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## LANGUAGE, FREEDOM ISSUES IN NAMIK KAMAL'S CREATION

*The article focuses on the work of Namik Kamal, one of the prominent figures of the "Tanzimat" (reform) literature, touching on issues such as mobility, Islamism and the purification of language. Namik Kamal played a major role in the revival of Turkish poetry. Thanks to him, the poem of regulation has gained new quality and new direction. Certainly, the European literary environment influenced its creativity as well. As a result, his creativity is initially divided into three groups covering old in form and contents, new in content, old in form, new in form and content. Namik Kamali has always been concerned with the language issue of the fiction. Namik Kamal considers literature as a linguistic phenomenon and considers the importance of writing a dictionary and explanatory dictionaries related to the language.*

*In the works of N. Kamal the love of motherland is embodied with romantic feelings. This is even more evident in the poetry of the poet. When the homeland, the person, the love of the country are glorified, romantic feelings prevail in thoughts than lyric one. N. Kamal creates two images in front of our eyes. One of them is freedom, while the other is a lover of freedom. Namik Kamal's ideas of freedom combine with the state and religion, which requires that the state's laws be based on Islamic values. According to the ideals of the poet, a person must live and demand his/her rights. Ottoman ideas, influenced by political processes, are reflected in another form of nationalism and Turkism. In his creativity, the appeal to the homeland, the state, and the nation is manifested in the call to live in love and to die for this way. The language issue of Namik Kamal's work has always been a leader. He considered the importance of writing a vocabulary and explanatory dictionaries related to the language, especially considering the existence of a textbook for language teaching. Homeland love, heroism and religion were the main points of Namik Kemal's nationalism. N. Kamal's views on society, reference to Islamic values is intended as a goal and its application is considered necessary.*

**Key words:** Reform literature, language purification, nationalism, freedom, Islamism, the peak of martyrdom, constitutional ideas.

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## МОВА, ПИТАННЯ СВОБОДИ У ТВОРЧОСТІ НАМІКА КАМАЛЯ

*У статті йдеться про творчість Наміка Камаля, однієї з найвидатніших постатей літератури «Танзімат» (реформа), яка стосується таких питань, як мобільність, ісламізм та очищення мови. Намік Камаль відіграв головну роль у відродженні турецької поезії. Завдяки йому вірш-регулювання набув нової якості та нового напрямку. Безумовно, на його творчість вплинуло і європейське літературне середовище. Як результат, творчість поета спочатку поділяється на три групи, які охоплюють старі за формою та змістом, нові за змістом, старі за формою, нові за формою та змістом. Намік Камаль завжди переймався мовною проблемою художньої літератури. Поет розглядає літературу як мовне явище і вбачає важливість написання словника та пояснювальних словників, пов'язаних із мовою.*

*У творах Н. Камаля любов до Батьківщини наділена романтичними почуттями. Це додає поезії Наміка Камаля яскравіших барв. Коли батьківщина, людина, любов до країни прославляються, в думках переважають романтичні почуття, а не ліричні. Н. Камаль створює два образи перед нашими очима. Один із них – свобода, а інший – любитель свободи. Ідеї свободи Наміка Камаля поєднуються з державою та релігією, вимагаючи, щоб закони держави базувалися на ісламських цінностях. Відповідно до ідеалів поета, людина повинна жити й вимагати своїх прав. Османські ідеї під впливом політичних процесів знаходять своє відображення в іншій формі націоналізму та тюркізму. У його творчості звернення до батьківщини, держави та нації виявляється в заклик жити в любові та вмирати в такий же спосіб. Мовне питання у творчості Наміка Камаля завжди відігравало центральну роль. Він доводив важливість написання словника та пояснювальних словників, пов'язаних із мовою, особливо наголошував на важливості підручника для викладання мови. Батьківщина, любов, героїзм та релігія були головними пунктами націоналізму Наміка Камаля. Погляди Н. Камаля на суспільство, звернення до ісламських цінностей розглядаються як мета, тому вивчення його вважається вкрай необхідним.*

**Ключові слова:** реформа літератури, очищення мови, націоналізм, свобода, ісламізм, пік мучеництва, конституційні ідеї.

