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GENERAL FEATURES OF GARIP POETRY IN TURKISH LITERATURE OF THE REPUBLIC PERIOD

ЗАГАЛЬНІ ОСОБЛИВОСТІ ПОЕЗІЇ ГАРІП У ТУРЕЦЬКІЙ ЛІТЕРАТУРІ ПЕРІОДУ РЕСПУБЛІКИ

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Turkish poetry, based on a strong historical tradition continued its development and change though different historical periods. As every field of social life, literature is affected and shaped by political, economic, social and religious changes and developments. Turkish society spread over wide geographical area throughout the history and during this historical process it interacted with many different cultures. This fact affected and shaped the cultural, religious, social and political life of the society. With the birth of the Republic of Turkey which was established after the fall of the Ottoman Empire a lot of innovations occurred in the social and political fields. The social and cultural structure that changed with the Republican period affected literature too. Some new literary conceptions appeared during this period. The Garip Movement appeared and brought a new breath to Turkish poetry of that time. It brought a new understanding to be considered marginal for Turkish poetry of that time. At the time of its emergence, the conception of the poetry was considered strange by the society. However, it also influenced the poets who appeared later times in Turkish literature. This study aims to show some basic Garip Poetry's features. In the study the poems of the three main representatives of Garip Poetry such as Orhan Veli Kanık, Melih Cevdet Anday and Oktay Rifat Horozcu are analyzed. Based on the examples of these three poets' literary works, the article studies the general picture of Garip Poetry's conception. This kind of poetry conception without meter and rhyme took its first step with this movement and influenced the poets who were the representatives of free poetry in the later years. The language used in the poems is generally close to the daily spoken language. In addition, the subject of the poem is usually taken from the daily life rather than from a poet's imagination. It is useful to state the similarities of poetry's conception with Turkish folk literature in terms of the simplicity of the language of poetry they use, the selection of the subject from daily life and some morphological features. Rhetoric is avoided in the poems. Also, the poems are written in conversational or narrative way. The relationship between poetry, painting and music is rejected particularly. It is also believed that each branch of art should proceed in its own way. Thus, Garip Poetry opens a new era in Turkish literature.

Key words: Turkish Poetry of the Republican Period, Turkish Poetry, The Garip Movement, Garip Preface, Garip Poetry, Orhan Veli Kanık, Oktay Rifat Horozcu, Melih Cevdet Anday.

Турецька поезія, яка базується на сильній історичній традиції, продовжувала розвиватися і змінюватися у різні історичні періоди. Як і на будь-яку сферу суспільного життя, на літературу впливають і формують політичні, економічні, соціальні та релігійні зміни та тенденції. У процесі історичного розвитку турецьке суспільство пошири-

лося на широкі географічні регіони. У цьому історичному процесі турецьке суспільство взаємодіяло з багатьма різними культурами. Ці стосунки природно вплинули та сформували культурне, мистецьке, релігійне, соціальне та політичне життя суспільства. У період республіки, яка була створена після імперії, почалося багато нововведень у соціальній та політичній сферах. Соціальна та культурна структура, що змінилася у республіканському періоді, звичайно вплинула і на літературу. У період республіки з'явилися деякі нові літературні розуміння. У цей період виник рух Гаріп (з тур. «дивний»), який надав нове дихання турецькій поезії. Рух Гаріп (поезія) створив нове розуміння, яке вважається досить маргінальним для турецької поезії. На момент свого виникнення таке розуміння поезії вважалося дивним для суспільства. Однак воно також вплинуло на поетів, які виникли у пізніші періоди турецької літератури. У цьому дослідженні ми маємо на меті показати на прикладах деякі основні риси поезії Гаріп. Було розглянуто приклади з віршів Орхана Велі Каника, Меліха Джевдета Андая та Октая Рифата Хорозджу, які є трьома представниками поезії Гаріпа. На цих прикладах ми спробували визначити розуміння поезії рухом Гаріп. Орхан Велі Каник, Меліх Джевдет Андай і Октай Рифат Хорозджу три великі відомі представники поезії Гаріп. Ми можемо створити уявлення про загальні характеристики поезії Гаріп, досліджуючи вірші та поетичне розуміння цих трьох авторів. Саме з цього руху вперше почалося розуміння поезії без певного розміру (метра) і без рими. Ця ідея вплинула на поетів, які були представниками вільної поезії пізніших періодів. Мова віршів у цілому наближена до повсякденної розмовної мови. Крім того, предметом вірша зазвичай є повсякденне життя, а не щось уявне. Можна сказати, що вірші мають схожість з турецькою народною літературою з точки зору простоти мови, висвітлення теми з повсякденного життя та деяких морфологічних особливостей. Поети уникали красномовства у своїх віршах. Крім того, вони писали свої вірші у вигляді бесіди чи розповіді. Зокрема, поети відкидали зв'язок між поезією, живописом і музикою. Вони стверджували, що кожна галузь мистецтва повинна розвиватися своїм шляхом. Таким чином, поезія Гаріп розпочала нову еру в турецькій літературі.

