

Traces of Aesthetics in Sabahattin Ali's Narratives*

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1. Introduction

Aristotle inevitably comes to mind when it comes to literature and aesthetics; therefore, it would not be wrong to associate the beginning of literary aesthetics with Aristotle. Since these age-old aesthetic concerns, it is possible to see works aimed at aesthetic perception, especially in the literary field. Therefore, in works of narrative, poetry, novels, etc., situations that cause sadness or despair in real life can also be pleasing to the reader in the fiction of these works in terms of aesthetic concerns. Thus, it can be said that many elements such as horror, sublimity, grotesque, beautiful, tragicomic, etc. constitute aesthetics. In fact, all these elements are related to the senses.

The senses play a crucial role in how we perceive, experience, and interpret the world around us, and ultimately greatly affect aesthetic perception. At this point, it would not be appropriate to consider aesthetics separately from sensuality and intellectuality, because what is called a work of art is also an element with aesthetics and a load of thought. Timuçin states that “In a work, the intellectual side and the aesthetic side appear as complementary to each other” (Timuçin, 2013, p. 16). A literary work, just like a work of art, has its own aesthetic concerns and load of thought. Thus, literary works can also be thought to appeal to the reader's senses through the aesthetics of form and content with the help of language. In this way, aesthetic concerns override storytelling, and it is an artistry that allows the reader to have a sensory experience. As Doğan puts it “However, what the

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senses such as smell, taste, and touch find pleasant is not the beauty recognized by art. Art, with its sensory side, creates a world for us from shadows, shapes, tones, and melodies.” (1975, p. 98), it is also possible to think of aesthetics is not just related to the beautiful.

At this juncture, the concept of grotesque, which is considered as disjointedness or uncanniness, has later begun to fall under the aesthetic category. Grotesque offers readers an unusual perspective in terms of aesthetics. “In other words, in the true grotesque we are kept aware of the connections between the alien world and our own.” (Steig, 1970, p. 253). From this statement, the grotesque can both fascinate the reader and reflect a sense of strangeness because it is different from the usual beauty, and it arouses curiosity at the same time. It can be said that the grotesque acts as a mirror reflecting some aspects of our own world in a distorted or exaggerated way by making the reader aware of the intentional connections in terms of aesthetics. The connection between the alien and the familiar invites readers to make comparisons and make inferences from the juxtaposition of the alien and the familiar.

In addition, it is possible to consider that the tone and the mood of a literary work also appeal to artistic and sensual qualities in terms of setting an overall aesthetic tone of the text. This can give the text a rhythm, just like a musical feature, and the reader can feel this rhythm through some ups and downs in the narrative. This situation within the narrative may also differ aesthetically depending on the culture, just like the examples in when Sabahattin Ali produced his works. In this respect, it is important what the literary work makes the reader feel, not grammatically but in terms of atmosphere. This created atmosphere with an aesthetic concern provides the reader an emotional space on how to feel about what they are reading.

Accordingly, the concept of sublime, which falls under the category of aesthetics, can be associated with infinity and limitlessness creating a sense of uncertainty. Just as the concept of grotesque causes two different situations such as fascination and strangeness, the concept of sublime evokes emotions such as fear and passion simultaneously. As Karakaya and Demirbilek also state “it can be seen that the concept of the sublime is that which transcends human measure and

limits and is superior in itself.” (2019, p. 9). Therefore, elements such as vast oceans and plains, lofty mountains, etc. depicted in literary works are aesthetically important as they reflect and make the reader feel a feeling of sublimity.

Herewith, considering as a branch of art, the material of literature is inevitably language, and in this sense, depending on culture, every nation has its own language in which it can reflect aesthetic values. Consequently, the literary works, that are created, are connected to the essence of that nation, become lively and have high expressive qualities. These qualities form the basis of aesthetic concepts.

In connection with Turkish culture, it is possible to see the aforementioned elements in Turkish literary works such as novels, short stories, poems, prose, etc. Especially the narratives of Sabahattin Ali, one of the writers of modern Turkish literature, can be examined in many ways in terms of aesthetic traces as it is tried to be performed in this study.

