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**Social Views of Nazim Hikmet According to His
“Human Landscapes from My Country”**

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An Abstract

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General Description of the Work

Actuality of the work: Nazim Hikmet is one of the most important and influential figures in 20th-century Turkish literature, a famous Turkish poet who gained his well-deserved name of a great master of Turkish poetic words and was acclaimed for the „lyrical flow of his statements“. To truly evaluate the creative work of Nazim Hikmet and deeply analyze his artistic thinking there are some important facts to be considered: he was the first who introduced new understanding of arts in Turkish reality; he was the first who applied methods and outlook of dialectical materialism to artistic perception of the world and draw fantastic examples of his thinking. At the same time Nazim Hikmet is the founder of the theory of scientific-materialistic arts and aesthetics in Turkey.

Nazim Hikmet, the first and greatest poet of modern Turkey, is not only one of the giants of world poetry but one of the unsung heroes of the twentieth century. A survivor of thirteen years in Turkish prisons and thirteen more in exile in the Soviet Union, he produced a body of work whose scope and power affirm the ultimate triumph of the human spirit over the forces of tyranny. Silenced in his own country for a quarter-century, his work has since been translated into more than fifty languages around the world.

The poet thinks that laws and methods of artistic perception of the world is the same, but of course the ways of conveying them is different. He believes: “There is no Chinese wall in arts. The art of different countries is a part of the whole art.... To claim the opposite it means that we don't see dialectical relationship in our understanding“. Thus, our perception of reality is different from each other in various art forms; however, there is connection between them. This unifying (synthetic) way of thinking made Nazim Hikmet an important theorist of art and aesthete.

An epic novel in verse “Human Landscapes from my Country” by Nazim Hikmet best conveys the views of the poet. Technical as well as

contextual analyses of the work show that it is the best work of Nazim Hikmet. The epic gives the best description of the poet as a writer as well as a person. To better understand what we mean it is necessary to see how well is developed the form and the content of the verse.

The epic novel in verse “Human Landscapes from my Country” is a vivid presentation of the writer’s creative achievements. Despite writing his first poems in syllabic meter, Nazim Hikmet distinguished himself from the “syllabic poets” in concept. With the development of his poetic conception, the narrow forms of syllabic verse became too limiting for his style and he set out to seek new forms for his poems. Breaking the boundaries of the syllabic meter, he changed his form and preferred writing in free verse which harmonized with the rich vocal properties of the language. The verse became a visit- card for Nazim Hikmet as it shows the free style of the poetry. The novel is saturated with socialist points of views of the poet. The socialist outlook is considered to be the basics of the verse. In spite the fact that the poem consists of approximately 20 000 verses – destani- it is easily read due to the easy language, innocent and realistic style of the poet. His mastery of language and introduction of free verse and a wide range of poetic themes strongly influenced Turkish literature.

The epic novel „Human Landscapes from my Country“ is a long poem that was planned to be a five- volume poem. Moreover, the time and the theme of the poem is the same although it is a collection of poems written in different periods. Thus, it could be easily called ethnology. However, it is impossible to call it just poetry even if we take the most lyrical verse of the work. Taking into account the techniques of narration and the content of the poem, we can say that the work could be called an epic poem as well as a novel. It could even be considered to be a script for a play. Perhaps we could call it a play as well as destani (epos) as it tells us a story of an Anatolian man fighting against enemies, against human being’s degeneration, against history, nature, knowledge and ignorance, against being modern and out of date, even against himself.

The poem is thought to be Nazim Hikmet’s most prominent work as

it consists of free style verses. Although there are no verbal or written data available about the fact that the poet considered the poem to be the best among his creative works but we think that the poem could have been special for the poet. The epic novel was banned for many years in his own country and it was written in many different places. The poem "Human Landscapes from my Country" is a nostalgia of Nazim Hikmet. It shows the poet's love to his country, to his homeland, which he loves the most. The work is a destani (epos) dedicated to his own people, the people he loved so much and the people he wanted to be taken out of darkness.

Scientific novelty of the work: In Turkey as well as out of the country Nazim Hikmet is known as a representative of social realism. However there is one fact to remember: there is a great difference between social realism seen by Nazim Hikmet and the social realism that existed in the Soviet Union. In 1921 Nazim Hikmet arrived in the Soviet Union and was enrolled in the Eastern Communists Workers' University. He did not speak any Russian at the time. Famous Soviet poets were under the influence of futurism in this period. Among them were: Mayakovski, Selvinsk, Bagritski and others. There were many other trends and tendencies in the arts during that period in the Soviet Union.

Therefore as Nazim Hikmet did not speak any Russian and as there were so many trends and tendencies in the Soviet arts, it was almost impossible for Nazim Hikmet to become socialist. In 1924 he returned back to Turkey but went back to the Soviet Union a year later. During his stay in the SU he was more impressed by the artistic trends rather than social realism. After receiving early recognition for his patriotic poems in syllabic meter, he came under the influence of the Russian Futurists in Moscow, and abandoned traditional forms while attempting to „depoetize“ poetry. Although if we take a close look at his creative work we can hardly say that Nazim Hikmet was influenced by Mayakovski. In his autobiography written by Memet Fuat we can read Nazim Hikmet's conversation with Fevral'ski, one of the representatives of Soviet Theatre. Nazim Hikmet talks about Mayakovski and he says:

„At first I did not speak Russian and could not understand Mayakovski's poems well. I can't say I understand them well now but I used to follow the form of his poems. I thought he expressed his feelings and thoughts through the form. I also tried to express my thoughts through the form. But later when I saw the drafts of his writings I discovered that Mayakovski did not always use the syllabic forms for his poems. So I realized that writing process was more complicated than that“.