**Introduction.** The love of the motherland, which is the “main point” of N. Kamal's nationalism, plays an important role in creating and experiencing sacred feelings in the poet. The sense of nationalism in Namik Kamal calls for heroism and accepts death as an honor for the motherland.

Namik Kamal's ideas of freedom combine with the state and religion, which requires that the state's laws be based on Islamic values. According to the ideals of the poet, a person must live and demand his/her rights. Ottoman ideas, influenced by political processes, are reflected in another form of nationalism and Turkism. In his creativity, the appeal to the homeland, the state, and the nation is manifested in the call to live in love and to die for this way. According to the poet, human happiness is at the highest level of homeland happiness.

**Purpose.** To put Namik Kamal's work on the issues of language, freedom, nationalism and Ottomanism. To reflect the influence of the poet's creativity on the Reform literature, to present a new quality and new direction of the Reform poem thanks to him.

**Research method.** The article uses a historical-comparative analysis method that incorporates theoretical principles of modern Turkish literature. The analysis also used the literary-artistic, scientific-theoretical and scientific-historical materials, which relied on the literary-theoretical values of the East and the West, which were important in the study of the problem.

**Expression of the main material.** Namik Kamal (1840–1888), who played a major role in the revival of Turkish poetry, is a prominent representative of the literary generation (I. Sinasi, Z. Pasha, A. Midid).

The European literary environment significantly influenced the creativity of N. Kamal. The effect of this influence on the writing of his dramatic works “Vətən, yaxud silistrə”, “Akif bəy”, “Zavallı cocuk”, “Gülnihal”, “Cəlaləddin Xarəzmşah” and novels titled “İntibah”, “Cəzmi” cannot be underestimated. N. Kemal's poetry is based on Eastern and Western values. It is the result of Namik Kamal's new approach to literature that we can see the ideas expressed in terms of a new poem. Thanks to him, the poem of reform has gained new quality and new direction. In the words of Behçet Nejatigil: “N. Kemal is poet with the highest voice, the most important fighter and artist of Reform period”.

Omar Seyfaddin, who worked tirelessly towards the nationalization of Turkic literature in the early twentieth century, tried to analyze these issues in historical, literary and national contexts in the “Yeni lisan” article published in the April 1911 issue of “Gənc qələmlər”. In the article, he explained the reasons

why Arabic and Persian words were included in our language, noting the importance of the nationalization of language and literature. Omar Seyfaddin expressed his thoughts in the article “Hastalıklar”(Diseases): “The Turks need a new lexicon. National literature urges a national lexicon to evolve. The old vocabulary is sick. The cause of the disease is unnecessary and foreign words. We cannot create a national thing with our lexicon full of Arabic and Persian words. Nobody understands this language”.

Omar Seyfaddin's views on the national language and national literature were vital to the development of literature in a new direction. Omar Seyfaddin's struggle for pure and national language began in the second half of the 19th century in the Turkic world. Articles written by I. Gaspıralı, Y. Akçura, A. Hüseynzadə, M. A. Rəsulzadə, A. Həmid and others at the beginning of the 20th century, the source of ideas came from the cultural and literary processes of the second half of the 19th century. For example, at the beginning of the twentieth century, proposals from the “Yeni lisan” supporters for liberation from Arabic and Persian words were unambiguously welcomed, but they already confirmed the Turkish language's ability to compete as a national and dominant language. Ali Bey Hüseynzadə wrote in 1905 in the “Hayat” newspaper: “This is how Turkish Ottoman lexicon evolved so that it could compete with any European language, away from Arabic and Persian”. (Hüseynzadə, 1905) In another essay entitled “Our Writing, Our Language, Our Second Year” Ali Bey Hüseynzadə speaks about the greatness, simplicity, and naturalness of Turkish artistic expression and presents Tofik Fikret's poem as an example:

