West. While Kenan Bey struggles to defend his cultural identity, Grazia's adoption of Western

values leads to conflicts within the family. Grazia's desire to raise their son Primo as an Italian represents another dimension of this conflict. Kenan Bey tries to return to his cultural heritage but Grazia's rejection of this heritage increases the conflict. This situation disrupts the balance of power within the family. Kenan Bey, while defending his cultural identity, faces Grazia's embrace of Western values, which destabilizes family dynamics. Grazia's statement, "Primo is not just your child! You have as much right to him as I do, perhaps even less" (Seyfettin, 2020, p. 122) illustrates the power struggle and identity conflict within the family. Such a conflict complicates people's efforts to find their identities.

Grazia's Italian identity reinforces her commitment to Western values, while Kenan Bey's Turkish identity represents his attachment to the cultural heritage of the East. While Grazia reinforces her identity by denigrating Turkish culture, Kenan Bey resists these denigrations. This situation further deepens the family conflict. Grazia's rejection of Kenan Bey's Turkish identity creates an identity crisis for him, while Kenan Bey's reaction to this situation symbolizes his effort to find his identity. Grazia's hostility toward Turkish culture causes divisions and conflicts within the family. This situation makes Kenan Bey's quest for identity even more difficult and disrupts family dynamics.

Grazia's Orientalist perspective also influences Kenan Bey's process of rediscovering his cultural identity. As Kenan Bey confronts Grazia's hostile attitudes, his desire to return to his roots grows stronger.

Kenan Bey begins to reconnect with his past and cultural heritage as a result of his identity crisis. By recalling the house and family of his childhood, he rediscovers his identity. These memories allow Kenan Bey to reconnect with his cultural roots and values. Confronting the past becomes an important step in his quest for identity. This process emphasizes his desire to return to their roots and the necessity of preserving cultural heritage.

Kenan Bey, as he realizes the hypocrisy of the West and the falsehood of Orientalist discourses, clings to his national identity. This transformation becomes a path to salvation for him. Kenan Bey's exclamation, "Oh, how pitiful I was!" (Seyfettin, 2020, p. 113) reflects the transformation and regret he experiences within himself. His return to his national identity becomes a path to salvation for society.

In the process of reclaiming his identity, Kenan Bey redefines his relationships within his family. He gives Grazia a clear ultimatum: "If you want to live with me and not break up our home, you will become completely Turkish! You will forget your father, your homeland, your customs, and your friends!" (Seyfettin, 2020, p. 121). This stance demonstrates Kenan Bey's newfound commitment to his cultural values and his rejection of Orientalist discourses. This transformation within the family symbolizes Kenan Bey's determination in his quest for identity. Kenan Bey's resolute stance can be seen as resistance to Grazia's Orientalist perspective. This resistance is a cultural struggle for identity.

Orientalism creates profound effects at the social and cultural levels. Grazia's Orientalist perspective reinforces general prejudices against Turkish culture, leading to broader divisions within society. Orientalist discourses exclude Turkish identity and culture, making it difficult for people to find their identities. In this context, Grazia's attitude reflects an issue.

Grazia's hostility toward Turkish culture feeds into existing prejudices within society. This situation leads to the exclusion of Turkish identity and causes people to become disconnected from their cultural heritage. Kenan Bey's struggle against this situation is a resistance to rebuild Turkish culture and identity.

Today, the effects of Orientalism still persist. While globalization increases cultural interactions, it also complicates identity quests. The story of Grazia and Kenan Bey serves as an example of how these complex relationships and cultural conflicts take shape.

In this context, people's efforts to preserve their cultural heritage and rebuild their identities can be seen as a form of resistance to Orientalism. Kenan Bey's transformation emphasizes the importance of people's desire to return to their roots and the necessity of preserving their cultural heritage.

3. Primo: Challenging Orientalist Discourses

Primo Türk Çocuğu examines the effects of Orientalist discourses on people and society while presenting a resistance to these discourses. Orientalism is a way of thinking in which the West objectifies the East and distorts cultural identities. Kenan Bey's transformation and Primo's quest for identity emerge as reactions to these distortions. While Kenan Bey rediscovers his cultural roots by returning to his past, Primo defends his identity by resisting the pressures around him. These two characters become symbols of resistance to the destructive effects of Orientalism on people.