Therefore, we can say that there is no reason to think that Nazim Hikmet was influenced by social realism in 1928 when he returned to Turkey again. The only thing we can say for sure is that Nazim Hikmet had undergone serious literal as well as political changes. As a result of these changes in terms of form and content of his lyrics he appeared to be away from traditional Turkish poetry. He shared the ideas of communism with Leninism background. Ahmet Oktay used to say that there were no writers in Turkey till 1940s but Nazim Hikmet who comprehended the context of literature in terms of Marxism. Moreover, there was no review in any magazine studying or analyzing the theory of literature in this context. The process began from the period when "the law on establishing the peace" came into force. It's pity that Nazim Hikmet was the only writer who followed the law.

If we open his destani "National Army (The Epic of the War of Independence)" which is considered to be one of the best examples of national movement against imperialism, one can easily see from the very beginning that it has many things in common with socialist realism. One might say that the ideas given in the epic cannot be called communism but one thing is clear- the epic is a political message carrying certain ideology. The main characters of the poem are the brave people of high moral with the sense of responsibility, collectiveness and justice. The text is a destani type which means that it is based on people's personal adventures. The stories describe the relationships that are characteristic for socialist realism. "National Army" is written on the principles of socialism and socialist realism. It is a work that defends and follows those principles. The main

reason for this is that when Nazim Hikmet wrote the piece, he praised Atatürk and the republic on the one hand, and on the other hand he didn't want to lose Marxism ideals. He wanted to prove that the ideals were very important for him. Thus, „National Army“ is a work that was born in the Soviet Union written on the principles of socialist realism. As for „Human Landscapes from My Country“, it was written in prison. It could be considered to be the best example of Turkish writing with the principles of socialist realism.

The aim of the research work: The aim of the work is to study the poet's artistic world, to analyze his ideological distinctiveness, to learn his dialectical materialist ideas, to emphasize the specificity of his epic poem "Human Landscapes from my Country" and to identify the poet's social beliefs based on the above mentioned epic poem.

There is no class classification of workers and peasants in the epic „Human Landscapes from My Country“ as socialist realism requires. Although the Soviet Union is highly praised in the text, we can also find examples of socialist realism in Turkey analyzed by Nazim Hikmet. However, after leaving for the Soviet Union in 1951 the poet was convinced that his views and opinions on socialist realism while being in Turkey, were right.

There are no situations in „Human Landscapes from My Country“ similar to „National Army“. The attitude of the author towards Atatürk and especially towards the republic is different in the second poem. There are still idealistic heroes and the heroes are fighting for ideology, only it has been called communism, but in "Human Landscapes from My Country" the main characters are rather pathetic, ignorant people with their adventurous stories.

In fact, the characters in the epic "Human Landscapes from My Country" use the language of their so called „class“. The poet uses "ordinary Turkish language" that is easily understandable for everyone. He thinks that if you work for people, they should be able to understand you. Every piece of work performed by creative workers belongs to people. That's why he

used to read extracts from "Human Landscapes from My Country" out loud to prisoners in prison. He used to simplify the language if the extracts appeared to be difficult to understand.

Nazim Hikmet gives a wide variety of characters in his epos. He is very careful not to fall into schematism or idealism. The author describes the events and the heroes in accordance with appropriate environment and developmental processes. He always gives the opinions of many people while describing the characters, including their opponents as well as their followers. The author calls his own technique realistic and dialectical-materialistic point of view. It means that while creating heroes, the author might have protagonist characters with some changes to make. But the most important thing is that Nazim Hikmet never idolizes the characters. That's why he falls neither into romantism or nor into sentimentalism. He describes things as they are. In other words he describes the truth objectively. His manner of writing was determined by the politics he followed and by the theory he believed.

In order to maintain objectivity, the author basically gives concrete facts, bare reality and appears in the role of an observer. Their views are entirely derived from their environment. Therefore the author chooses people from different walks of life. He chooses the most typical representatives of people with all their characteristic features including the bad or good sides of theirs, weak or strong points of theirs, some of them are right and some of them are wrong, some are beautiful and some are ugly. The author describes their lives.

„Human Landscape from My Country“ owns the characteristic features of many genres, including destani, a short story, a play, a novel, and a story. Interestingly, it does not belong to any of those genres totally. Sometimes we can say that it is close to cinema arts with its panoramic technique. However, no one can say it is like a cinema- the work is very specific, something special and original.

Nazim Hikmet tries to introduce new social arts into Turkish art which was characterized by bourgeois art. He tries to enforce an absolutely

strange tendency of arts which was born in the 20th century. He considers the social art to be the highest level of consciousness and the best way to convey your feelings and views as a writer. Oriented towards the future, fearless optimism with the hope that the universe will change the consciousness is an inseparable part of his worldview. Nazim Hikmet used to write his first poems in syllabic meter. Breaking the boundaries of the syllabic meter, he changed his form and preferred writing in free verse which harmonised with the rich vocal properties of the Turkish language. That's why he is considered to be a pioneer and innovator of modern literal arts. Nazim Hikmet combined folklore poetry with modernism and made it universal.

