

РОЗДІЛ 8 ТЮРКСЬКІ МОВИ

UDC 811.512

ZIYA GÖKALP'S WORKS AND TURKISM TREND

ТВОРИ ЗІЙ ГЕКАЛП ТА ПИТАННЯ ТЮРКІЗМУ

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This article is about Ziya Gökalp, his life and poetry. He was a Turkish sociologist, writer, poet, and political activist. His poetic works served to complement and popularize his sociological and nationalist views. In style and content, it revived a sense of pre-Islamic Turkish identity. Ziya Gökalp's work was particularly influential in shaping the reforms of Atatürk his influence figured prominently in the development of kemalism and its legacy in the modern Republic of Turkey. Influenced by contemporary European thought, Ziya Gökalp rejected Ottomanism and Islamism in favor of Turkish nationalism. He advocated a re-Turkification of the Ottoman Empire by promoting Turkish language and culture to all Ottoman citizenry. His thought, which popularized pan-Turkism and turanism, has been described as a "cult of nationalism and modernization".

Key words: poet, Turkish, Turkism, sociologist, poems, panturkizm, syllabic metre (in verse), national literature, sociology.

Статтю присвячено Зіє Гекалпу, його життю та поезії. Він був турецьким соціологом, письменником, поетом і політичним активістом. Його поетичні твори служили доповненням та популяризацією його соціологічних і націоналістичних поглядів. Роботи Зіє Гекалпа особливо вплинули на формування реформ Ататюрка, цей вплив посів чільне місце в розвитку кемалізму та його спадщини в сучасній Туреччині. Під впливом сучасної європейської думки Зіє Гекалп відкинув оттоманізм та ісламізм на користь націоналізму. Він виступав за повторну тюркіфікацію Османської імперії, заохочуючи турецьку мову й культуру для всіх османських громадян. Його думка, яка популяризувала пантюркізм і туранізм, була описана як «культ націоналізму та модернізації».

Ключові слова: поет, турецька мова, тюркізм, соціолог, вірші, пантюркізм, складовий метр (у віршах), національна література, соціологія.

Статья посвящена Зие Гёкалпу, его жизни и поэзии. Он был турецким социологом, писателем, поэтом и политическим активистом. Его поэтические произведения служили дополнением и популяризацией его социологических и националистических взглядов. Работы Зие Гёкалпа особенно повлияли на формирование реформ Ататюрка, это влияние занимало видное место в развитии кемализма и его наследия в современной Турции. Под влиянием современной европейской мысли Зие Гёкалп отверг оттоманизм и исламизм в пользу национализма. Он выступал за повторную тюркификацию Османской империи, поощряя турецкий язык и культуру для всех османских граждан. Его мысль, которая популяризировала пантюркизм и туранизм, была описана как «культ национализма и модернизации».

Ключевые слова: поэт, турецкий язык, тюркизм, социолог, стихи, пантюркизм, слоговый метр (в стихах), национальная литература, социология.

The hard situation of Turkish for centuries has inspired Turkish thinkers, poets and writers. In the twelfth century, Mahmoud Kashgari and Ashig Pasha later spoke of the importance of Turkish. However, during the Ottoman Empire the language was quite intense, and there was a significant difference between the folk and palace language. The only attempt was made for the simplification of the language only during the Revolution. It was one of the regulators, I. Shinasi, who was fighting for the Turkish language. He used the spoken language in some of his poems, gained achievements in the position of the Turkish language in the face of anger. In the era of Turkish

history, Ottoman Turks had an interest in Turkish history, Turkish people living outside the Ottoman Empire. From that time, the idea of Turkism began to develop.

Thus, this flow has essentially been revealed in three areas. These were Turkicisms in Turkish, Turkicisms in Turkic languages and Turkic history in history. Turkicisms in the language had its own manifestation in the New language case initiated by Omer Seyfettin. Omer Seyfettin started struggling for the Turkish language to remove the Arabic and Persian words and to mention the necessity of the creation of national literature in such a period. According to him,

with a new, natural language, it is possible to create a national literature with our own language. Along with writers such as Omer Seyfettin, other scholars of that period began to explore various sources to identify the scientific and philosophical aspects of Turkic philosophy.

