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SOCIAL SCIENCES STUDIES

IN TURKEY

EYUP SARITAS
Editor

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Print information available on the last page.

ISBN: 978-1-4907-8850-0 (sc)
ISBN: 978-1-4907-8851-7 (hc)
ISBN: 978-1-4907-8853-1 (e)

Library of Congress Control Number: 2018942105

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Trafford rev. 04/23/2018

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Foreword

This book is a compilation of research articles covering topics in the areas of history, literature, philosophy and economy from international perspective. The book contains 4 parts and 13 chapters in total. The first part of the book contains historical studies and made up of six chapters. The second part of the book consists of literary studies and three chapters. The third part of the book is about philosophical studies and the fourth part of the book is about studies of economy.

Chapter 1 analyses the use of ideology and the creation of a warrior ideal in the Japanese army following the Meiji restoration. While it has been a common misconception in popular culture and public imagination that the Japanese warrior culture and ethics continued into the modern era without alteration in many aspects of Japanese life, especially the army, this paper tries to look into the roots of the "modern" warrior culture and ideology that was actually created during the Meiji restoration. Chapter 2 focuses on the Mongol court politics during the Ögedeid rule during which the four different Jinggisid houses became irreconcilably separate political entities. Following the death of Jinggis Khan, the Mongol Empire continued its unity for a period of four rulers, Ögedei and his son Güyük, Möngke and his younger brother Khublai. Khublai was the last Mongol Khan to be recognized universally as the Great Khan within the Mongol realm, but by his death, the Mongol Empire had already dissolved into smaller Khanates and the Mongol civil war that not only devastated the pax Mongolica but also ended the Mongol supremacy in Eurasia had already started. Chapter 3 provides an overview of the research on the role and importance of the mixed courts in the Ottoman Provinces. From the beginning of the 19th century it appeared that the European the legal, social, economic and political effects of these courts on Egypt were tried to be revealed by Ottoman and especially English archival documents during the period

beginning from the Mixed Courts were established in 1875 until they were officially abolished in 1949. Chapter 4 explains the biography of the 27th Regimental 3rd Army Commander Gazi Major Halis Ataksor and his participation in battle front because of Anzac landing on 25 April 1915 is explained. While this work was being done, it was benefited from documents and various sources from the archives of Serdar Hâlis Ataksor, the grandchild of Gazi Hâlis. In addition, it has benefited from the related part of Halis Ataksor's autobiography which he wrote his life from his birth to his death, from the diary he held during the war, from his own draw war sketch and himself photo album. In the direction of the information given by Battalion Commander Major Halis himself, the initial phase of the Çanakkale Land Wars will be tried to be elucidated and an attempt will be made to show how effective the first day's defense and strategies at the result of the war. The findings are expected to contribute to the biographies that academics study about them, and to the new work about the April 25 Anzac Landing. Chapter 5 examines Bulgarian politics of Russia during the First World War in Russian diplomatic documents. Chapter 6 mentions about history of modern medicine education in China. Chapter 7 is about Wang Zengqi's short stories which are unique in terms of literary language, characters' temperament and story's organization. Chapter 8 is about the activities of homeland literature of Palestine which has characterized and edited in the migration environment and representatives of homeland literature in Turkey. Despite the abundance of literary works in this area, it has been seen that there are few scientific knowledge studies on the area during the study. Witnessing and researching living Arabic literature is very important in terms of releasing a document about today's world to the next generation. Perhaps the literary activities carried out by the Arabic literati in our country, which has been heavily immigrated from the Arab countries, are the footsteps of a new kind of sectarian literature in the future. From this point, our study gains a different point of view. Chapter 9 gives information about the life, literary personality and style of Şehrnûs-i Pârsîpûr (b. 1946) which has started to give work since 1970's years, the attitudes and the impressions of the writer has tried to been examined against the social transformations and the traumas by handling the story called "Temperature in the Zero Year" and it was tried to reflect the effects of these people on culture and civilization of Iran at that time. In the context of the story of Şehrnûs-i Pârsîpûr's "Temperature in the Zero Year", Iran's culture, lifestyle and social fluctuations in the

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modern era has been looked by perspective of women and at the same time, the effects of pre-revolutionary and post-revolutionary censorship on literary works and culture have been observed. Chapter 10 examines Balkan migrations of the novel and of our realm. Our realm in the novel, are subject to the political upheaval in the Balkans that took place during migration events. I. after the Declaration of constitutional monarchy against the Ottoman Empire Greek, Bulgarian, and with the instigation of Armenians of Russia are rebelling. The Ottoman state left to live in this mess of a hard time. Chapter 11 provides an overview of the pioneer of Modern Chinese Literature Ba Jin and his masterpiece "The Torrents Trilogy: The Family". This study provides information about effects of "May Fourth" movement upon modern Chinese literature, as well as the role and literary identity of Ba Jin, a pioneering figure in modern Chinese literature, within the context of "May Fourth" movement. Also, "The Torrents Trilogy", a masterwork by Ba Jin, is discussed, and particularly "The family", the first serial of the trilogy, which is loaded with anti-feudalism findings and traces, is quoted. Chapter 12 is about call of conscience and risk of accusation and Chapter 13 is about OPEC' s dwindling influence on oil prices.