Practical Importance of the Research: In general for people who are interested in literature Nazim Hikmet is a great poet on the one hand and a great humanist and patriot on the other hand. The purpose of the research is to show the importance of Nazim Hikmet to people interested in Turkish Studies and to students, especially to ones who study Turkish literature. The research proves that Nazim Hikmet's literal heritage could be studied through many directions and it could greatly contribute to the learning process.

Methodology of the research: To study and analyze the problem given in the dissertation different methods are used such as descriptive, historical, comparative and typological methods are used along with the method of system analyses.

The structure of the work: The dissertation consists of an introduction, three chapters and general conclusions. The first chapter of the dissertation is dedicated to Nazim Hikmet's life and literal heritage; the second chapter studies Nazim Hikmet's political ideals and the period when his epos was written; the third chapter describes the writer's ideological positions and some poetic features of his destani "Human Landscape from My Country".

Approbation of the dissertation: The work has been conducted and discussed at the Department of Oriental Studies at AkakiStereteli

Kutaisi State University.

The main points of the research have been reflected in the papers at different scientific seminars and scientific sessions.

Introduction

There are numerous books about Nazim Hikmet in various languages and there are a lot of researches studying Nazim Hikmet. Not all of them could be considered to be excellent but if we gather the information found in them, we can see that there are plenty of things we know about Nazim Hikmet. The aim of the dissertation is to show the people who are interested in literature in general and in Nazim Hikmet in particular, that he was a great poet, humanist and patriot.

Described as a „romantic communist“ and „romantic revolutionary“, he was repeatedly arrested for his political beliefs and spent much of his adult life in prison or in exile. His prison life started since 1938. Since that period Nazim Hikmet tried to carry out lots of new experiments in terms of writing. He tried to enrich his poems with different sounds, tones and means of writing. The poems written in 1939-1940 such as „Walnut Tree and Lane Yanus Story, „Salim, a son of Shaman and the Book“, also the poetry written to his wife „A letter to My Wife“ show that the poet was in search of style.

Nazim Hikmet started to write his epos "Human Landscape from My Country" in 1941. He aimed to describe the history of Turkish society from the second constitutional monarchy up to the modern days. This book has become a keystone of his work. Nazim Hikmet adopted the name of a talented poet since his very early years. He gave an excellent description of his country in his epic poems "Human Landscape from My Country" and "The epic of the War of Independence". In "The Epic of Sheikh Bedreddin" he proved that deep and impressive lessons could be learned from the poems written with the sense of analyzing history. All this, of course, brought unprecedented, non-existent understanding of poetry, which in the poet

himself and in Turkish literature caused a great desire to adopt the changes in arts.

Nazim Hikmet managed to accept the world aesthetically as well as artistically with the help of the epochal battle for establishing new laws of perception. With his creative work he enabled us to think deeply about the world and about the things that are so important for the welfare of mankind. It is known that Nazim Hikmet never wrote books on just art, he never wrote anything about the theory of arts and aesthetics. That's why he never considered himself to be a theorist of arts or an aesthete. However, according to his views and opinions Nazim Hikmet from the very youth up to the maturity is proved to be a theorist of arts and a real aesthete. His study of the main notion of arts, its main laws, structures, functions, purposes and genres, his description of development of arts, its classical and international characteristics and Nazim Hikmet's own approaches to arts prove that he was a theorist of arts or an aesthete. Nazim Hikmet willingly or unwillingly is in the center of aesthetics with his poetry, poems, and novels, theoretical or practical activities. Nazim Hikmet was the first who brought dialectical-materialistic understanding of arts in Turkey. He was the first to become the creator of the theory of scientific-materialistic arts and aesthetics. That's why he is called a founding father of aesthetics.

Nazim Hikmet gained his unique place in the history of the world arts as he was the one who fought against "old" to be replaced by "new". The aim of his fight was to show the causality of opinions and activities and to show how important it is to take the principles into life. Nazim Hikmet believed that an artist is a part of the world transformative process. Therefore, an artist should be involved in the process to be ready to form something new and to become an "organizer of life". Consequently, an artist is expected to be a progressive educator and at the same time be an active, brave and challenging person. An artist should fulfill his function as a connector between a person and society and should form new human relationships determined by the history.

Thus, an artist's worldviews are the key points to change the world

artistically. This is the issue Nazim Hikmet was fighting for. As a rule, such kind of attitude is usually followed by a theme. In this case the theme was "socialism" for Nazim Hikmet. He believed that taking part in the fight for "the happiness and peace of the world and progressive mankind" meant that you supported the idea of scientific approach to arts. Nowadays thematic approach in the arts has become somehow favoritism. Nazim Hikmet's whole creative life is the best and natural example of progressive thinking in the process of replacing the old things, approaches and opinions with the innovations. The educative, instructive and supportive role of Nazim Hikmet is great in the process of bringing up realist, qualified and progressive young artists in Turkey.