Ключові слова: турецька поезія періоду республіки, турецька поезія, рух Гаріп, передмова Гаріп, поезія Гаріп, Орхан Велі Каник, Октай Рифат Хорозджу, Меліх Джевдет Андай.

1. Introduction. Historical social class, religious, political and electoral system were also affected. With the birth of the Republic of Turkey which was established after the collapse of the Ottoman Empire there were significant changes in the social and political life of the society. These changes also affected the art movements and different literary conceptions emerged. One of the important literary schools that emerged in the Turkish literature of the Republican period is the Garip Movement. Melih Cevdet Anday, Oktay Rifat Horozcu and Orhan Veli Kanik published a book called "Garip" in 1941. This joint book also gave the movement its name. Garip Poetry would be known as The First New Movement at a later time. The preface of the book "Garip" is the manifesto of the movement's conception of poetry. The preface of the book that contains ideas which had not been seen before in Turkish poetry and brought a different perspective to poetry was written by Orhan Veli. It is the manifesto of the movement's conception of poetry. Garip poems were regarded as strange and unusual because they rejected the known forms of Turkish poetry. Perhaps the future of this reaction was predicted by the poets of Garip, and the note "This book will invite you to doubt the usual things" was made on the cover of the book. These three poets started to publish a magazine 'Yaprak' in 1949 in order to act jointly. By acting jointly, the poets aimed to show that they are united in the innovations they were trying to make. Garip Poetry completely rejected the conception of earlier times' poetry and broke all the usual patterns of poetry and with these features became the pioneer for Turkish literature.

2. Results and Discussion

2.1. Reflection of Garip Movement Poetry Understandings on Poems. Orhan Veli Kanik in the

preface of 'Garip' defines poetry as "an art of speech with all its characteristics" [4]. In other words, the main element for poetry is stated to be "the meaning". Orhan Veli believes that the rules of rhyme and meter narrow the framework of the poem. Orhan Veli, who wants to describe the modern "little man" whose understanding of reality is limited to facts, does not pay attention to an aesthetic effect that includes meter and rhyme. [6]. He thinks that shape patterns would limit the poet. Prose and rhyme are used to remember poems when they first appear in poetry. Later, they start to come in use to mark beauty and find its place in literary works. According to Garip poets, meter and rhyme break the syntax of the poetry language. However, the destruction of this structure is evaluated as "beneficial for poetry in terms of expanding the expression" [4]. Contrary to popular belief, the Garip followers, who called these distortions in the syntax "strangeness" rather than meter and rhyme opposed the assumption that this structure is inherent in the poetry language. They also used meter and rhyme in their earlier poems. But they did not use it for a long time from the start of the movement. Especially in the poems written in the first years of the movement, it is determined that meter and rhyme are almost never used. In other words, they made this change in their poems consciously. In some poems, sound similarities were observed. The words used had sound harmonies or sound similarity due to the fact that the suffixes were repeated in the next line. This does not mean that they contradicted themselves. As stated above, they did not object to the use of meter and rhyme. They opposed the idea that meter and rhyme were at the core of poetry. It is also determined that rhyme and meter techniques were used later on.