Edited by Prof. Dr. Eyup Saritas and Res. Asst. Lale Aydin, this book contains result of most recent scientific studies by thirteen academicians from Turkey and China. All those academicians have profound professional experience on their field of interest. Except perspective of Turkey, every part of the book has global academic perspective such as from China, Japan, Russia, Bulgaria, Palestine and Iran.

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CHAPTER 8

HOMELAND LITERATURE IN THE CASE OF PALESTINE AND REFLECTIONS OVER TURKEY

Sultan Şimşek

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Summary

Modern Palestinian literature in the early stages of its development was in line with literary movements in other Arab countries, then it has changed its face in 1948 when the Palestinian lands were invaded by Israel. In this occupation movement, a number of tragic events such as the expulsion of various Palestinians from their own lands, the mass killings in some Palestinian villages, the putting of confronters in prisons, and the forcible issuance of an Israeli identity card to the Palestinians in the area where Israel has settled in the settlement area have caused great suffering in the spirit of the Palestinian people. This event, which is called "*nekbe*"("*catastrophe*") in the history of Palestine, has caused a series of aggressive attacks, massacres and psychological pressure. The great sufferings and tragic events that have taken place have manifested themselves in literary works such as poetry, novel, story and theater in Palestinian literature, and has set the stage for the emergence of literary diversity in Palestinian literature, such as exile literature, dungeon literature and homeland literature.

After 1948, almost all Palestinian literati has started to talk about their aspiration of return back to their occupied homes and their promised land, then expressed their right to return back through their

literary works. They have written eulogium, novels and stories, and tried to counter the chain of catastrophes that the nation underwent from the literature field. However, the continuation of Israel's presence in the region and its continued pressure on the Palestinian people and the fact that the large Palestinian population has settled to the places where they migrated in this period led to forget the new generation the right and the consciousness of return and then the normalization of occupation, so literary works focusing on the idea of returning to the country began to be written. Palestinian literary scholars have established literary associations aiming at raising awareness on this issue, and these associations have begun to show literary activities in every corner of the world. These literary activities, organized by Arabic literati, have started to be performed in our country in recent years.

In this work, information about the activities of homeland literature of Palestine which has characterized and edited in the migration environment and representatives of homeland literature in Turkey is given. While preparing the study, articles and poetry books, novels and stories related to the homeland literature were examined and interviewed with Palestinian poets who acted as representatives of this literature in Turkey. Despite the abundance of literary works in this area, it has been seen that there are few scientific knowledge studies on the area during the study. Witnessing and researching living Arabic literature is very important in terms of releasing a document about today's world to the next generation. Perhaps the literary activities carried out by the Arabic literati in our country, which has been heavily immigrated from the Arab countries, are the footsteps of a new kind of sectarian literature in the future. From this point, our study gains a different point of view.

Key words: Homeland, Literature, Palestine, Reflection

Introduction

Modern Palestinian literature changed its face in 1948 when the Palestinian lands were invaded by Israel, in the early stages of its development, it was in line with literary movements in other Arab countries.[188] In this occupation movement, a number of tragic events such

[188] This research has been prepared in the form of a book section by expanding the declaration of "Reflections on the Palestine Homeland Literature and

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as the expulsion of various Palestinians from their own lands, the mass killings in some Palestinian villages, the putting of confronters in prisons, and the forcible issuance of an Israeli identity card to the Palestinians in the area where Israel has settled in the settlement area have caused great suffering in the spirit of the Palestinian people. This event, called "*nekebe*" ("*catastrophe*") in the history of Palestine, has led to a period of conflict that is full of day-to-day attacks, massacres and psychological pressure. The great sufferings and tragic events that have taken place in Palestinian literature have manifested themselves in literary works such as poetry, novel, story and theater, and they have been used in Palestinian literature as exile literature (edebu'l-menfa), dungeon literature (edebu's-sucûn) resistance literature (edebul mukaveme), homeland literature (edebu'l-avde) as the basis for the birth of literary diversity.

After 1948, almost all Palestinian literati men began to talk about their aspirations and their return to their occupied homes and expressed their right to return through their literary works. They have written eulogium, novels and stories, and tried to counter the chain of catastrophes that the nation underwent from the literature field. However, the continuation of Israel's presence in the region and its continued pressure on the Palestinian people and the fact that the large Palestinian population has settled to the places where they migrated in this period led to forget the new generation the right and the consciousness of return and then the normalization of occupation, so literary works focusing on the idea of returning to the country began to be written. . Palestinian literary scholars have established literary associations aiming at raising awareness on this issue, and these associations have begun to show literary activities in every corner of the world. These literary activities, organized by Arabic literati, have started to be performed in our country in recent years.