Chapter I Social-Political Situation in Turkey in the XX Century and Characteristics of New Turkish Poetry

1.1. Family Life

Early life of Nazim Hikmet (1902-1963) coincides with a period of political upheaval and the occupation of his homeland. The bone-soft-seated love for his country and the courage of youth took him to Anatolia. He learnt many things in Anatolia. He saw the life as it was, he saw the life in reality. In his works he described his departure for Anatolia, then for Moscow and how he got political education. Further life of Nazim Hikmet is full of unfair courts, returning back to his country illegally and escaping again. He was repeatedly arrested for his political beliefs and spent his 16 years in prison and the rest of his life in exile far away from his beloved homeland.

1.2. Literal heritage of Nazim Hikmet

It's a common knowledge that Nazim Hikmet's poetry as well as his epic destani "Human Landscapes from My Country" written in 1940s in prison along with many of his poems are considered to be revolutionary circuit in the literary history of Turkey. However, we still think that the links between Nazim Hikmet's poetry and other pieces of new Turkish poetry is not fully and thoroughly studied. There are several reasons for that: poetry critics are very superficial in Turkey; there is no important, serious critical discipline in Turkey studying the poetry.

Nazim Hikmet is known to be the representative of the first generation of poets of the Turkish republic. He started his writing in syllabic meter by the name heje. He spent his early years in Russia and was influenced by the innovative tendencies in arts. He met Mayakovski there. They used to recite poems in different meetings. Nazim Hikmet knew classical Devine poetry well and the novelties carried out in the XIX century

under the influence of French poetry. Yahya Kemal was his teacher of literature. He was his relative as well. So Nazim Hikmet was introduced to the Turkish folklore from his early age.

Nazim Hikmet has often been compared by Turkish and non-Turkish men with Mayakovski and some other poets. Although his work bears resemblance to these poets and owes them occasional debts of form and stylistic device, his literary personality is unique in terms of the synthesis he made of iconoclasm and lyricism, of ideology and poetic diction.

Gap between Nazim Hikmet's poetry and some other tendencies of new Turkish arts can be explained by the lack of communication up to 1940s. There are some reasons that need to be considered: this highly original synthesis of Turkish poetry to some extent went beyond the natural forms commonly used in the modern Turkish poetry, and to some extent got even higher than that... The constant pursuit of the poet due to his works or to his political reasons, his absence from the country from time to time, an illegal way of life or the time spent in prison became a kind of reason for the failure in his literary life. There were some other reasons as well...

Young Nazim Hikmet published his first poems before the republic was formed; in 1920s he published his books: „835 Verses“, „Gioconda And Si-Ya-U“. The poems made a great influence on the society. The poet expended his poetry in terms of form as well as themes; he also enriched the language so much that almost all other poets got very surprised. Nazim Hikmet did not divide the lexis into the words that could be used in poems and the words that could not be used in poems. He played an important role in the process of creating free style of writing with the help of original disposal of words. The above mentioned books were followed by the selection of poems: „Obtained 3“, „1+1=1“, „The town without sound“, „A night telegram“, „Why did Benerji Commit Suicide“, „Letters to Taranta – Babu“, „Portraits“ destani „The epic of Sheikh Bedreddin“, „Poems For Piraye (9 to 10 o'clock poems)“, „Human Landscape from My Country“.

We would like to point out that Nazim Hikmet used to be influenced by other poets in his youth. They were Lusup Zia, Orhan Seip, Paruk Naphiz

and even Yahya Kemal. While Nazim Hikmet was still a beginner, some of them were famous already, for example Ahmed Hashem who was famous for his rich and specific vocabulary. As for Yahya Kemal he used to compose his poems with concepts borrowed from Turkish music. While explaining the inner rhythm of the poetic language, he used musical terms such as *Tinnit*, which denoted the musical value of the sounds or words that pace a line of poetry. For Yahya Kemal this was the only method for creating internal harmony. He states, „Poetry is a kin to music. Poetry is not made of couplets, but poetry is melody“. For the most part, he was consistent and practiced what he preached; in his later poetry, he tried to use simple Turkish language where music and meaning go hand-in-hand.

It must be noted that Nazim Hikmet did not speak good Russian when he went to Russia. When got introduced with the Russian poetry he was impressed by the music of the language and by the form of poems (we mean separated gradual lines). Accordingly he was influenced by the rhythm.

In order to fully understand the importance of Nazim Hikmet for the Turkish poetry, to give him an appropriate place and determine the innovations he brought into Turkish poetry, we need to discuss the following issues:

1. The poet used to speak Istanbul Turkish but his written language was absolutely different. Nazim Hikmet was the first who used sincere feelings and simple language in poetry. That's why one cannot stop mentioning Nazim Hikmet established new style of writing which was characterized by deep, sincere attitude, love of the Turkish language and using the ordinary language to help the people better understand the poetry. Besides, after his first return from Russia the poet addressed people and used a very clear and simple language as he believed that with the help of his simple language people would have better understood all the problems he had with the authorities and would make the process public.

2. Today we have the poems by Nazim Hikmet written with simple, natural, sincere, pleasant manner of narration. They are the best examples of lyrics of the Turkish literature.