Especially in the poems of Oktay Rıfat and Melih Cevdet there is a regular use of meter and rhyme. Even though Orhan Veli has such poems, there is not a regular structure in his meter and rhyme pattern as in Melih Cevdet and Oktay Rıfat's poems.

Naturalness in poetry is stated to be important in the preface of 'Garip'. Orhan Veli Kanık in his article "Halk sanatkarının Kültürü" (The Culture of the Folk Artists) evaluates reality with a social approach and suggests that the work of art should bear motifs and traces from the life of the society" [7]. However, it is also mentioned that the naturalness of the poetry cannot be reached because poetry works that are far from reality and decorated with dreams are given in our traditional poetry. Rhetoric is also opposed. It is thought that rhetoric also prevents poetry from being natural and makes it artificial. According to Garip poetry, these methods had been used for years, words had been said and many of the stereotyped words started to be repeated again. Continuing this tradition is the biggest obstacle to the development of literature. Therefore, there is a need for a new understanding in poetry. According to them, the innovation sought should not be disconnected from daily life. For this reason, abstract expressions are not given much place in the poems of Garip poets. Melih Cevdet Anday's poem 'Yalınayak' can be given as an example where it is stressed that words are important, but not sounds. Mehmet Kaplan, on the other hand, explains that there is no need for rhetoric by saying: "They find existence itself beautiful and do not see the need to embellish or change it with literary pieces of art such as similes, metaphors and metaphors" [2].

In the preface of Garip, it is stated that in the history of our literature, poems and literary works cannot go beyond being the property of an elite group. The fact that literature was aimed just at intended audience and did not cover all segments of society had been forgotten for years. The aesthetic rights of large segments of society, which had been ignored, had to be protected. Therefore, poetry had to suit their tastes. In order to do this, Garip poets believed that it was necessary to set aside the understanding of literature that came up to that time in every sense. In other words, innovations were required in terms of both form and theme of the poems. In this context, they both carried the daily spoken language to poetry and discussed daily life as a subject. One of the examples showing ordinary people as the subject of poetry is Orhan Veli's poem 'Kitâbe-i Seng-i Mezar I'.

An example of the understanding of poetry created by the Garip Movement is the poem consisting of short lines.

"TECELLİ

*Nedir bu benim çilem
Hesap bilmem
Muhasebede memurum
En sevdiğim yemek imam bayıldı
Dokunur
Bir kız tanırım çilli
Ben onu severim
O beni sevmez" [2]*

If we analyze Oktay Rıfat Horozcu's poem 'Tecelli', it is seen that there are lines consisting of four words at most. Oktay Rıfat's poems 'Uçaklar', 'Fareler' and 'İnsanlar' Orhan Veli's 'Karmakarışık', 'Tren Sesi' and many other poems are composed of verses consisting of a few words. If we look at the poems written after the Movement received acceptance, the increase in the number of words used in the lines draws attention. This tendency should not be evaluated as a break with the short poem supported at the beginning. In the later stages, Garip poets did not focus on the quantity of lines and wrote poems with quite different line numbers. These are examples in a wide spread between three and one hundred and twenty lines [7].

In addition, they wrote poems with fewer lines in the number of lines. But some of the poems of Garip poets are long in terms of the number of lines. The poem 'Yol Türküleri' is known as the longest poem of Orhan Veli. In addition, it is also seen that his poem 'Odamda' is longer than his other poems. Melih Cevdet Anday's poems 'Tekenin Ölümü' and 'Troya önünde Atlar' are among the long poems. Images with intense meaning are preferred in poems that use few words. For example, in Orhan Veli's poem 'Anlatamıyorum', the lines consist mostly of four words. This poem has few words but is believed to be one of the poems with the strongest imaginative depth. Contrary to what is known, this poem is full of references to the characteristics of Garip Poetry rather than being a romantic poem.