While preparing the study, articles and poetry books, novels and stories related to the homeland literature were examined and conducted written and verbal interview with Palestinian poets who acted as representatives of this literature in Turkey and the other countries. While we use the information we obtained during these interviews, we refer to the literateurs we interviewed.

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the Reflections in Turkey" which was presented orally by the Migration and Human Symposium in Eastern Literature in Istanbul on 21-22 November 2017.

I. Nekbe Incident, 1948

In order to understand the homeland literature,it is necessary to understand the historical periods of Palestine which led to the birth of this literature. Palestine, who saw the domination of Persian and Roman empires before common era, and the Byzantine empire in common era, was dominated completely by Muslims in the period of Khalifah Umar Ibn Al-Khattab in the year 637. After Mercidabık Battle in 1516, Ottomans, in the period of Sultan Selim the Stern, dominated Palestine. And throughout the four centruies, the territories which is called Arz-Palestinian became a part of Ottoman's by divided into Gaza, Jerusalem, Nablus and Safed districts. [189] But the Jews have lived for centuries desire of to live in this region. For the first time in 1799 Napoleon put forward the idea of establishing a Jewish state on Arab lands. British Foreign Secretary Balfour's declaration that is written on behalf Zionist Jewish Associations who wanted to make Palestine their homeland claimed that the British Government was warmly welcomed this idea, but there would be no harm to the fundamental rights and freedoms of other religions' members on November 2, 1917. In this period, 90 percent of the Palestinian population was Arab. The Jews had a property equivalent to 2 percent of the Palestinian land. With this declaration, the Jewish immigration to the Palestinian territories started from various European countries with the support of the United Kingdom. Jewish settlements began to be established in the Palestinian territories. Palestine, which was exposed to the British occupation since 1917, was given to the British mandate by the Cemiyet-i Akvam in 1922. After the Second World War, the Jewish population that has migrated to the region has started to increase. When conflicts between the Arabs and the Jews become inevitable in 1947, the administration passed to the United Nations. The United Nations offered to divide Palestine into Arabs and Jews, and Jerusalem to be an international territory. The Arab people objected to this offer, yet they couldn't prevent Israel to declare itself as a state on May 14, 1948. In 1967, the Arab-Israeli War began when Israel declared the inclusion of East Jerusalem where the majority of Arab population live, on its territory. After long political complexities, in 1974 the Palestinian issue began to be ruled by the Palestinian Liberation Organization. On September 16-17, 1982, Israel's attack on Palestinian

[189] M. Lutfullah Karaman, "Palestine", DIA,c. XIII, s.89-103, İstanbul 1996 .

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refugees in Lebanon's camps changed the balances in the Middle East. In 1988, the PLO unilaterally declared its independence. In 1993, at the end of the Oslo and Cairo agreements, a political structure emerged under the name of the Palestinian National Authority. While this structure tried to institutionalize itself in one region, it tried to maintain diplomatic relations with Israel from the other side.[190]

The incidents of 1948 Nekbe[191], which caused the birth of 5 homeland literature in this whole historical process, are a turning point that unforgivably inflicts the soul of the Palestinian people. At this time mass massacres were made on the Arab people, and the Palestinian people recounted this incident with the expression of nekbe (نكبة), which meant great catastrophe. In this period, the Palestinian people were forced to leave their homes and villages, and people who were torn from their lands were forced to live in exile camps in the border regions.[192]

The occupation of Palestine by Israel in 1948 has changed sociologically and affected the population growth rate and the structure the Arab population living in Palestine. After this incident, the cities were emptied and the population density shifted to the villages. The vitality in the cities where are central of the cultural, literary and political activities of the Palestinian society has trailed off.[193]

II. The Birth and Historical Process of the Homeland Literature of Palestine

Literature to homeland of Palestine is one of the currents such as exile literature (edebu'l-menfa), dungeon literature (edebu's-sucun) and resistance literature (edebu'l mukaveme) which are included in modern Palestinian literature. The great sufferings of 1948 and beyond flowed

190 Karaman, p. 99, Nurullah Yılmaz, Biogrophy of Palestinian Poet Mahmud Dervis, Erzurum: Fenomen Publishing 2013, p. 3-4.

191 For a detailed history of Palestine see Hüseyin Özdemir and Others, Palestine in Ottoman Documents Istanbul: Ottoman Archives Department Publication No: 102, 2009; Ilan Pappe, Modern Palestinian History, Translated by: Nuri Plumer, Phoenix Publishing, 2007.