3. In addition, it should be mentioned that Nazim Hikmet enriched the Turkish poetry by bringing the variety of themes and topics into discussion. He made the poetry more natural, more human, and more practical. While being in Russia he got acquainted with new ideology which was more people oriented. He was the first who mentioned earthly things in his poems like: tractor, gasoline, fuel oil, factories and plants and multi-storey buildings; the working class, the working people who he was so much admired by. He also mentioned the words like: revolution, rebel, strike and other words related to the theme. He was even admired by the clothes worn by working people. He called the clothes „the luckiest clothes of independence“. He dreamt of the time when one day freedom would walk in Turkey with „the luckiest clothes of independence“. He wrote:

„And it is certain my dear that
One day, with his hands open
Freedom will walk in my beautiful homeland
With “the luckiest clothes of independence“.

Nazim Hikmet wrote poems with different variety of content and topics indifferent periods of his creative work. He never said no to bringing novelty into life. He was always a supporter of innovations.

Despite writing his first poems in syllabic meter, Nazim Hikmet distinguished himself from the „syllabic poets“ in concept. With the development of his poetic conception, the narrow forms of syllabic verse became too limited for his style and he set out to seek new forms for his poems. Nazim Hikmet never used to write individualistic poems. His poems conveyed socialist views of the poet. Nazim Hikmet followed the poets like Tevfik Fikret, Mehmet Emin and Mehmed Akif.

Gradually as it was already mentioned that the syllabic (heje) measure appeared to be limited for the contents of his verse and the poet was involved in the search for new forms. He destroyed a narrow and limited frames of heje and enriched the Turkish language with its vocal properties and started to use free style of writing for the harmonization of the language.

Nazim Hikmet described the development of the society as a whole

dialectical unit. He sees the development of human thinking as a continuous process in the history of mankind with the implementation of human labor and hopes.

The first poem where Nazim Hikmet managed to combine his preferable form and the contents is the poem „The Epic of Sheikh Bedreddin“. The culmination of his creative work is the epic „Human Landscapes from My Country“ where the author managed to convey his feelings through his preferable form.

First poems of Nazim Hikmet are full of national patriotic themes. His reaction was caused by the tensed situation in Ottoman Empire of that period. The period was full of battles and defeat. His emotions were openly given in his poems: „A captive of forty thieves“ and „A wounded ghost“.

Nazim Hikmet brought unprecedented novelties into Turkish Poetry in terms of content, form and understanding of verse and became a free verse innovator in Turkey. He used to write about patriotism, socialism, peace, love, nostalgia, sadness and human relations. But the poems written on the topic of socialism still prevails more. Some argued that the search of his free verse forms was influenced by Mayakovsky.

Although patriotism saturated his poetry, there are many poems in the creative works of Nazim Hikmet written on love. The objects of his poems are women the poet once loved. Generally, Nazim Hikmet is a master of love lyrics. Nazim Hikmet who was fighting for the happiness of mankind described in his poems human love, joy, nostalgia, pain, misery, rebel, poverty, the ways how to resist and cope with destiny. The poet was very optimistic about the future and believed in the bright days to change the darkness.

Nazim Hikmet was a member of the Communist Party and was actively involved in the work of the party. Due to this fact he was often in trouble and put in prison. He left Turkey for the last time in 1951, after serving a lengthy jail sentence for his radical acts, and lived in the Soviet Union and Eastern Europe, where he continued to work for the ideals of world Communism. He always fought for the freedom of people and wrote

excellent poems on the topic. After many years when Nazim Hikmet left the communist party he never turned away from the road

- he still continued to write about the happiness of mankind, about the peace and welfare of humanity. Nazim Hikmet belongs to those rare creative workers who managed to leave a rich and important literary heritage in spite of his short life.

Chapter II

Political Ideals of Nazim Hikmet and Date of Birth Of Destani

He used his poetry as a weapon against the occupation of Istanbul and gained the name of a "poet-flagman" fighting against imperialism.

He learnt about socialist ideas in Anatolia first when he went to Anatolia in order to join the Turkish War of Independence; He wanted to write a poem that would invite and inspire the Turkish volunteers in Constantinople and elsewhere to join their struggle. This poem was much appreciated, and Nazim Hikmet was appointed as a teacher to the Sultani (high-college) in Bolu. He carefully studied socialist ideas with the help of socialists he met there. Having gained a little experience Nazim Hikmet decided to know more about the revolution and went to Russia to personally experience the results of the revolution. The poet spent two years there and became a strong political person. In 1923 Nazim Hikmet joined the communist party of Turkey. This fact indicates that he finally linked his fate to the fate of the working class. The poet never hid his position. His poems and letters were used as weapon in the fight for socialism and working class. Even after his death thousands of young people joined the socialist revolution with the help of his poems. In 1923 he wrote a poem "The Poet" where he described his poetic views. He says that his favourite holy book is "Anti-Duhring" by Frederick Engels. And then he continues:

„My dear poet,
Throughout the year I wrote a poem about rain on these things ...
But To create a
the masterpiece
I am waiting until
I'll become a hafiz (one who knows the Quran well).“

Nazim Hikmet's creative works fully convey his love to his country. In his collection of poems „First Poems“ is a poem written in 1913 titled „Homeland Moan“, which ends with the following line: „You are the hope for the homeland's torn heart“. Also in this collection of poems a poem is

included written in 1914 entitled „According to Bahryeli“, where the following lines can be found: „Many people like me walk in the world ready to die for his homeland“, Here is another poem „Homeland“. All of them were written at his early age. They show Nazim Hikmet's attitude towards imperialism. He wrote the poem „Black Power“, which dares to attack imperialism and criticize the authorities of pashas and sultans. In this verse, he presented himself as a nationalist poet.