2. Turkish Storytelling and Sabahattin Ali

The narrative tradition or storytelling in Turkish Literature started with epics and has reached the present day by undergoing changes with various interactions in history. “In this respect, Turkish culture, which is different from other cultures, has also experienced different changes within itself, although it has had various interactions.” (Çevik, 2014, pp. 114-115), hence cultural changes in the historical process have naturally affected Turkish storytelling. Especially from the 20th century onwards, topics such as social problems, Anatolia, Anatolian people, and daily life have begun to appear in Turkish storytelling.

Sabahattin Ali (1907-1948), who appeared in Turkish literature towards the end of the nineteen-twenties, gave many works such as poems, stories, novels, letters, plays, and translations in his short life and became the pioneer of his generation in ensuring the development of Turkish literature, especially in the genres of short story and novel.

From this perspective, in Ali's works, especially in his stories, it is possible to see the reflection of life, Anatolia, and Anatolian people because his literary personality was more on a social realist axis as he was a Turkish writer and a poet.

Hence, it would not be wrong to say that the experiences and observations of his life are reflected in his works. He is an influential figure in the Turkish literature of the Republican period and has mostly worked in the short story genre. As Sarıtaş stated “in his stories, Sabahattin Ali drew attention to a wide range of issues that deeply affected society and criticized the distortions from his own point of view.” (2017, p. 90). In doing so, he also managed to include aesthetic elements in his narratives. He is a writer who has written many works dealing with real-life issues related to Anatolian people and human beings, and all his works are still read with great interest. Sabahattin Ali, also with his novels *Kuyucaklı Yusuf* (1937), *İçimizdeki Şeytan* (1940), and *Kürk Mantolu Madonna* (1943), have both made an impact in Turkish literature and won the appreciation of literary circles in Turkey. So much so that the impact of this success he achieved in the twentieth century still continues in the twenty-first century.

3. Exploring the Aesthetic elements in Sabahattin Ali's narratives within book titled “Yeni Dünya” [New World]

A literary text can be analyzed from a variety of aesthetic aspects to gain a profound understanding of its artistic and sensual qualities. Examining a text through an aesthetic lens can lead to a deeper appreciation of its aesthetic values and authorial intention. As Doğan stated “An author or a man of letters can only describe the external appearance of nature that can be perceived with the senses.” (1975, p. 71). Artistry and craftsmanship employed in Sabahattin Ali's narratives also create a particular sensory and emotional experience for readers. Hence, it can be said that subtle aesthetic elements, devices, concepts, or patterns such as grotesque, setting and description, sublime, characterization, rhythm in the flow of the narrative, etc. contribute to the overall aesthetic experience of Ali's narratives. In this case, three selected narratives from Sabahattin Ali's book titled *Yeni Dünya* are tried to be examined respectively in this section.

3. 1. Isıtmak İçin [For Warming]

This story of Sabahattin Ali is a decent example of poverty, which is the evil fate of Anatolia at that time. The narrative reflects one's escape from the poverty around them and the sense of fear and pity he feels due to this. This narrative might enable one to confront himself or herself thanks to its aesthetic aspects.

To begin with a summary of the short story; the narrative *Isıtmak İçin* [For Warming] written in 1939 takes place in the Küllükbaşı neighborhood of Konya, a city in Anatolia. The narrative is about a lonely man's feelings of pity and sadness for a washerwoman who is very poor, and this lonely man, who is both the main character and the narrator, continues his life as a tenant in the house of an Armenian woman. As of that period, a large part of the people in Anatolia were struggling with poverty, so it was possible to come across women who went to other people's houses to do laundry to earn a daily wage. The woman in this narrative, who has a sick little daughter at home and goes to the houses to do laundry, is also from the poorer part of society. She goes to the main character's house to do laundry, and what draws the reader's and the main character's attention at this point is the way she is portrayed. In fact, at the end of the narrative, it is revealed that this woman and her daughter are unable to meet their needs for warmth and food. The main character is deeply saddened by the fact that he cannot do anything about this situation or realize the difficult situation of the woman and her daughter. Therefore, the narrative ends with the death of the woman's sick little daughter.

At this point, the way the woman is depicted is significant because the author tries to convey to the reader the troubles and living conditions of the Anatolian people of the period in an aesthetic way. This female character of this narrative as Hasdedeoğlu stated is "a good example of the 'downtrodden' type" (2008, p. 125) because especially the description of this female character reveals her living conditions and hardship in life. She is portrayed in this narrative in a grotesque way, such that although she is young, she has the opposite body characteristics of a young person.