*"Ağlasam sesimi duyar mısınız,
Mısralarımda;
Dokunabilir misiniz,
Gözyaşlarım, ellerinizle?" [4]*

This first stanza of the poem is limited in terms of the number of words. "Can you hear my voice?" and "Can you touch it?" – The author applies the art of asking questions in his lines. The poet who thinks that poetry does not have to be emotionally loaded means that human feelings cannot be adequately expressed with words, and he presents this to the reader with the use of rich vocabulary using the art of asking questions; He expresses a lot in few words. What is

meant here is that it is not possible to understand the poet's self by reading a poem.

*"Bilmezdim şarkıların bu kadar güzel,
Kelimelerinse kifayetsiz olduğunu
Bu derde düşmeden önce."* [4]

In this part taken from the continuation of the same poem, the word "derd" (trouble) has been evaluated with a romantic attitude in some studies. Contrary to what is known, the word "derd" is used as an image here. What the poet meant with this image was "Garip Poetry". The following stanza that follows the poem supports these thoughts:

*"Bir yer var, biliyorum;
Her şeyi söylemek mümkün;
Epiyce yaklaşmışım, duyuyorum;
Anlatamıyorum."* [4]

The expression "it is possible to say everything" mentioned in this stanza is also a reference to the preface of 'Garip'. Based on the idea that everything that exists in daily life can take place in poetry, it is referred to the possibility of writing poems in which "it is possible to say everything". The expression "Anlatamıyorum" (I can't tell) was said against the "weird" reception and reaction of Garip Poetry by many people. Stating that poems can be written with the description in the preface of 'Garip', but he cannot "explain" it, the poet deepens his poetry with the expression "Anlatamıyorum" (I can't explain). Based on the explanations, this poem has a high image value; It is determined that it is created using few words. While the poem can be studied superficially with a romantic attitude it is important in terms of expressing literary views if its deep meaning is considered. Another feature of Garip poetry is that the meaning does not end in a single line but spreads to the whole of the poem. Garip poets, who are against verse are sensitive about this issue in their poems. Orhan Veli's poems 'Kumrulu Şiir', 'İstanbul'u dinliyorum' Melih Cevdet's poem 'Güvercinler' can be given as an example where the meaning does not end in a single line but continues in the next line. Spreading the meaning to the whole poem instead of limiting it within a line forms the basic point of view of the line structure in Garip's poems [7].

In the early periods of the Movement, poets also wrote poems showing some features of folk poetry which used a simple and understandable language. Since this feature is adopted by Garip poetry, it bears similarities with folk poetry. The poems written in rhyme and folk-song form were written by all three poets. However, these examples cannot be considered as a break from the understanding of Garip poetry. The continuation of writing poems affiliated with the Garip Movement supports this

idea. The effects of folk poetry are seen more in Oktay Rıfat's poems. Oktay Rıfat did not try to benefit from folk poetry in his poems but referred to it by giving examples of it [7].

2.2 Rejection of the Relationship between Painting and Music in Poetry. The Garip Movement believed that the relationship between music and painting in poetry is deceptive and that each branch of art should be realized within its own characteristics. Although they have adopted the rulelessness in poetry but if the criticism and suggestions are analyzed it is seen that a rule has been created within the rulelessness. The idea that poetry is free and takes place in a natural environment and the idea of revealing each art depending on its own characteristics intersect at one point. Because revealing each art with its own characteristics is to prevent the establishment of a connection between it and other arts. It is known that Orhan Veli and other Garip poets criticized Ahmet Haşim on this issue a lot. In Haşim's poems, it is seen that the depictions of music and landscapes are seen as a trick that spoils the naturalness of the poem. Orhan Veli expressed his criticisms about this understanding of Haşim in many of his articles, including his article titled "Garip İçin", in some of his poems he continued to criticize Haşim's lines. His poem, "Eskiler Alıyorum," is aimed directly at criticizing Haşim. The most well-known example of the criticism is the line "Rakı şişesinde bir balık olsam" (I wish I were a fish in a raki bottle) in the poem mentioned against the expression 'Göllerde bu dem bir kamış olsam' (if only I were a reed in the lakes) in Haşim's poem 'Bir Günün Sonunda Arzu' ('At the end of the Day'). However, there are also studies that show that his poems 'Açsam Rüzgarda' and 'Eldorado' are close to Hashim's 'O Belde' in terms of sense. In this case, it is possible to say that Orhan Veli was influenced by Ahmet Haşim while criticizing him by stating that being influenced is not just doing similar things. Having similar poems in terms of affect is also an example of positive influence. His criticism of Ahmet Haşim's poems, which he strongly opposed, also led him to introduce a novelty by going beyond the current understanding of poetry. Therefore, it should be noted that Ahmet Haşim had an influence on Orhan Veli, as it caused him to bring innovation with him when he objected.