Nazim Hikmet revolutionized Turkish poetry. The revolution is known by the name „free Verse“. Nazim Hikmet's creative work is nourished by the changes in Turkish poetry at the end of the XIX century, by French verslibre (a verse without rhythm), and by Russian modernism. Nazim Hikmet united all these things in his poetry and put into Turkish language. But we need to remember that at that time it was forbidden to even mention his name. He was released in 1950 as a result of the withdrawal of the amnesty law. Unfortunately, this time life entrapped him and he had to leave the country.

After leaving prison in July, 1950 the main aim of Nazim was to publish his epic poem „Human Landscapes from my Country“. The poem was written in prison with lots of problems to overcome. In the introduction of the poem that was published in 1961 by Russian publishing house, the author wrote that he started to write the epic poem in 1941 in prison in Bursa. But we can learn from his letters that he added some chapters that were written in Istanbul and Chankiri. The poet could not finish the poem by 1950. It took him almost 20 years to finalize the epos. This lengthy creative process helped the work to become steeled, edged, hardened and strengthened with many changes to undergo and political messages to be added. So, if we look through the process of creating the poem currently unfolding, we will get the idea on Hikmet's intellectual development.

The epic poem „Human Landscapes from My Country“ is a collection of different stories written in different period with various purposes. The poet started to write the epic in 1939 and was hardly finished in 1960s. Once being in prison in Istanbul Nazim had an idea that instead of

writing about so called „great and famous people“ it could have been much better to write so called „encyclopedia“ about workers, peasants, housewives in other words about ordinary lives of ordinary Turkish people. Soon after moving to Istanbul prison from Chankiri, Nazim seriously started to work on the epos. At first the work was given quite an intriguing name „Encyclopedia of Famous People“. At the end of the year 1940 the poet wrote to his wife: „Here we are with the majority of the people we met, with the thought of them. I'm trying to write their history in the manner of stylization used in major dictionaries and encyclopedias“.

In the same introduction of the epic „Human Landscapes from My Country“ Nazim Hikmet wrote the following: „There are more than three thousand people in my destani with their fate or misfortune, with their own views and opinions. The actions take place in Europe, Asia, France, Soviet Union, China and other countries. It is not easy to bring in so many facts and people's description in the narrative style. One man's life is not long enough to do it, but thanks to the concision of poetry when only 20-30 string are needed to describe a character's identity and tell his story, it is possible to successfully perform the job“.

On March 20 1940 Nazim Hikmet wrote a letter to Kemal Tahir who was a prominent Turkish novelist and intellectual. Tahir spent 13 years of his life imprisoned due to political reasons and wrote some of his most important novels during this time. In his letter Nazim spoke about the tasks he wanted to fulfill in his epic „Human Landscapes from my Country“:

„1. I want a reader to enter „The Tower of Babylon“ full of people after having read 1200 lines; 2. Showing so many different people I want a reader to learn about different representatives of society mainly on the example of Turkish people. I want a reader to learn about social situation in Turkey of a certain period, of course from dialectic point of view and dynamic; 3. I want Turkey with its social or economic situation to be the first in terms of importance and the world situation to be the second; 4. I want to give comprehensive answers in my capacity to the questions like: Where do we come from? Where are we now? Where are we going?“

These four issues are the key points for me. There is a danger to become „schematic“.

In order to avoid schematics it is necessary to describe appropriate people and events in a great range of variety. There is a plan: 1. The first book (volume) is an introduction to lumpen proletariat, the proletariat, presentation of petty bourgeoisie classes. Here we get acquainted with some important personality; 2. The second book is an introduction to petty bourgeois and bourgeois classes. This is the beginning of „National Destani“ with its facts and results. Now I know how to start. I don't write to you as I want it to be a surprise. In this second piece there are some important people, they have not met each other yet, they travel by one train or another; at the end of the book their rivalry starts; 3. The third and the fourth books are the continuation of the first and the second books. There are descriptions of some towns, villages or regions of Anatolia and the city (Istanbul). This a technical plan. I worked out the process, counted and I realized that I needed to describe 300 people in different dimensions. I needed to bring those people on the stage and take them back again. Some of them might need to appear on the stage several times. This is just one of the artistic means to make the epic verse well-performed. From the position of the four major issues - it is not necessary“. Indeed, „Human Landscape from My Country“ is the poet's wonderfully knitted panorama which is a wonderful implementation of the plan described by the poet.

In „the first book“ the poet tells us a story about a train that leaves from the Haydarpaşa railway station at 15.45. Passengers of the train №510 are ordinary people: workers, peasants, soldiers, policemen, walkers, unemployed, wounded, convicts, clerks and so on ... The poet shortly describes their appearance, their adventures, manner of talking, origin and the environment around them. We learn a lot about the working class in Turkey and about their social conditions with the help of the description of people given by the author.