Kenan Bey's identity crisis reveals the impact of Orientalist discourses on people. He experiences an awakening against the deceptiveness of Western values. Throughout his life in Thessaloniki, Kenan Bey, influenced by the cultural hegemony of the West, distanced himself from his roots. However, with the destruction and uncertainty brought by war, he felt the need to return to his past. Kenan Bey's longing for the past increases his inner conflict and quest for identity.

Primo's story, on the other hand, demonstrates how the younger generation develops resistance to these discourses. Orhan's encouragement of Primo reveals how people can play a supportive role in helping others find their identities. Orhan's words to Primo, "Do not be afraid, you are Turkish! Turks are never afraid of anything, anywhere, at any time" (Seyfettin, 2020, p. 118), play a significant role in awakening Primo's national consciousness. Primo finds courage in his quest for identity and resists Orientalist discourses in the process. This reflects the younger generation's efforts to find their identities. Primo's acceptance of his Turkish identity shows that he undergoes an internal transformation.

CONCLUSION

This study has examined the identity conflicts between people and society, cultural transformations, and the effects of Orientalism in Ömer Seyfettin's story *Primo Türk Çocuğu*. The story reveals the complexities of people's and societies' quests for identity and the challenges they face during this process.

Kenan Bey's identity crisis concretely demonstrates the destructive effects of the Westernization process on people. His education in Paris profoundly influenced his thought process and worldview, leading him to adopt the values of the West. However, this process caused Kenan Bey to become disconnected from his cultural roots and experience inner conflict.

This identity crisis experienced by Kenan Bey goes beyond being a personal experience and can also be evaluated as a social phenomenon. The ideals of Western modernization lead people to question and reject their cultural identities, resulting in an identity crisis. Kenan Bey's commitment to Freemasonry symbolizes his search for universal values. However, this commitment causes him to reject his cultural identity and glorify Western values. This contradiction increases his unrest and makes his quest for identity even more complex.

Orientalism, as defined by Edward Said, is the way the West constructs the East as the "other". This concept allows the West to define the East as primitive and backward while positioning itself as civilized and superior. Kenan Bey's identity crisis provides an opportunity to explore the effects of Orientalist discourses on people. Initially internalizing these discourses, Kenan Bey begins to realize their falsehood as he sees the true face of the West. This process forms the foundation of his identity crisis.

Grazia's character is shaped by Orientalist discourses, reflecting her hostility toward Turkish

culture. This attitude results in Grazia identifying herself with the West while denigrating Turkish culture. The relationship between Grazia and Kenan Bey reflects the cultural conflict between the East and the West. While Kenan Bey struggles to defend his cultural identity, Grazia's adoption of Western values leads to conflicts within the family.

The conflict between Kenan Bey and Grazia is a reflection of an issue. Grazia's hostility toward Turkish culture causes divisions and conflicts within the family, making Kenan Bey's quest for identity even more difficult. Grazia's rejection of Kenan Bey's Turkish identity creates an identity crisis for him, while Kenan Bey's reaction to this situation symbolizes his effort to find his identity.

Kenan Bey's transformation underscores the importance of people's efforts to find their identities while also highlighting the value of cultural heritage. The effects of Orientalism herald a social rebirth. Kenan Bey's return to his national identity becomes a path to salvation for both people and society.

Primo's story demonstrates how the younger generation develops resistance to Orientalist discourses. Orhan's encouragement of Primo reveals how people can play a supportive role in helping others find their identities. Primo's acceptance of his Turkish identity shows that he undergoes an inner transformation. This reflects the younger generation's efforts to find their identities.

In conclusion, *Primo Türk Çocuğu* is a narrative that emphasizes the importance of people's and societies' efforts to find their identities. In this context, the story presents the necessity of preserving and protecting cultural identity as a universal message. The transformations experienced by Kenan Bey and Primo symbolize people's desire to return to their roots and the necessity of preserving their cultural heritage.

Ethical Statement

Since this study is based on the document analysis method, it does not require ethics committee approval.

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No.

Conflict of Interest

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Sustainable Development Goals (SDG)

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