“There was an old woman who came every fifteen or twenty days to do my laundry. Old age was more in her appearance. In fact, she was much younger, maybe thirty or thirty-five, but with his diminutive body that gave the impression of being parched and shriveled, her long, thin, yellow hands like spider's legs, and her black eyes that were as deep as a dead woman's, she had the impression of an old human whose age could not be counted.”⁴⁾ (Ali, 2015. p. 42)

Based on the excerpt, the female character is in a pathetic state. Instead of stating the social situation and living conditions of this female character, the author prefers to talk about her appearance in a grotesque way in this narrative. The author's portrayal of a young person as an old person, and even mentioning a body part in a way that resembles a *spider*, presents the usual perception of the body in a strange way. This is the coexistence of two opposites in the same body, thus the concept of the grotesque involves a fusion of the familiar and the unfamiliar. That kind of portrayal alienates the familiar. As Moghadam stated "it is very often the case that a single entity or a character is by nature self-contradictory or evokes contradictions and is hence inclined towards the grotesque." (2017, p. 77), thus that kind of portrayal in the narrative alienates the familiar through juxtaposition of contradictions. This shows the presence of an aesthetic concern in the text because it is possible to say that especially the expressions of *eyes of a dead woman* (p. 42) and *hands like spider's legs* (p. 42) appeal to the reader's senses. These carefully chosen expressions go beyond mere description and are meticulously crafted to not only convey a visual representation but also to engage the reader's senses on a profound level. Thus, the reader is given an opportunity to develop empathy through this female character with the people who lived in the same conditions at that time in Anatolia. In doing so, the author skillfully transforms the text into a sensory experience, where the aesthetics play a crucial role in enhancing the overall impact and resonance of the narrative.

The main male character also remembers this woman's appearance

⁴⁾ All quotations from selected narratives in the text are from the source of "Ali, S. (2015). *Yeni Dünya*. 16. Baskı. YKY Yayınları" and only page numbers are given in the text. English translations of the quotations have been done by me.

and states “I remembered her pointy nose, always *blue from the cold*, her body bent double at the washtub from morning till night, her voice, breathy and trembling through her *wrinkled lips*.” (p. 43). In this excerpt, it is viewed that the female character’s condition is emphasized through her grotesque description again because these grotesque portrayals are the remnants of the woman in the male character’s mind, and he remembers her with her *blue from cold* complexion (p. 43), *hollowed eyes* (p.47), and *toothless mouth* (p. 47).

In addition, the grotesque’s strange, bizarre, absurd, and disturbing aspects of human existence in an aesthetic way employed by a Turkish author in the 1930s in Turkey can also be observed. Delineating the female character in this way is much more effective than directly mentioning the difficulty of her living conditions. The author also continues to use grotesque depictions of the same character in the narrative, such as “This face, standing still in front of me, was no different from *a dead body*. Her *hollowed eyes* were completely lost, and the lips around her *toothless mouth* became thinner and more wrinkled.” (p. 47). The phrases such as *a dead body*, *hollowed eyes*, and *toothless mouth* accentuate the woman’s poor living conditions through her body so that it can be interpreted that she could not receive proper food and health care. Here, the author is talking about the appearance of a lifeless body by using these expressions.

Considering that many people lived in such harsh conditions at that time, especially in villages and towns in Anatolia, in the case of this narrative, it is possible to say that an attempt may have been made to draw attention to these facts with an aesthetic concern. This quotation also supports this idea: “The troubles and twinges that began with the transition to democratic order centuries later are enriched by the author’s observations in Anatolia and constitute the subjects of his stories.” (Hasdedeoğlu, 2008, p. 17). Thus, the use of grotesque descriptions as an aesthetic aspect in the narrative might help readers to see the Anatolian people’s struggles of the period through a poor woman.

Therefore, the presence of grotesque depictions in this narrative may be a deliberate choice that can significantly affect the aesthetics of the text. Here, it can be said that these descriptions invite readers to engage with the text both emotionally and thought-provokingly. Through the grotesque delineations, readers

might make social and cultural commentary by shedding light on societal norms, values, and conditions.

3. 2. Uyku [Sleeping]

The story *Uyku* [Sleep] written in 1939 is a story of a journey in Anatolia. Here, Sabahattin Ali's depiction of Turkey of the period in his stories is important. It seems that the terrible working conditions that drivers were exposed to at that time, were likely to cause accidents. Also, it is possible to see an exemplification of this situation in this story.