192 Adil Estâ, Edeb'ul avda ve edebu'l-âidîn: Suâlu'l-itilaf, Defâtiru'l-eyyam, 31.03.2015, Access Date: 08.10.2017, http://www.al-ayyam.ps/ar

193 Gassân Kenefâni, "Palestinian Literature", 1968, Journal of İştirâki, Translator: Journal of Affiliates, Date of Access: 10.09.2017, https://istiraki.blogspot.com.tr/2016/04/filistin-edebiyat.html.

from the mind and heart of Palestinian literary people into poetry, stories and novels. Thus, from the time when the Palestinians were expelled from their lands and started to live in the camps, the homeland literature began to exist. The common characteristic of these literary works within the context of the the homeland literature is that it depicts the events of 1948 and beyond, encourages people to resist injustice and strives to keep the country and territory alive.

The main feeling in the literary works of Palestinan people who were expelled from the large territories of the country boundaries and felt the great feeling of sadness was the this sadness and dream of turning back to homeland. In 1967 defeat, the pain grew even bigger. The Palestinian people witnessed their withdrawal from their homeland. Then, in the Palestinian literature, the concepts of resistance to the enemy, resistance and struggle began to dominate. In other words, the movement of resistance literature became clear in Palestinian literature. At this time, however, the notion of return continued to take place in literary works within the scope of resistance literature. Bilateral agreements made in the years to come have settled well into modern Palestinian literature as a turning point in ignoring the right of Palestinians who were forced to leave in 1948. The conversion has become an active literary space with a new spirit of good news.[194]

Palestinian literary figures gave literary works about return to homeland before they came out as a phenomenon. Many Palestinian writers have paid attention to the concepts and words of "the turn" and wrote letters on the return to try and reveal the identity of being Palestinian.

There are writers heading in poetry, storytelling, novelty and theater. From 1948 to the present day, events related to Palestine continue to preserve the revival of revival literature as it does not diminish with certain periods.

First, dozens of Palestinian literary figures like Hashem Rashid, Hasan al-Buhayri, Abdulkerîm al-Qarîmî, and Ğassân Kenafani were portrayed the map of the return almost literally. And dozens of writers such as Mahmoud Dervis[195], Selim al-Qasim, Velid Seyf and Ibrahim Nasrullah continued to walk on this path. For this reason, we see that the homeland literature is revived in exile, difficulties, troubles and emigration, and when freedom is achieved and efforts to return turn out.

194 From the written interview we made about Cihad er-Rajabi on 10.10.2017.

195 For details, see Nurullah Yilmaz, Palestinian poet Mahmud Derviş Hayatı Literary Personality Works, Erzurum: Fenomen Publishing 2013.

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III. Identification of the Homeland Literature of Palestine

> It is possible to define the homeland literature as a literary movement, not as a school formed in Palestinian literature, that's because the effects of the events of 1948 has continued until these days. It is like a huge archive reflecting numerous works of the homeland literature and the historical process through these works. The poet Muhammad Rabah describes the return literature as follows: *"It is a literary tendency that insists on the right to return, rejects the division of the country's dismissal, mocks all kinds of catastrophic and imposture agreements, and thinks that the ultimate solution of the Palestinians' problems will be realized by the refugees returning to their promisedland."*[196]

> According to Muhammad Tevekkelnâ, one of the homeland literature poets, the homeland literature is as follows: *"Homeland literature is the name of the corpus which includes prose texts, theater works and poetry, interested in Palestinian people to Palestine where is the homeland of the Palestinian people."*[197]

The homeland poetry, since its birth to these days, has emerged to motivation of protection rights and values. The politicians did not approve the signatures they put on behalf of the people. The Palestinians, who had been forcibly removed from their land, reacted to this situation by being more attached to their lands and living with the happiness of the dream of reunion. Homeland literature is like a mirror reflecting this mood of the people.

Suleyman Isa, one of the literary poets of the homeland literature, says the poem through a small child standing in the streets of one of the refugee camps:

> Palestine is my home, the way of my victory
> My country is still love in my heart
> And an honorable melody on my lips.[198]

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196 From a written interview with Muhammad Rabah on 10.10.2017.

197 From a written interview with Muhammad Rabah on 15.11.2017.

198 Suleyman Isa, Palestinian Dârî, http://www.sulaimanalissapoet.org/tfl-felasteen.html, Access Date: 09.10.2017.

In the context of the homeland literature of Palestine, there is longing, suffering and a criticism against silence the injustices and abandoning the society. However, it as an optimistic and positive structure since the happy ending with the return to homeland is imagined. Homeland literature tells to the Palestinians that their homes are waiting for them, although others have them now, the traces of their father's grandfathers are still there. [199]

The homeland literature has the purposes of defending the identity of the Palestinian people and keeping the national memory fresh by putting the right of the Palestinian people to the problem of survival as a result of expressing the right claim and turning it into an ideal of returning to the houses inhabited by the inhabitants. It encourages the Palestinians to pursue their past perverted rights. Because forgetting history means destroying a nation. Despite the fact that it mentions Palestine's sorrowful truths, it feels hopeful. It is possible to see this characteristic in the following line of the poem by Semir Atiyye of the homeland literature poet, written in the book of Risâletu'nin al-kuds:

"We will polish the struggle on the way to Jerusalem. Next we will leave our own ballad for the next day to cheer the ballad of birth. We will not leave a place for pain in our hearts. There will be no place where wears mourning in our hearts."[200]

IV. Where to Return?

What exactly did homeland literature say when it took the return action to the main axis? It is possible to answer this question in two ways when the literary works related to this field are examined. First of them: To be driven from Palestine, or those who are forced to leave in any way, are entreated to return. The second is: to mention about before 1948 and the years that occupation has not begun yet. For example, Mahmud Derviş mentions Palestine before 1948 in two eulogium named Mahattatu'l-kıtar (Train Station) and Talaliyyetu'l Berve (Berve Ruins). Murid Bergûsî (born 1944) Durûbun Cemîle (Beautiful Paths) and Fâruk Muhammed Vâdî (born 1949) speaks of Palestine before 1948 in his poem Usfûr'ş-şems (Sun's Sparrow). Their systemic occupation, which

199 From the written interview we made about Cihad er-Rajabi on 10.10.2017.

200 Abdulganiyy et-Temimî, Risatletun mine al-majd al-aksa, Damansk: Beytu Palestine li'sh-shi'r 2009, p. 5.

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had begun in 1948 in their homeland, is the reason for their inability and their insurrection. Some of the writers who returned to Palestine after declaring mutual peace after the Oslo Agreement in 1993 continued to write about the concept of return, but some of them have stopped writing in this regard and have begun to deal with different issues. While Halil es-Sevâhirî (1940-2006) did not continue to write about homeland literature, Reşad Abu Shawir went from one exile to another to continue writing. Some of Palestinian literati had lived in childhood. For example, Khalid Dervish is among them and he talks about these days in his book The Death of Small Sufin. Some wrote articles referring to events between 1948 and 1967. For example, instead of writing about the events of the day after the return to home, Yahya Yehlef wrote about refugee camps and Jerusalem under siege in İrbid after 1948. Again Mahmud Şakir mentions before 1948 in his works. After returning home, they did not just write about returning stories and current affairs around them, but they expanded the subject line of their works. Adil Esta expresses that the returnees should be evaluated within the context of literature of returnee, not the homeland literature.[201]

V. Symbolic Implications of the Homeland Literature of Palestine

The literature of revolution which we can define as a literary movement in Palestinian literature has its own specifics, contents, words, descriptions and dreams.

The most obvious symbol of homeland literature is mifah namely key word. Those who had to leave their homes took the keys and the deeds with them. And one day they hope to show their deeds and return to their homes with their keys. Abdulganiyy et-Temîmî begins a poem on the divan called Risatletun min Masjid al-Aqsa:

My house's key is still on
I'm still embracing the memories of my country[202]

[201] Adil Estâ, Edeb'ul avda ve edebu'l-âidîn: Suâlu'l-itilaf, Defâtiru'l-eyyâm, 31.03.2015, Access Date: 08.10.2017, http://www.al-ayyam.ps/ar

[202] Abdulganiyy et al-Temimi, p. 17.

In almost every literary work, It is possible to encounter words which takes up the main theme of return to home, "âidûn / returners; we will return /avdetu'l- gurebâ; the return of foreigners; mea'l-âidîn, teşerrud/ being homeless. İnnenâ le âidûn / We will definitely return, which is located on the divan of Aarhidu'l-ave (Return Songs) of Aaron Hashim Rashid, is a nice example to this:

"We Will Definitely Return"
We will return, return, return definitely
There will be no boundaries, sieges and castles
Shout out to O! Those who fall apart their home
We will definitely return
We will return our homeland, plains and mountains
Beneath the pride, battle and fight banners
Brew with sacrifice, brotherhood and loyalty
We will definitely return

Homeland literature also uses the instruments used in exile and dungeon literature. It tries to enlighten the dark days of the Palestinian's exile and prison days with the dream of return to homeland. That is why the words of muhayyem / camp, hayme / tent, sicn / dungeon, kuyûd / handcuffs are frequently encountered in this kind of literary works.