*Camid nəzərləriylə, soyuq çöhrəsiylə qış  
Ayrılmıq istiyor, fəqət ayrılmıyor kibi  
Örtər, açar, baxar yenə örtər səhaibi  
Bir çox sürər bu rəngi-tərəddüd, bu nazlımı  
Quşlar, zavallı, yavrucuğazlar bu cəlvədən  
Sərsəmlənir, təhəssün edərlər saçaqlara.  
(Winter with dull looks and cold face  
Wants to be separated, but not separated  
Closed, opened, looking at the clouds again  
This mincing occurs several times  
Birds out of this mincing  
Feeling stunned, frightened).*

It should be noted that in the struggle for purification and nationalization of the Turkish language, the “Gənc qələmlər” Association was in the forefront of the struggle in Turkey, Azerbaijan, Crimea and other places. Of course, the efforts and services of Omar Seyfaddin were greater here. However, the language issue of the literary work long before N. Seyfaddin was constantly engaged by N. Kamal. Namik Kemal treats

literature as a language phenomenon. He considers writing a vocabulary and explanatory dictionaries related to the language. He considers the existence of a book in particular as an important tool for language teaching. There is a contradiction between N. Kamal's views on language problems. He wants to simplify the language on the one hand, and on the other, he speaks about the complications created by foreign compounds in the language, and on the other hand, considers Arabic and Persian words as a source of strength for the Turkish language. Therefore, the Arabic and Persian compositions occupy a sufficient place in the N. Kamal lyric, and serve as an opportunity to express poetic thought in the poet's works.

In Kamal, the dream of freedom was nothing but a dream about political rights that had not yet been found in Turkish society. That is, the freedom of N. Kamal is important to the nation, but the nation has not been able to taste it. Therefore, the propagation of such ideas has a convincing effect on N. Kamal, as well as the national joy and excitement, as it embodies the love of the nation. It is easy to see the love, feelings and excitement of the poet in the poems "Hürriyyet qəsidəsi", "Vətən şərqişi", "Vətən türküsü", "Vətən mərsiyəsi", "Hilali Osmaniyyə", "Bir mühacir qızının istimdadı". İsa Kojakaplan rightly links the source of love in N. Kamal's poems to the Crimean War. We also find evidence in the poet's articles in the "Hürriyyet" newspaper. In general, the Balkans and the Crimean wars were important pages in Ottoman history, but also played an important role in the work of patriotic poets and writers. Presentation of the homeland as a sacred image in poems written in the Ottoman-Russian War of 1877–1878 is an indication of the love of the country in N. Kamal. But let's note that in N. Kamal's creativity the homeland is not always represented in the winning face. In some cases, N. Kamal presents his homeland as a wounded lion. In this case, N. Kamal is able to revive the feelings of the motherland. In the poem "Vətən mərsiyəsi" written with the poet Dali Hikmat, the feelings of harassment and screaming are so powerful that it is impossible to ignore them and stay away from them:

*İşte can verdi vatan dinine, hürriyetine,  
Buyurun kanlı musallaya Huda hürmetine,  
Hakka karşı duralım er kişi niyyetine.  
Vatanın bağına düşman dayadı hancerini,  
Yoğimiş kurtaracak bahtı kara maderini.*

(Homeland gave life to its religion, freedom come to the bloody funeral for the sake of creature Let's stand up to the right of the person

The enemy bears a dagger in the bosom of the homeland,

Isn't there any rescuer unfortunate homeland)

*Vatanın pareledi sinesini düşman eli.  
Siryeyi matem imiş taliimiz ta ezeli  
Kerbalada dövülen huni yetimani Ali  
Vatanın bağına düşman dayadı hancerini  
Yoğimiş kurtaracak bahtı kara maderini.*  
(Kocakaplan, 2009a: 96)