To summarize the narrative briefly; instead of waiting for a bus to go to Sivas, two friends in the narrative start waiting on the road where trucks often pass and pick up passengers. Luckily a truck comes and picks them up. At the same time, there are three female passengers in the truck with them. The truck driver hasn't slept properly because he has been on the road for two days. So, he would constantly rub his eyes and try to drive his sleep away. In between, he stops to pour water into the radiator, trying to rest himself, but the longer he drives, the more he wants to fall asleep. When the driver starts to fall asleep at the wheel, they risk several accidents, which make the passengers very anxious and nervous. The driver wants to take a break from the journey and sleep for ten minutes, but one of the passengers, protests that if he does, he will not wake up easily again. While the driver begs for sleep, one of the passengers insistently asks him to continue to drive. But the driver can't take it anymore and falls asleep at the wheel. At the end of the narrative, the two friends are forced to continue on foot to complete their journey to Sivas.

The driver's sleepiness and the passengers' attitude towards his state cause tension throughout the narrative. Also, one of the passengers "...felt a strange nausea from the jolt of the car or something." (p. 50). This reflects the first moment of panic and tension in the narrative based on the driver's sleepless state.

"In the meantime, the car gave a few quick jerks and the adjutant stopped chattering and rumbled: Hey Buddy! ... Our eyes went back to the driver. We

saw that he was moving in panic, *rubbing his eyes* with one hand, and gripping the steering wheel tightly with the other. ... The car suddenly stopped. The lanterns illuminated a fountain a few meters away, on the left side of the road.” (p. 51).

It is clear from the quotations in the narrative that the passengers are constantly afraid that the driver might fall asleep. But then they continue the road when the danger passes. It is possible to comment that this situation gives the narrative a kind of ascending and descending flow. “The poor man was halfway through his third sleepless night and his hands on the steering wheel were trembling.” (p.55). Stemming from this excerpt quoted from the narrative, The narrator's words summarizing the driver's situation also reinforce how dangerous and anxious the journey is. This pattern causes tension as if an accident will happen at any moment, but then a feeling of relief comes from nothing happening.

Throughout the narrative, there are constant ups and downs in this way, with the fear of the driver falling asleep being felt by the two friends. And then the driver suddenly wakes up and stops the car. These ups and downs continue seven or eight times, and it can be said that the narrative is built on this situation to create such feelings of fear, anxiety, and tension.

“The car was churning and churning. At one point, I realized that the road that had disappeared for forty or fifty paces in front of us had cut off and disappeared into the darkness. The car was moving towards this darkness at a speed we had not realized until then. Suddenly we found ourselves at the very bottom of this darkness. “Oh my!” I shouted, grabbed the steering wheel, and swerved to the left...” (p.54).

“Get a hold of yourself!... You were going to overturn the car!” I shouted. The driver, knowing his guilt, apologized in a light and apologetic voice: “It's okay!” he said.” (p.55).

“The driver's head fell on the steering wheel, and he was immobilized. The same thing started repeating every two or three kilometers. The man's sleepless and half-closed eyes did not miss the smallest fountain on the right or left side of the road. The machine came to a screeching halt.” (p. 55)

From the point of view of aesthetic traces, falling asleep, risking an accident, and then getting back on the road again can keep the reader on the edge of their seat throughout the story, just like the increase and decrease of a rhythm of tension. Elmas also stated “Rhythm is also a narrative element that draws the reader into the fiction and provides him/her with aesthetic pleasure.” (2010, p. 190). “In this context, as an aesthetic element, it is possible to talk about the functionality of rhythm in the text, which is created with unique methods in literary works.” (Yeter, 2016, p. 52). It would be appropriate to say that rhythm serves an expressive function in terms of conveying meaning beyond the words used by the author. The rhythm in the narrative increases in each accident risk situation and decreases when the risk is eliminated, giving the reader a sense of relief. In this narrative, it can be said that the author tries to emphasize certain ideas through the manipulation of rhythm and can evoke different moods in the reader.