VI. Academic Studies on the Homeland Literature of Palestine

However, no serious scientific researches have been done yet, and in universities, master's and doctoral theses are given about homeland literature recently. It is known that a doctorate thesis is prepared in France, yet; no information about this thesis can be reached during our research. And some literature researchers seem to have concentrated on this trend in recent years. Adil Esta is one of the writers who has been writing on homeland literature for the last five years.[203] Also in the book er-Rivâyetu'l-Palistiniyye ve'l-Menfâ belonging to Salih Abu al-Isba; The information about the subject is given in the works of al-Kıssat al-kasrira

[203] Adil Estâ, Edeb'ul avda ve edebu'l-âidîn: Suâlu'l-itilaf, Defâtiru'l-eyyâm, 31.03.2015, Access Date: 08.10.2017, http://www.al-ayyam.ps/ar

fi'l-ardi al-muhtelle of Subhi al-Shaqaqrai and Mevsat al-alba al-Palistin of Al-Hadr al-Ceyyusi.[204] Return literature has already been examined under the title of a chapter in research on Palestinian literature much until today.

Jihader-Rajabi expresses that despite the abundance of literary works in this area, these works are not enough subject to scientific and literary researches: *"Studies and scholarly researches are inversely proportional to the volume of the corpus of the literature. There is little work that does not match the influence of this literature on the cultural struggle."*[205]

VII. Important Novels of Homeland Literature of Palestine

VII.I Gassân Kenefânî In his novel "Aidun to Hayfa", which was first published in 1969 like the other Palestinians who have suffered a homeland and are angry with injustice, and have always dreamed of returning to their homeland. He refers to the 1946 Nekbe incident, as well.

VII.II. Such literary works that have been put forward in the historical process within the context of the homeland literature are also present in today's Palestinian literature. The novel *"Destinies: Holocaust Concerto and Nekebe"* written by Rabaî 'el Medhûn was awarded the Universal Arab Novel Prize in 2010.[206] The writer was the first Palestinian writer to be awarded a prize in this class thanks to the prize given to Holocaust Concerto. Holocaust is the name of the genocide that systematically performed by Nazi Germany before and after World War II. It consists of three main sections and a result section corresponding to the sections of the concert. This novel starts with four different stories that ask questions about Nekbe Incident and collate all together. The novel is the story of the Palestinians who have been forced to stay in the country for Israeli citizenship, as well as those who have been sent to exile and who are looking for a way to return. The novel begins with the story of Ivana, a Palestinian

[204] From a written interview with Nirdîn Abu Neb'a on 10.10.2017.

[205] From the written interview we made about Cihad er-Rajabi on 10.10.2017.

[206] Adil Estâ, Edeb'ul avda ve edebu'l-âidîn: Suâlu'l-itilaf, Defâtiru'l-eyyâm, 31.03.2015, Access Date: 08.10.2017, http://www.al-ayyam.ps/ar

Armenian who married an English doctor before 1948. Ivana, who flees to London with her daughter Juli in the case of Nekbe Incident, wants her daughter to burn her body while she is in her deathbed, and hurl half of the her ashes to the Thames River, the other half of the her ashes to old Akka. The daughter does what her mother says and goes to Palestine with her husband and they are captivated by the Palestinian cities, so the events continue in chains. This is one of the novels that expresses the passion and desire of a Palestinian to return home. It is a decent example with regars to show us the scars of a person's soul who have been forced to flee from homeland, and although she couldn't return her country, she wants to hurl her ashes to her homeland, which indicates the hope of return to homeland.

VII. III. The Babu's-shems "The Gate of the Sun", which was written by Ilyas Hurî and published in 1998 on the 50th anniversary of the Nekbe Incidents and entered among the best 100 Arabic novels, is one of the works within the scope of the homeland literature. In this romanized series of sequential stories, the writer tells the story of those who went to the first exiled life after 1948 and their return attempts at home. Those who are sent to the first exile will escape from the camps and return to their ruined villages, to the their homes that the others stay. But they are beaten and fired again from there. They are killed at the borders of Israel and neighboring Arab countries. Yunus al-Assad, the novel's hero who is secret-insurgent and a man in love, strides through mountains as well as valleys between Lebanon and Palestine over the thirty years, then he comes together with his spouse whose name is Nebile in a cave where the name of the sun given. Numerous boys and girls are born. He sees them as a bond that does not break off between those who live in exile and the survivors in the country. This novel influenced the people living in Palestine, a group of Palestinians who challenged the 1967 Israeli Settlement Plan gave the name of the Babu'sh-shems that they established at the entrance of Jerusalem.[207]

[207] Risâletu Elijah Hûrî ibas al-Shams, al-Jezira, al-Ahbār al-fenn, Access date: 18.09.2017, http://www.aljazeera.net/news/cultureandart/2013/1/12/

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VII. IV. Another example is that Jihader-Rajabi's "I Will Never Die In Vain" (Len Emute suden). This novel was awarded first prize by the Islamic Arabic Literature Association in 1993. The Roman Palestinian hero, Vâil, leaves his family to live a more comfortable and happy life by questioning the life circumstances in Palestine and the environment in which his family is living. His brother Ali cannot succeed if he wants to turn his way. *"After setting up a regular life in New York, I will take along my mother, she will be happy, and I will fulfill her dreams. She will never cry again and she will be happy, always. Hunger will not feel even. Believe me. Together we will live a very beautiful life without tears, weapons, death and sad things "* [208] And he makes a long trip to America to set up a new life with American Jean, who he is in love with. With this conversation with an elderly woman during the journey, he experiences complex and profound emotions in his inner world. He realizes how much he loves his family and his country. He feels a great longing for his homeland before reaching America. When he arrives at the airport, he watches the live broadcast of the movement on one of the screens there. And he sees that one of the two Palestinian youths tortured by Israeli soldiers is his brother Ali. And instantly he decides to go back, saying, "I will not die in vain." However, he is already weak because of his heart disease and dies there before return back. This story is one of the most striking and important works of homeland literature.