Yusuf Akchura had shown great services in the development of Turkic ideas. He links the idea of Turkism to the idea of nation and supports and promotes the unity of Turks in language, thought and politics. Akchura also said that the process of language simplification was important. Yusuf Akchura was one of the people appointed by Ataturk to organize the Turkish Historical Society. *Ulum and History* (1906), *Three styles of politics. The current status and emotions of the Turkish Tatar Muslims in Russia* (1909), *the political and social ideas and ideas* (1923), *the disintegration of the Ottoman Empire* (1934) and *the Turkish Year* (1928) in Muasir Europe are very important in terms of Turkic history.

Among the active Turks of the era was Ahmed Farid. In 1900, Ahmed Farid was a graduate of the Political Sciences School, where he went to Paris together with Yusuf Akçuray. In Paris, Albert Sorel, Levy Bruhl, Brentano listened to the lectures of historians defending the idea of national identity and influenced their thinking. Yusuf Akchura, who liked the idea of reforming the Ottoman government and undermining the influence of non-Turkish elements in every field, Ahmed Farid developed these ideas and developed the Turkic-nationalist views. Ahmed Farid published these books and published a book in 1914 under the name Turan. This book, written by Thompson Alp, won the admiration of Ziya Gokalp. In this book, Ahmed Farid spoke about Turan's homeland Turan. In general, at the beginning of the twentieth century, the idea of Turan was played in the works of many Turkic-nationalist poets and writers. Undoubtedly, when talking about Turkism, it is necessary to mention the activities of Ziya Gokalp.

Ziya Gökalp started his work in Turkish nationalism in the late 1910s. He spoke about the Ottomanism that had been eradicated during the era and his influence on the political life of this trend. Ziya Gökalp became the participant of the New Lisan movement in Omer Seyfettin. In 1911, the Young Pencils published the poem Turan. Almost. This was a turning point in the development of Gokalp's ideas. In this poem, Ziya Gökalp describes Turanism as a blood association, racism and homeland unity. According to the poet, Turan's poetry was a spark for the young people to embrace the new ideology. The Gökalp Turkicism was divided into three sections: Turanism, Oguzculuk and Turkicism. Turanism is to unite

Oghuz, Tatars, Kyrgyz, Uzbeks, rubies in language, literature, culture, united under the name of Turan according to Goyalpa. He promoted these ideas in his works like *Golden Alma*, *Alageyik*, *Ulker*, *Aydin*, and *Golden Dastan*.

Turan's life turned into inspiration for many poets. Just after his publication, works on Turkishism began to emerge. Thus, Ahmet Hikmet Bey wrote "The Golden Army", Halide Edib, "New Turan". As the Turkic world gained popularity, national literature continued to grow together with this flow. To promote the ancient history of Turkic history among Turkic poets and writers, and to have a history of Turkish history. During the Ottoman Empire, Turkishism did not develop as an idea. On the contrary, instead of the Turkish nation, the Ottoman history was replaced by the Ottoman history instead of Turkish history. The history of the Ottoman Empire was later adopted as the history of the Ottoman Empire, and its history was ignored by that time.

The Turks came from ancient history. They tried to revive a Turkic past, dating back to three thousand years before the Prophet Jesus, based on European scholars' research. Thus, the names of ancient Turkish warriors, heroes began to be drawn in poems, and the history of ancient Turkic history was mentioned. In many poems of Ziya Gokalp, we have come across these issues. After 1908, Turcology became an idea supported by intellectuals. Ziya Gokalp systematized this idea and wrote the essay of Turkishism. The main line of his idea was given in the last two figures of Turan. Homeland is neither Turks nor Turks. Homeland is a great and prosperous country.

According to Ziya Gokalp, Turkishism was the rise of the Turkish nation. The slogan of Turkization, Islamization and Modernization was a new idea for the emergence of a new mindset society. The Turks' religion is a religion of Islam, but the holy book of this religion should be read by the Turkish people in their own language. From this point of view, the intellectuals emphasized the importance of translating the Holy Quran to Turks. The importance of going to the public in literature and art was also explained. It was for this reason that literature would talk about the people. In both poetry and prose works, national spirit would dominate.