Regarding aesthetics, in this sense, it can be said that the tone of the narrative offers a tense atmosphere depending on the rhythm. By not directly mentioning the working conditions of the driver or why he is sleep-deprived, the author has actually added an aesthetic value to the story by trying to create a flow of tension that fluctuates throughout the narrative. The function of this tension in the narrative can also be seen as an aesthetic element that provides rhythmic structuring. This situation might be likened to musical rhythm because a literary work has an artistic value just like a piece of music and does so with words. Thus, the passengers’ constant fear that the driver might fall asleep and then their relief when the vehicle stops give the narrative an uneven tone. This aesthetic feature appeals to the senses because the way the rhythm increases and decreases, draws the reader into the narrative. Elmas pointed out that “The reader participates in the text with the associations formed in his/her mind through rhythm.” (2010, 181). Hence, using such a rhythmic pattern as an aesthetic concern creates a dynamic reading experience.

3. 3. Ayrar

This narrative by Sabahattin Ali, published in 1938, tells the sad story of little Hasan. For the summary of the narrative, Hasan lives in squalor with his mother and two younger siblings, and his mother goes to another village to work as a maid. His mother comes home once a week and tries to feed her children with a little food, but the responsibility for his two younger siblings rests on Hasan's shoulders. Hasan gets up early and goes to the train station, two hours away, and tries to sell *ayran*, which is a traditional Turkish beverage made of water and yogurt. In this way, he will be able to take care of his siblings at home. But the fact that it is winter makes things difficult for him. Hasan goes to the train station one day but cannot sell more than two glasses of *ayran*. He waits for the next train, and the weather is very cold. The next train arrives but Hasan cannot sell *ayran*. It is almost evening, and he has to return to the village. It is getting deserted, and darkness has fallen. This frightens Hasan because wolves are heard ahead. At the end of the story, as the sounds of the wolves get closer, Hasan becomes more and more afraid and falls to the ground.

In this narrative, the sublime, aesthetically reminiscent of the feeling of fear, attracts attention because little Hasan, the main character of the narrative, is afraid of not knowing what might happen to him as he returns home to the village in the dark. Burke points out that “any sensations and ideas of pain, danger, fear, or horror are the source of the sublime, and the sublime can produce the strongest emotion the mind can feel” (1998, p. 36). Based on Burke's assertion, it is possible to comment that the concept of the sublime can be associated with fear in terms of aesthetic concern.

Hasan's living conditions and his poverty-stricken state are conveyed to the reader through the hardship he suffers in winter to bring bread home. At this point, a description of the train station is of importance as stated in the quotation “This cold building, standing alone in the middle of this vast plain surrounded on both sides by bare mountains and looking even more pathetic with the leafless acacias around it, resembled a piece of stone thrown there at random.” (p. 33). Hasan's daily journey is therefore not only a physical journey but also an interaction with the vast landscape that surrounds him. On a two-hour return walk home from the train station, set in the middle of a vast plain, Hasan is confronted with the

vastness of nature of which the winter and wolves are a part. The sublime, in this context, might refer to the overwhelming aspect of nature, which elicits feelings of awe and even a touch of fear because Hasan cannot know and see beyond the darkness of the evening.

In the return journey of Hasan, “Snowflakes were hitting his eyes, which were not yet used to the darkness.” (p. 38). The vast plain, snow, and the darkness reinforce the sense of loneliness and helplessness for Hasan. The darkness accentuates the unknown here, so Hasan's progress across this seemingly limitless plain increases the sense of fear and curiosity in the reader. Therefore, it can be said that darkness related to obscurity contributes to the aesthetics based on the concept of the sublime by accentuating the unknown and the vast. “As he plunged deeper into the plain, the sound of his shoes and ayran in the copper vessel mingled with other sounds. Some animals were shouting in the distance. ... Escaping from this vast darkness, from these voices...” (p. 38). As Korsmeyer puts it “Here a supremely uncomfortable and aversive emotion is transmogrified into powerful and transportive aesthetic insight.” (2008, p. 371). The fact that Hasan is in this situation because of poverty and that he has to cross the vast plain on foot in the dark and in winter because he has no means reflects the reality of some people at the time the narrative was written. In this context, the concept of sublimity is linked to fear and creates an aesthetic experience that distresses the reader as well.