*(The enemy shattered the chest of his homeland  
Our destiny was mourning from the beginning  
An orphan Ali beat up in Karbala  
The enemy bears a dagger in the bosom of the  
homeland,*

*Isn't there any rescuer unfortunate homeland)*

It is of interest in what historical context the poem was written and what it meant. It is well known that the poem was written at a time when the anti-Turkish military coalition was planning to erase the Ottoman Empire from the map. The examples cited are that the motherland dies in the way of religion and freedom, and that even funeral prayers are performed. This is the point where the enemy breaks the heart of the homeland with a dagger, and no one can save the motherland. Although the poem does not mention the history of Turcic heroism, we see that even the love of the homeland is in the main line. One might ask, how can the love of the motherland be embodied in the poem in which the nation declares that there is no future light? If the poem is often found the words "ah vətən", "vətən can verir", "mübarək vətən", "there is no hope in the innocent blood of martyrs". It is believed that the love of the country stands behind them. When the threat of Turkey's destruction as a state in the 1920s was eliminated, M. K. Atatürk changed the verses:

*Vatanın bağına düşman dayadı hancerini,  
Yoğimiş kurtaracak bahtı kara maderini.  
(The enemy stabbed a dagger in the heart of the  
homeland,*

*Isn't there any rescuer of the unfortunate  
homeland)*

– as the following:

*Vatanın bağına düşman dayamış hancerini,  
Bulunur kurtaracak bahtı kara maderini.  
(The enemy stabbed a dagger in the heart of the  
homeland,*

*It will be found to rescue our homeland)*

İsa Kojakaplan writes: "Homeland love, heroism and religion are the staples of Namik Kemal nationalism. His thoughts on the nation's survival of the freedom and refinement feed his nationalism, already giving him the title of "poet of motherland and freedom" is because of his strong patriotism" (Kocakaplan, 2009b: 10).

The love of the motherland, which is the "main point" of N. Kamal's nationalism, plays an important

role in creating and experiencing sacred feelings in the poet. This feeling calls for heroism, accepts death as an honor for the motherland, and does not even give up hope when it comes to the enemy's dagger.

*Korkmam hak olmadan ömrün necatın rağmina,  
Unsurumdan ihtiraz etmem meratım rağmina*  
(Kocakaplan, 2009c: 70).

The marvelous life of a person who is not afraid to die in these verses is remarkable. According to the poet, death has nothing to deny in life. Because the world we live in is a mortal. Is it worth the fear of death for the sake of the holy deeds if the world is a mortal?

*Memat görmedim ömrümde bir inkar eder mezhed,  
Fenadır, bir fena dünyadayız intacı her matleb.  
Firaku, hebsü, nefyi kadriü namusumla gördüm hep,  
Cihanın bir belasından bana pervami kalmıştır.*  
(Kocakaplan, 2009d: 68)

*(I've always done everything with my honor,  
Can I fear of the trouble of the world).*

The idea of Ottomanism in Namik Kemal is another manifestation of nationalism and Turkism. Of course, the influence of political processes is rooted in this. "With the inspiration of western nationalists, the Ottoman politics for the Turks, who were provoked by the European states, especially the Russians, and who wanted to break from the Ottoman imperialism with their Turkish desires and populations in their lands and territories, used to slow down the fragmentation of the Ottoman politics for the Turks. And it was the only way out to protect the Turkish population" (Banarlı, 1971: 893). Ottomanism was not an ideal of purely Turkish nationalism because it was an ideology that promoted unity around a single political practice, regardless of religion or nationality of all nations living under the banner of the empire. However, as the conversation goes to avoid the threat of collapse of the Ottoman Turkish empire, it was reported by N. Banarly, A. Kabakly, A. Tanpinar, I. Kojakaplan, M. Kaplan, R. Korkmaz and others. It can be considered a manifestation of nationalism, as it is considered. N. Kamal's poem "Vatan şarkısı" plays an important role in promoting Ottoman ideas. This approach does not overshadow the poet's nationalism, Turkism, or ideology, but continues it in a different way. Because any ideas for N. Kamal, designed to protect the homeland and to protect itself from danger, serve nationalism and Turkism:

*Kan ile kılıçtır görünen bayrağımızda,  
Can korkusu germez ovamızda, dağımızda.  
Her guşede bir şir yatar toprağımızda.  
Gavgada şehadetle bütün kam alırsız biz.  
Osmanlılarız can veririz, nam alırsız biz.*  
(Kocakaplan, 2009e: 62)

*(On our flag, which appears to be a sword with blood,*

*No fear of life is in our plain, on our mountain.  
Every lion lies in our land.*

*We take the whole desire on martyrdom,  
We Ottomans die, and get reputation.)*

N. Kamal called on all nations within the empire to be proud of the Ottoman name. He propagated the greatness of the nation, the splendor of the state, the inviolability of the belief in the Ottoman language:

*Osmanlı adı her duyana lerze-lisandır,  
Ecdadımızın heybeti, marifi cihandır.*

*Fitrat değişir, sanma bu kan yine o kandır.*

*Gavgada şehadetle bütün kam alırsız biz,  
Osmanlılarız can veririz, nam alırsız biz*  
(Kocakaplan, 2009f: 62).

*(The name of the Ottomans is a language for all who hear it,*

*The greatness of our ancestry is the world of education.*

*Creation changes, don't think this blood is that blood again.*

*We take the whole desire on martyrdom,  
We Ottomans die, and get reputation.)*

N. Kamal had great confidence and respect for his nation, history and state. It encourages people to live in love and die on this way, attracting people to their homeland, state and nation. According to the poet, human happiness is at the highest level of homeland happiness. The motherland is happy when she has children to be martyred. The belief in the grandeur of martyrdom, the fact that a piece of land is superior to hell, greatly enhances the national-moral value of its poetry. These ideas are confirmed by N. Kamal's lines in the poems "Vatan türküsü", "Nevha II", "Vatan şarkısı".

Islamism in N. Kamal is both spiritual and political. The idea of creating a spiritual and religious union of all Muslims within the Ottoman state can be found in the poetry of N. Kamal. It should be noted that Islamism was a political line adopted after 1870 in the Ottoman state. This was in response to the religious trends that created Catholicism and Orthodoxy against Islamic countries. N. Kamal, as a poet in the idea of the Islamic Union, paid more attention to the spiritual side. In his poems written in religious genres, he still emphasizes his homeland:

*Bu güzellikte hiç bu çağında  
Yakıştırmıydı boynuna o kefen?*

*(With such beauty never in this age  
Would shroud suit your neck?)*

*Cisminin her mesamı yare iken,  
Tutdun evladını kucağında.*

*(While every point of your body is wounded,*

*You held your child in your arms.)*

*Sen gidersen bizi kalır sanma!*

*Şühedan oldu mevt ile handan.*

*(Don't think we will stay if you go!*

*Death and laughing from martyrdom)*

*Sağ kalanlar dururmu hiç giryan*

*Tende yaştan ziyadedir al kan.*

*(Will the survivors stop crying*

*blood is more than wet on the skin.)*

*Söyleyen söylesin sen aldanma!*

*Sen gidersen bütün helak oluruz* (Kocakaplan, 2009g: 80).

*(Let them tell, don't be fooled!*

*If you go we'll be all destroyed).*

In these examples, homeland love is valued as a martyrdom. The poet shows that the homeland provides a place for those who are dying for the motherland as a dear child. The martyrdom of hero revives his homeland. In another poem, N. Kamal boasts of his martyred ancestors, expressing his pride that the fat of the great Turk was the blood of martyrs:

*Biz ol nesli kerimi dudei Osmanıyanız kim,*

*Muhammerdir serapa mayemiz hüni şehadetden* (Kocakaplan, 2009h: 59).