As the heroes of the works, the people of Anatolia would act. Examples of Ziya Gokalp's Turkish speech inspired writing poems in the syllables of Yusuf Ziya, Faruk Nafiz, Orhan Seyfi, Enis Behich and Khalid Fakhri, who are known as five poets in literature. The occurrence of poetic patterns in the carnation is closely related to Turkish nationalism and national literature. Many poets started to write

works in the syllable, national spirit, under the influence of folklore samples. Their sister, Mehmed Emin Yurdakul, stood up.

Turkism trend occupies an important place among the trends that started to gain popularity during the National Turkish Literature epoch. The ideologue of this trend was Ziya Gökalp, a public figure, poet and sociologist.

Ziya Gökalp was born in 1876 in Diyarbakır. He completed his school education in Diyarbakır, and moved to Istanbul aiming to continue his education there. Veterinary schools were opened in Turkey then. These schools provided poor students with necessary opportunities to get their education. They offered the students free school meals and accommodation. That was the reason why Ziya had chosen this school. Tevfik Efendi, Ziya Gökalp's father, wanted his son to grow up in the atmosphere of Eastern and Western cultures. Ziya Gökalp wrote about it in his article "My Father's Last Will" published in *Yeni Macmua* (New Journal): "I was just fourteen. Once he was talking to a friend of his about me. His friend was talking about my motivation. He noted the importance of my education in Europe. His friend said that if I got my education in Europe after arriving in Turkey I would be beneficial to the society as a scientist. In his answer my father said: – The young who go to Europe to get their education, only study European sciences, they stay far from their national dignity".

As you see from this part of the article Ziya Gökalp's father wished his son to be educated, but he wished his son to be brought up and educated on the bases of national and family values. Therefore, Mehmet Tevfik Bey made efforts to teach his son the Persian and Arabic languages while he was a child and to bring up his son in the atmosphere of synthesis of both West and East cultures and sciences.

Under the influence of his father's ideas Ziya Gökalp had started reading different books since childhood up and just at that time he became infatuated with the idea of Turkish nationalism. He wrote: "Lehce-i 'Osmani by Ahmed Vefik Pasha and *Tarih-i Alem* by Suleyman Pasha awoke my interest in Turkish tendencies when I was fourteen. And the first book that I bought in 1896 when I arrived in Istanbul was "History of Leon Jahun". This book seemed to have especially been written for popularization of Pan-Turkism ideology. From the talks with Ali Bey Huseynzade then I learned lots about Turkism".

As is seen from this memory, Ali Bey Huseynzade had a great hold over Ziya Gökalp in formation of the Turkism ideology. In his most potent political work "The Principles of Turkism" Ziya Gökalp wrote the following about Ali Bey Huseynzade: "Arriving

in Istanbul from Russia Ali Bey Huseynzade was explaining the principles of Turkism at Tibbia. With his poem 'Turan' he spoke about the idea of Turanism for the first time".

In 1908, he started to work for a newspaper in Diyarbakır, and since June 28, 1909, Ziya Gökalp had started the publication of "Peymani", the first special newspaper in the province. He had already discovered how easily to introduce his ideas to readers. He started to publish his articles and poems reflecting his ideas on Turkism in the newspaper. Late in 1910, Ziya Gökalp started his classes on sociology. And from that moment on he started to establish the principles of the Turkish sociology. At that time, Gökalp brought to a focus his ideas on the Turkish language. He was against the Ottomanism idea and naming the Turks as Ottomans; and he was against the use of the Ottoman language instead of the Turkish one.

He had his own thoughts about the Ottomanism trend put forward during the Tanzimat epoch (*Reorganization*) and its impact on social life: "The Tanzimatists wanted to draw a deceptive veil over the Turkism. There wasn't a national language; there was a common Ottoman language for all nations. All the elements were mixed, a very new national model, historically a new race, an Ottoman nation was created. As this nation had its own language, it meant that it also had its own history. Nobody believed that lie. At each national school, the pupils were taught their own history and language. Only the Turks were caught in the Tanzimat's trap. As the Turks believed that their language in reality was the Ottoman language and it consisted of three languages, they considered the communication and writing in the grassroots language as a reaction. In spite of the fact that the Tanzimat spirit with *mashrutıyyat* (*constitutionalism*) provided the nation with a new authority to benefit from, it didn't give them the language for easy use. And naturally, this language couldn't stand at all the talks on the nation and history it related to".