Conclusion. Garip Poetry has an important place in modern Turkish poetry. This movement developed new understanding against the traditional one. Contrary to traditional poetry stereotypes are abandoned, new themes are found and transferred people's daily lives to poetry. The traditional form of poetry is abandoned and freelance poems are written.

In Garip poetry, short poems are in terms of the number of words and lines. It is frequently seen in this movement that the sentence does not end in only one line and is completed in the following lines. Meter and the rhyme were also opposed. It was believed that there was no meter and rhyme in the nature of poetry. The opposition to meter and rhyme contributed to the development of free poetry. In particular, it inspired free-verse poems to be written in later periods. Even though Garip poets did not pay attention to harmony in poetry, they created a harmony in poetry with the inverted sentences and word harmony they used. However, they objected to the relationship of poetry with other arts. One more innovation of

Garip poetry is that it brings the language of poetry closer to the spoken language. Mutual conversations seen in poems are the most important indicator of this. In addition, the narration technique they use and the presence of idioms from everyday life in the poems are also indicators. One of the most important innovations of Garip Poetry is their opposition to literary arts. They believed that literary (speech) acts are not natural. Garip Poetry was received quite strangely in the literary world at the time it emerged. However, it influenced the next generation poets with the innovations it brought. Garip poetry brought a new breath to Turkish poetry and became the pioneer of innovation, especially in the field of free poetry.

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З ІСТОРІЇ ЗАСНУВАННЯ ТА ДІЯЛЬНОСТІ «ТОВАРИСТВА ВЧИТЕЛІВ ВИЩИХ ШКІЛ ІМЕНІ ГРИГОРІЯ СКОВОРОДИ У ЧЕРНІВЦЯХ» НА ПОЧАТКУ ХХ СТ.

FROM THE HISTORY OF THE ESTABLISHMENT AND ACTIVITY OF THE “SKOVORODA SOCIETY OF HIGHER SCHOOL TEACHERS IN CHERNIVTSI” AT THE BEGINNING OF THE 20TH CENTURY

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Діяльність українських товариств наприкінці XIX – на початку XX століття в умовах національно-культурного відродження активізувало учительський рух, що, крім того, підсилювався завдяки педагогічним друкованим органам, на сторінках яких висвітлювалися найрізноманітніші проблемні питання педагогічно-дидактичного характеру, пов'язані зі створенням підручників, матеріального забезпечення вчителів тощо. Йдеться про часописи «Промінь», «Каменярі», які детально інформували не лише про справи шкільні, а й окреслювали загальне суспільно-політичне становище українців на Буковині.

Стаття розкриває історію становлення та розвитку буковинського шкільництва через організацію та діяльність науково-педагогічних товариств, які відстоювали інтереси українських педагогів. Головну увагу присвячено роботі «Товариства вчителів вищих шкіл імені Григорія Сковороди у Чернівцях», заснованого у зв'язку з нагальними потребами українського національного спрямування шкільної освіти на початку XX століття. Акцентовано на причинах заснування товариства, на діяльності його учасників та підкреслено основні напрямки роботи загалом. З'ясовано коло питань, що обговорювалися на засіданнях Товариства імені Сковороди та проблематику виголошених доповідей. Зокрема розглянуто основні положення реферату М. Кордуби, присвяченого проблемі українських підручників для середніх шкіл в Австрії. У ньому автор акцентував на нестачі українських підручників для вивчення класичної