VIII. Poetry Divisions of the Homeland Literature of Palestine

Dozens of poets such as Gassân Zuktân, Zekeriya Muhammed, Yahya Berzak, Mahmud Derviş, Mahmud Şakir, Cebrâ İbrahim Cebrâ, Halil Sevâhirî, Faysal Hurânî, Murîd el-Bergusî,Yahya Yahlef, Fâruk Vâdî have written poetry about homeland literature. Some of the poets

[208] Jihad al-Rajabi, Len Emute Suden, Riyadh: Ubeikan 2013, p.117; Ceyna Kılınç Abdelmotaleb, Palestinian literary critic Cihadar-Rajabi's review of the novel "Len Emute Suden", Unpublished Master Thesis, Istanbul University, Theology Faculty, Istanbul 2016, p. 72.

includes eulogium in their collected-poems which has a lot of topics, but they did not write a separate collected-poems on this topic. For example, we can give the poem of Fî intizâri'l-âidîn (Waiting for Rotarians), which is located on the first volume of Mahmud Dervis's al-A'mâlu'l- ûlâ poem. In this poem Dervish says:

"O our mothers wait in front of your door, we return.

This is not the time as they imagine.

Wind is blowing while the sailor is coming..

And the stream is beating his ship. "[209]

Some of them wrote collected-poems which had a complete return theme. Some of these collected-poems are:

1. Ali Haşim Rashid, Madhavan al-Awwa, 1960.
2. Harun Hashim Rashid, Enashidu'l-avde, (Amharic in Arabic, Translated from Arabic into English: Kerme Sami) Amman 2011.
3. Semir Atiyye, Nezîfu'z-Zikreyât, Dımaşk: Muessetu Filistîn li's-sekâfe 2006.
4. Semir Atiyye, Dîvânu'l-avde (The Return Poem Anthology / 100 poems), Damascus: Tecemmu'ul-avdeti'l-Filistini 2007.
5. Hasan ez-Zerîkî, Ahlâmu'l-avde, Beirut: Dâr al-hiyât 2011.
6. Muhammed Tevekkelnâ, Avdetu'n-nusûr, Damansk: Beytu Palestine li'sh-shi'r 2011.
7. Abdulganiyy et-Temimî, Risatletun mine al-majd al-aksa, Damansk: Beytu Palestine li'sh-shi'r 2009.

The writers and poets who give literary works related to the return to Palestine are not only Palestinians. Other Arab countries also have poets writing on homeland literature. For example, Muhammad Tevekkelnâ Syrian, Muhammad Mahmoud ez-Zebûrî and Abdullah Berdûnî Yemen. In addition, the Syrian poet Nizar Kabbani's Ya Kudsu / O Jerusalem poem is one of the poems that find fame in this regard.

209 Yilmaz, p. 258.

O Jerusalem, my city
O Jerusalem, my darling
Tomorrow, the lemon will bloom tomorrow
Green hyacinths and olives will rejoice
And the eyes will laugh
Passager pigeons to return
To their lily homes
And children will back to play games

Return literature can be written not only by literary figures in the limelight or the dwelling but also by poets living in Palestine. In his poem Tevfik Ziyâd Cisru'l-avde, he call to his friends from far away from their home:

My friends with my eyelashes
Sweep your way back with my eyelashes
And I take your wounds to my bosom
I pick up the road's thorn with my eyelids
I build return bridge with my palms on two shores
I grind hard rock with my palms
And from my body…

VII. Reflections of the Return Literature in Turkey

In the last years, Arabic literary scholars who have put literary works based on prose in the form of prose have been continuing their literary activities under the leadership of "Association of Palestinian Poem and Return Culture". Association based in Istanbul. It is the first association that has designated Palestinian poetry and poets outside the borders of Palestine as a field of study. This organization, which defined itself as an association officially opened in May 2009 for the purpose of organizing literary and cultural activities in Turkey, defined its fields of activity as literary and artistic activities. He is interested in poetry, novels, short stories, theater texts in the field of literature and in the field of arts, cartoons, fine arts, calligraphy, naht art, music and songs. The Association outlines its objectives in the following articles:

1. Work on to bring out the role and works of artists and litterateurs about home-coming.
2. Strengthen literary and artistic communication among the performers in this field.
3. To communicate and collaborate with different cultural experiences.
4. Free printing of Palestinian literature, Arabic language and various cultural publications around the world.
5. To explore young talents, to work to improve them and to introduce collecting.
6. To effectively process subject turnaround in the Palestinian, Arab world and world-wide.[210]

Highlighting literary activities since 2009 are:

1. A meeting was held twice in Istanbul, one in 2014 and another in 2016, under the name of International Form of Home-Coming Literature and Arts.[211]
2. Seven poetry books and one storybook published. These are the following works:
   Halil Ahmed, Vamadat, Damansk: Beytu Palestine li'ş-shi'r 2011. 2011
   Hasan ez-Zerîkî, Ahlâmu'l-avde, Beirut: Dâr al-hiyât 2011.
   Yahya Muhammed Berzak, al-'Amâlu'ş-şi'riyyeti'l-kâmile I-II, Damascus: Beytu Palestine li'sh-shi'r 2011.
   Muhammed Tevekkelnâ, Avdetu'n-nusûr, Damansk: Beytu Palestine li'sh-shi'r 2011.
   Abdulganiyy et-Temimî, Risâletun mine al-majd al-aqsa, Damansk: Beytu Palestine li'sh-shi'r 2009.
   Hasan al-Emrani, Tehtefî et-Tuyur lakin temûtu, 2010
   Semir Atiyye, Eğāridu't-tufûleti'l-mukaddese, Beytu Palestine li'sh-shi'r 2010.[212]

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210 Visam Hasan el-Bas, *Palestinian Return Culture and Poetry Association Brochure*, Damascus 2014.

211 From the verbal interview we made with Palestinian poet Semir Atiyye, Director of Palestinian Return Culture and Poetry on 10.09.2017.

212 Visam Hasan el-Baş, Palestinian Return Culture and Poetry Association Brochure, Damascus 2014.

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3. Culture and art meetings were organized in the name of Revâku's-sakâfî three times in 2015-2016 and 2017 in Istanbul. These meetings were carried out in the context of sharing some of the works of the literati, evaluating the concepts of return literature in which the listeners also participated and in the context of cartoons and photography exhibitions[213].
4. Poetry nights and seminars exceeding 100 in various countries and cities have been held since its establishment. Sarajevo, San'a, Damascus, Sharjah, Dubai, Cairo, Istanbul and Antalya are among these cities.
5. One of the most prominent literary projects of the association is a project to introduce one of the Palestinian poets in every month for 5 years in the form of a poet returning to the country and to introduce their literary personality and poetry. This study is a source for researchers and a cultural study for those who are not researchers but interested in literature.

   The project aims to introduce a multi-faceted Arab poet who has been writing Palestine, diaspora, immigration, exile, homeland return, homeland love and longing for months between 2012 and 2016, both inside and outside Palestine. The association regularly published information, photographs, pictures and poems about poets from their own social media accounts without interruption every month. This project, which started in May 2012, introduced Yahya Muhammad Berzak (1929-1988) as a poet of the month[214]. Initially called 'poeth of the month' at first, then the project was named 'return poetry' because it contains more integrity with the content of the project. And in 2013, Moroccan poet Hasan al-Emrani (d.1949) was first introduced as a poet returning poet. From May 2012 to September 2016, sixty leading poets were introduced and in fact a foundation for a modern period mucemu'l-saara book was laid.

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213 From the verbal interview we made with Palestinian poet Semir Atiyye, Director of Palestinian Return Culture and Poetry on 10.09.2017.

214 For more information and poems, see Yahya Muhammed Berzak, al-'Amâlu'ş-şi'riyyeti'l-kâmile I-II, Damascus: Beytu Palestine li'sh-shi'r 2010.

The Association officials say that their next projects will identify and introduce writers and poets in Turkey who give literary works about Palestine, Jerusalem and Masjid al-Aqsa.

Conclusion

It is interesting to note that despite the large number of literary texts within the scope of the return to homeland existing in modern Palestinian literature, this field is left untouched by scientific inquiries.

Literary activities in Palestinian literature are one of the most vivid examples of contemporary Arabic literature. It is thought that the homeland literature with rich works in each of the novel, story, theater and poetry types will maintain its place and update in Palestinian literature for many years in keeping with the conditions that bring forth this literature.

Witnessing and researching living Arabic literature is very important in terms of releasing a document about the next generation. Perhaps the literary activities carried out by the Arabic literati in our country, which has been heavily emigrated from the Arab countries, are the footsteps of the other mehter literature in the future. From this point of view, we are in a different perspective.

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This research has been prepared in the form of a book section by expanding the declaration of "Reflections on the Palestine Homeland Literature and the Reflections in Turkey" which was presented orally by the Migration and Human Symposium in Eastern Literature in Istanbul on 21-22 November 2017.

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