In his famous poem "Turan", Gökalp tried to explain, maybe not so clearly, his thoughts about Turkism. This poem was published in "Genç Kalemler" (Young Pens) journal. The main point of the poem was that the Turks shouldn't learn their history from Western scientists but from Turkish historians. The poem demonstrated the changes that had happened in Gökalp's political views. He wrote about Turanism as a unity of blood, race and homeland. In the epoch when Ottomanism and Islamism ideas were widely promoted, Ziya Gökalp spoke about Turkism ideas; he wanted the young generation to grow up in the spirit of Turkism. Gökalp's Turkism ideas combined with Turanism, Oghuzism and

Turkism. In some poems, Gökalp expressed his ideas with which he lived and created as a theory in various forms. Poems such as *Kızıl Elma* (Red Apple), *Altın Destan* ("Red Epic"), *Millet* ("Nation"), *Ulker*, *Altın Yurd* ("Gold Land") were written in the spirit of Turkism. In the poem, *Altın Destan* ("Red Epic") Gökalp called for reunification of all Turkish tribes.

Sürüden koyunlar hep takım takım
Ayrılmış, sürüde kalmamış bakım,
Asmanın üzümü dağılmış salkım
Olmak ister, fakat bağban nerede?
Gideyim, arayım çoban nerede?

As it was described in the poem, there's a mix-up in a flock of sheep, they were separated group by group; a bunch of grapes fell to the ground and the grapes spread over the land; maybe it is weak from the poetry point of view, but it is a resemblance. The poet used such a resemblance to show that Turan had no leader; it had collapsed. Throughout the poem, the poet seems to be looking for his lost past. It is clearly felt from the word "Nerede?" (Where?) used at the end of each couplet:

Düşünen Uygurlar olmuşlar uysal,
Altınordu devri kalmış bir masal,
Bugüne kıyas et, tarihten us al.
Atıla, Timuçin, Gürkan nerede?
Gideyim arayım Türkan nerede?

As is seen from the hemistich, while proudly speaking about the past historical victories and Turkish warlords, the author is looking for a ruler who would be able to repeat their victories. *Kızıl Destan* ("Red Epic") tells us about the past, about the hard historical processes that the poet had overcome and about the future to which he cherished hopes. The poet tries to compare the past and the present throughout the poem. In various couplets he enumerates the names of the Turkic tribes, talks about the historical past and expresses his disappointment over the breakdown of the Turkish union. The poem was written on the hardest days of Turkey. In spite of the fact that the Turks historically established their own independent states at times they were under the ruling of European states. The Turks that had been hand in hand before were separated from each other then, and even they denied belonging to the Turks. And among the reasons causing such a situation in the Turkish world, the poet unconditionally saw growing apart of Ottomanism and Islamist thoughts from that of Turkism.

This poem was published in 1909 in *Genç Kalemler* periodical. And just the enlighteners at the editorial created the *Genç Kalemler* circle and they shared Ziya Gökalp's ideas on Turkism. By writing this poem, Gökalp aimed to bring to readers the ide-

ology of Turkism in a more comfortable and easier way. He who proudly and with nostalgic feelings talks about the glorious past, in a mournful air begs God:

Yüce Türk
Tanrısı gönder bir yalvaç!
Yasanı bilen yok, gerektr dilmaç,
İlhan gönder, altın devri tekrar aç!

Begging God, the poet wished the Turks who were scattering throughout the country, who stood aloof from their language and national identity under pressure and influence of strangers, to establish their own state and for realization of this dream he asked God to help them. By the way, while talking about God, the poet describes the Turks' ancient God of Heaven, shamans and ancient Turks belief systems that had existed before Islam.

Altın Destan ("Red Epic") both by content and style serves the Turkism ideology. The words, the rhyme, the simplicity of the language used in the poem notify the aims of Gökalp's Turkism program. Propagating activity on simplification of the Turkish language started by Gökalp at *Genç Kalemler* periodical also testified itself in selection of words for this poem. The author used only Turkish words, avoided all Arabic and Persian words. Gökalp was for the cleansing of the language from foreign words and replacement of Arabic and Persian words by Turkish ones. Therefore, in this poem he used some old Turkish words. Thus such old Turkish words as "yasa, yağı, yad, yalvaç, il, ulus, dilmaç, kurultay, ogan" ("law, enemy, strange, prophet, district, national, translator, congress, God) that were not in use in the Turkish language of that epoch were used by the poet.