“He began to tremble with tremendous fear. ... He was afraid of the darkness, the snow and wind whipping his face, the mud splashing on his knees and the voices he heard.” (p. 38). Based on the quotations from the narrative, a connection can be established between the degree of difficulty of the life of the Anatolian people of the period, who lived almost on the hunger threshold, and the fact that a helpless small child and his impotence against the natural conditions such as snow, darkness, winter, and the wolves. Thus, it can be said that the use of the sublime in the narrative transcends the physical expanse of the plain, the darkness, and the voices of the wolves and extends to the emotional and existential dimensions of the lives of the Anatolian people. Therefore, the snow, the voices of wolves, and the vastness of the plain between the train station and Hasan's

house cause a sense of obscurity in the reader as night falls. This sense of fear due to obscurity also reveals the feeling of awe related to the concept of the sublime and is in fact an aesthetic factor in the text. It can also be said that the narrative provides aesthetic insight to the reader by juxtaposing the child's vulnerability with the forces of nature.

It would not be wrong to say that this aesthetic concern in the text is perhaps an effective way of reflecting the conditions of the period and the conditions of Anatolia and the desperation that Anatolian people had gone through. Therefore, in the case of this narrative, the emotion of fear is intertwined with the sublime adds depth to the emotional interaction with the reader and contributes to the overall aesthetic effect. As in the other two narrative examples in this study, in this narrative, the deplorable conditions of the Anatolian people and the difficulties they experienced were tried to be reflected through the event that a certain character went through, with aesthetic concern related to the concept of sublime. In brief, the sublime, as an aesthetic concern, therefore, might be said to become a literary tool that not only magnifies the hardships and struggles faced by the Anatolian people but also imbues their struggle with a deep meaning in this narrative.

4. Conclusion

Examining a text through an aesthetic lens can lead to a deeper appreciation of its aesthetic values and authorial intention. Artistry and craftsmanship employed in Sabahattin Ali's narratives also create a particular sensory and emotional experience as it is tried to be examined in this study. The exploration of the sublime, the grotesque, and the rhythm in the selected narratives provides valuable insights into the aesthetic perception of Turkish literature in certain periods as reflected in Sabahattin Ali's works.

It is possible to say that Ali's narratives serve as windows into the collective consciousness of the Turkish people because, as in this study, they allow readers to witness some elements of Turkish culture, Anatolia, and the lives of Anatolian people. The study tries to underline the dynamic relationship between literature and

society and thus, emphasizes that aesthetic elements or patterns are not mere ornaments of the narratives, but the reflections of the social situations of people in a relevant historical context.

This study attempts to demonstrate once again the importance of Turkish literature by contributing to the common relationship between aesthetic elements and social dynamics. Therefore, it is possible to say that analyzing Sabahattin Ali's narratives invites the reader to interact with the artistic qualities embedded in the selected narratives and encourages a deeper understanding of social perceptions.

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[Abstract]

Traces of Aesthetics in Sabahattin Ali's Narratives

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Human beings are naturally inclined towards beauty in terms of taste and senses. This situation has led people to try to evince beauty through their artistic creations. In this context, each community has aesthetic values and elements that are unique to its own culture to understand or reveal beauty. Depending on culture, the aesthetic understanding of each community, nation, or civilization also differs because all the values, beliefs, and traditions inherited from the ancestors can be considered the source of the aesthetics of that society. According to Günay, “culture is a complex structure that encompasses religious beliefs, art, everything that people make, produce, create, learn, and teach” (Günay, 2016, p. 54). It can also be said that the concepts of aesthetics and literature also constitute one of the sub-systems of culture because both concepts appear as a result of human artistic production. Therefore, a work of literature is considered a work of art and has an artistic value in terms of aesthetics. “Like every work of art, a work of literature reveals itself with its aesthetics and intellectual load” (Timuçin, 2013, p. 16). Accordingly, in Turkish literature as a production of Turkish culture, it is possible to see aesthetic elements pertaining to the values of the society in terms of worldview or societal structure in particular times of Turkish history. That is why some concepts such as sublimity, grotesque, tragic, understanding of comic and beauty, etc. also constitute the aesthetic perception of Turkish literature. Hence, this study aims to trace some patterns and motives in Sabahattin Ali's selected narratives within the book titled “Yeni Dünya” [New World] in terms of aesthetics. Selective narratives will be examined from various aesthetic aspects to gain an understanding of the reflection of artistic qualities and to reflect the social perception of the period. Through close reading and examination of Sabahattin

Ali's narratives, it will be tried to explore how some aesthetic concepts, elements, or patterns contribute to the overall aesthetic experience of the narratives.

Keywords: Sabahattin Ali, *Yeni Dünya*, narrative, culture, aesthetics.

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