In „the second book“ the poet describes the passengers of the fast train that leaves from the Haydarpaşa railway station at 19.00. The

passengers of the train are: journalists, politicians, capitalists, merchants, in other words bourgeois representatives. There are also heroes fighting for the freedom of people. Again, like in the first book the author helps us to learn about the class and social strata of Turkey through the stories and descriptions given in the book.

„The third book“ is a continuation of two previous books. Here the author tells us the stories of prisoners, for example a story of a convict Halili who spent most of his life in prisons and hospitals of Anatolia. Simultaneously the author describes the life of prisoners, patients, nurses and peasants living in Turkey at that time.

In „The fourth book“ wider range of varieties is given. It describes the relationships of peasants and their masters; it describes dissolution of the aristocracy, the bureaucracy, the people's despair, terrible time Halili spent in jail, the horrible scenes from the Second World War, the patriotic struggle of the French (especially the Left) against fascists, fight between the Germans and the Soviet Union, the hero of the guerrillas (like Zoia), destruction of fascism upon Moscow ...

In the fifth book which is not finished, the author describes the life of Istanbul during the war, the hardship of people, bitterness of Halili as a prisoner in jail his nostalgia, sadness, letters from his wife Aishe and the problems after being released from prison.

Chapter III Nazim Hikmet's Epic Poem „Human Landscapes from My Country“

3.1. Ideological Position of Nazim Hikmet According to the Epic Poem „Human Landscapes from My Country“

Written during the Second World War while Hikmet was serving a thirteen-year sentence as a political prisoner, his verse-novel uses cinematic techniques to tell the story of the emergence of secular, modern Turkey by focusing on the always-entertaining stories of sundry characters from all walks of life. Nazim Hikmet describes the characters briefly with the help of few sentences. There are small minority of people who do not want to participate into the Second World War. They are heroes from the previous war or the women who have husbands, sons or relative soldiers and do not want to lose them. But the majority agrees that Turkey must participate into the Second World War. In this case it is very important who will win the war and whose side Turkey will choose.

There are different opinions about the war given in the epic. Some characters think that Germany will win the war others believe that the war will end with the victory of the Soviet Union. But we can easily see that there are more people supporting Hitler. Only few people support the Soviet Union. They are mainly communist convicts. Here, you can say that Nazim Hikmet classified the characters according to their views and what outlook for the war they have.

One of the characters of the epic is the author himself. A deviation of lyrical narration of facts is so interlinked that hardly anyone will be able to draw a border between them. The poet's voice is heard through the whole narration assessing the development of events. A lyric strengthens the objective reality and increases the cognitive meaning of destani. A reader does not only follow what was happening in Turkey during the national-

liberation movement or what was happening in Moscow at the eve of inevitable battle or the general situation in Turkey, France, the Soviet Union but at the same time the author wants the reader to know what people who were involved in the processes felt. And what is most important we can learn what the author himself felt during that hardship.

In the poem, Hikmet takes the traditional oral epic form and adapts it to the modern condition by using elements of drama, film and the novel. Hikmet wrote it as poetry not for self-protection or to distance himself from his material, but rather because poetry was more economical: in a poem he could say much more faster than in prose. This becomes clear on reading: „Human Landscapes“ spreads across 17,000 iron-forged lines, but it is extraordinarily efficient, never wasting a single word.

All the events are portrayed through the eyes of the various characters – from the top to the bottom of the social spectrum - but expressed through Hikmet's own inimitably direct poetic style. The author found it difficult though to find artistic genre for the epic „Human Landscapes from My Country“. It was a long and difficult process. He often mentioned it in the letters sent from prison: „My brain has been swollen to find a new way to convey the content of the poem. Poetry's opportunity is boundless. I believe that the field of literature is the most beautiful and comprehensive. It is only needed to release a verse from traditional narrowness of the poem. I have tried a lot to achieve the aim and now I know that I need a wider weapon, a new method to achieve the goal...“

The author tries to tell the stories of his characters briefly in a laconic manner as it is given in encyclopedias. The poet does not give his feelings and personal attitudes to the heroes – likes or dislikes – directly. In his letter to his wife Pirais, the poet talks about Zoia Kosmodemianskaia (Soviet partisan; heroine in the Great Patriotic War) though the character is called Tania in the epic. The poet writes to his wife: „...You are right; the great drawback of Tania's character is her exaggerated excitement and ecstasy. I only found out the drawback after having written the passage but could not find the courage enough to go back and change

something. Unnecessary, excessive excitement and enthusiasm might be acceptable in poems for a poet in his early years but this is a great disadvantage in a poet's creative work when he is already an adult, mature man.“

As we have already mentioned „Human Landscapes from My Country“ was supposed to be „an encyclopedia of famous people“. In this 'encyclopedia' Nazim Hikmet wanted to describe the lives of his prison mates. He wanted the public to know about those people. He planned to write about those people in a style encyclopedia and biographies like in brochures. He wrote about 3000 lines in that way. The poet's lens is directed towards the human face, or object to, the natural elements that will lead directly to the goal. The author left behind all the extra things; He was looking for poetry in nature, objects or people. He looks for poetry in everyday lives of ordinary people. The poetry is the union of the nature, objects and people. He sees those things as paints that could be mixed to take a beautiful picture. One color only mean one thing, but the combination of colors, they give rise to each other in a beauty. Nazim Hikmet takes things in an ordinary situation and combines them to create a certain unity and thereby create a poem. There are almost no figurative expressions. The author gives the things as they are without beautifying them. There are no comparisons. The things are not compared with other things. No metaphors are used. In other words no symbols are used.