While speaking about the Turkism ideology he meant Turkism in all aspects of life – in language, in religion, in literature, in economy and in politics; he tried to explain and justify these ideas.

The idea of returning to the national literature was also included in the Turkism ideology. According to the Turkism ideology, the Turks were to revive their native folk literature. Therefore, the Turk spirit, the Turkish language and return to national heritage were widely promoted both in his poetry and in prose. By its form and common spirit *Altın Destan* ("Red Epic") reminds us of the style of ancient Turkish epics. Mehmet Kaplan, a well-known Turkish literature scholar, while analysing this poem was fair to say that the ideas were repeated in the poem and due to it the size of the poem was unnecessarily drawn out to a great length. It is right that the repetition of ideas is found in some couplets. Though not always but the author for the sake of propaganda of the Turkism

ideology used needless metaphors. We think that from the poetic point of view, the poem is lifeless and the words used are tedious.

Ziya Gökalp who dedicated his life to the promotion of Turkism and Turkish identity saw the salvation of the Turks in the spreading of Turkism ideology. He wrote in that respect: “The Turks’ ideal is to create a Turkish national culture. And of course, this culture will be common for the Turks in the East, in the North and in the South as well. In this case, the idea that Western Turks simulate the French culture, Northern Turks the Russian culture will be removed. The Turks should possess one common culture, and this culture should be created directly by them”.

Ziya Gökalp systematized his Turkism ideology and reflected it in his poetry and spoke about it in his regular speeches at conferences as well. While working for Turkish circles, holy places and periodicals the poet greatly influenced young people of his time. Just upon Gökalp’s advice, a number of poets who had started their writings in Aruz metre passed into syllabic metre. Before 1908, Ziya Gökalp benefited from the classical forms of poetry, but then he totally used the folk and Western forms of poetry. Besides that, the poet brought back to the poetry of that period the old Turkish mythology. Ziya Gökalp spoke about his own poetry in the foreword to his book *Yeni hayat* (“New Life”) published in 1918.

“In consciousness period poem keeps silence, but in poetry epoch consciousness becomes an observer. The epoch that we are in seems to belong to the first period. Poets are far away from their muse; metre and rhyme consciously passed to those who are dealing with poetry... The same situation is observed in children’s lives: there is a game break between classes. In parallel, certain classes are given in the form of games while bringing them up. Then is it bad to express some ideas in the form of rhythm in folk education?”

According to the meaning of these words, Gökalp considered rhythm and rhyme as the best way to

bring one’s ideas to the people’s notice, and therefore he starts to write verse. As a Turkist, the poet went against the followers of Servet-i Fünun (“The Wealth of Knowledge”) who considered art for art’s sake, and wrote his poems for the sake of ideal. He evaluated Divan literature as the imitation of the East, but Tanzimat and Servet-i Fünun as the imitation of the West. Therefore, he considered the literature of that epoch far from the folk art and non-national one. For Gökalp the national literature can only be folk literature. In this case the poet still based on the idea of national culture. Besides, he benefited from Turkish mythology and ancient Turkish epics. The poet tried to revive the heroes from those epics and the old rich culture of the Turks before Islam; he wished to bring to the notice of the Turks the idea of having a pure, unmixed, common culture. Therefore, Ziya Gökalp wanted to establish a Turkish Renaissance relying upon the past. Returning to national heritage, the poet wrote his poems only in syllabic metre after 1913. His poems could be classified as following:

Epic poems: Ergenekon, Yaradılış (“The Creation”), Arslan Basat, Otuken, Türkün tufanı (“The Turks’ Alarm”). As is seen from the titles of the epic poems, they are written on the subjects taken from the Turkish epics.

Patriotic poems: these poems depict the period of Balkan, Canakkale and Kurtuluş wars. In his patriotic poems Ziya Gökalp proudly glorify war heroes and their courage.

Didactic poems: didactic poems occupy most part of Gökalp’s literary activity. These poems are devoted to social subjects the poet dealt with during his daily public work.

In his children’s verses he gives admonitions; in order to bring them up in fine fettle the poet turns to popular tales.

Ziya Gökalp’s poems are collected in three books: *Kızıl Elma* (1915), *A new Life* (1918) and *Altın Işık* (1923).

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