Such poems by N. Kamal, which are old in form, meaning and idea are new, are examples of the transition to modern poetry. In the poetry of N. Kamal, oppression is associated with the ideas of freedom and constitutionalism. Because, in these ideas, human rights, justice and the law are at the forefront, where there is no place for oppression. Oppression and justice, law always stand in the opposite direction, and they show hostility to one another. According to the ideals of freedom, man must live and demand his rights. Man also must live according to the ideals constitutionalism and be free to express his thoughts. In contrast, oppression seeks the destruction of liberation and constitution. The poet expresses confidence that oppression will melt like ice.

*Civan merdani millette hazer gavgadan, ey bidad,*

*Erir şemşiri zülmün ateşi huni hamıyyetten.*

*(Avoid fighting with young brave nation*

*the fire of oppression will melt).*

*Ne mümkün zülm ile bidad ile imhayi hürriyyet,*

*Çalış idraki kaldır muktedirsən ademiyyetten.*

(Kocakaplan, 2009i:60)

*(What possible to gain freedom with persecution,*

*Work, if you are able to remove the perception from humanity.)*

To give people love of motherland means that love is superior to N. Kamal. Without the love of motherland, it is impossible for the citizen to die

and at the same time preach the feeling of love for homeland. After visiting several European cities, Kamal was concerned about the backlog in his country and began to think of ways to eliminate it. The poet considers the value of science as important, seeks the progress of the state in education, and considers it the most profitable way to seek knowledge and wisdom. In his view, a man's refusal to do evil deeds and to learn from wise and learned people is to take revenge on the angel:

*Felekten intikam almak demektir, ehli-idraka*

*Edip tezyidi gayret müstefid olmak nedametten* (Kocakaplan, 2009j: 56).

*(It means taking revenge from God,*

*Striving for benefiting regret).*

Religion unites with the state in N. Kamal's ideas. More precisely, it requires the adherence to Islamic values in state laws. His thoughts on this path coincide with those of Ziya Pasha. It should be noted that at the beginning of the 20th century, M. Arsoy was such a thinker, and suggested that the public administration should adhere to Islamic values. Religious values prevail in a group of poems by N. Kamal. In these poems, there is a connection and reference to Islam and the Qur'an.

*Ta ebed merd olmaya ahd eyledim şanımla ben*

*Hüccetü namusumu imzaladım kanımla ben*

*İzzi dareyni fedadır maksadım İslam için*

*Halki temin eylerim dinimle, imanımla ben.* (Akyüz, 1986: 66)

*(I promised to be a brave man forever*

*I signed my honor with my blood*

*I sacrifice both worlds for Islam*

*I assure my nation, my religion, my faith).*

Apparently, N. Kamal's views on society, reference to Islamic values is intended as a goal and its application is considered necessary.

**Result.** The emergence of new inclinations and trends in the poetry of "Tanzimat" (reform) has been made possible by the creative work of individual talents. The name of N. Kamal, along with I. Shinasi, R. Akram and M. Naji should be mentioned in this line. In their faces, literature was looking for ways to solve two important tasks. The first way was a new language, a new form, a new measure, and the second way was associated with the problems of a new person, a new destiny, a new life. At the same time, the ideas of freedom, struggle, and democracy were brought forward in the poetry of "Tanzimat". It is from here that N. Kamal's poems, as in the poems of Z. Pasha, A. Hamid, R. Akrem, contain issues of national conflict.

The language issue of Namik Kamal's work has always been a leader. He considered the importance

of writing a vocabulary and explanatory dictionaries related to the language, especially considering the existence of a textbook for language teaching.

Homeland love, heroism and religion were the main points of Namik Kemal's nationalism. The

ideas that underpin the nation's existence in the pursuit of prosperity and well-being also promote its nationalism, and he was also given the title of "poet of motherland and honor" because of his strong patriotism.

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