There are lives of many different people are described in the destani. Like *Inonu War*, and *Battle of Dumlupinar*. Sometimes personal events are also described e.g. a wounded peasant left alone face to face with wolves, or brave battle of people, or a driver Ahmad who is saying good-bye to his lorry or details of the Battle of Kizil-Tepe. The epic novel „Human Landscapes from My Country“ is the combination of those stories.

Nazim Hikmet's socialism has never been just a bare socialism. Here we are talking about spirituality rich socialism, not only romantic, but also about socialist realism full with knowledge and wisdom. Nazim Hikmet does not evaluate literature from outside like a man sitting in the ivory tower. He

is a representative of people, fighting for them and with them even being exiled from his favourite homeland. He knows his people very well, he protects their rights, he is aware of their hardship, their happiness, their sadness and the frustration of their hopes. That's why no dialogue in the destani "Human Landscapes from My Country" seem to be false. Every word uttered in the novel is real. All the characters in the epic say real things. Majority of them are the people Nazim Hikmet met in prison. He was one of them once. He was close with them. One can trace the wisdom of an Anatolian man in every word said by a mechanist Alaedin; another character of the poem - a coal miner Ismail is very superstitious. His thoughts are distorted by human prejudices that were widespread in Anatolia; one more character of the novel - a student is kind of suspicious of tomorrow and the future of the country; there are two negative characters in the novel - Doctor Paik and Mrs. Shaherde who were described in the poem to show that the art is not just positive characters and positive facts, there are negative things in there like in life.

The whole cohort of those heroes travel by train. The stories take place in the ordinary train N150 as well as in the fast train travelling in Anatolia. This is the cohort of the society which consists of so many different people travelling to the same direction. And of course, the direction and the way where to go are chosen by the passengers themselves. Where does the train lead to civilization or to the destruction? Do they travel to the tops or to the abyss? Of course the train is used allegorically. The train is full of people with different feelings; some of them are happy, others are worried; there is a very little space left for fair, tiredness or laziness in there; In fact, the train is a symbol of his homeland for Nazim Hikmet. Homeland is full of so many different people like a fast train. Nazim Hikmet tells our own story in fact. He constantly whispers: "My beloved people, this is our train and we are to choose its way and direction." No matter, which carriage we are travelling today and which carriage we choose tomorrow ...the most important thing is to be together if the train turns over.

The whole epic poem is an endless mental and literal fight. The train

travels and the stories of people are written in the poem. This is the stories of people fighting for their homeland; some devoted, others - indifferent. It is made up of a traveler's vivid encounters with Turkish men and women from all walks of life. In colloquial language, Hikmet stages their private hopes and griefs, and through these many human dramas, he documents Turkey's historic transformation into a secular republic. The book describes people from different social backgrounds and classes, ranging from the dispossessed and the unemployed to senators and industrialists... from factory workers and peasants to doctors and professors' wives. The author describes a wide panorama of the time since the adoption of the Constitution to the Second World War and afterwards. He tells the story of his personality and, at the same time, the history of his motherland. But he tells the story not only of his Motherland but he also tells us the world history through the history of his home country. All the stories are so vividly illustrated that no one could find in any text-books.

Nazim Hikmet is known as a representative of socialist realism for its creativity both in Turkey and abroad. There is a great deal of difference between Nazim Hikmet's perception and understanding of socialist realism and the socialist realism that was implemented in the Soviet Union. When Nazim Hikmet's two works (The National Army" and "Human Landscapes from My Country") are studied in terms of socialist realism, there are different attitudes and evaluations towards these two books.

Nazim Hikmet considered Ataturk to be a rebel leader for the release of his people. Ataturk's written "word" is the only source of information that formed the basis of "The National Army". In this work, the characters are involved in the development process, work collectively, with high morals; they are self-sacrificing and good people. As mentioned above, this type of work - destani consists of individual adventures, and it is the principles of socialist realism.

In the epic novel workers and peasants are idolized. The cult is made out of their leader's personality; he is highly praised with no drawbacks to mention. In fact, some of the characters with the same high-quality personal

properties could be found in the works written in Fascist Germany. Consciousness of working class and peasants, the self-consciousness that is so popular, the position of a leader, authorial regime and ideology are the issues socialism is most concerned about. Fighting for these issues is considered to be a Holy Fight. Of course it is problematic and pointless attempt to put Fascism, Stalinism, Kemalism and republic in the same line and to try to evaluate those facts, but it is still possible to say that these people and these regimes have something in common as all the regimes and states are developed around one leader. This kind of development always creates authorial pressure more or less. So we can say that „The national Army” is written with certain programme, purposes and directions where the main emphases is made on the founder of the republic –Ataturk. Although he is highly praised the work we can see that Nazim Hikmet prefers Marxist organization of the world.

The situation seems to be different in the epic novel “Human Landscapes from My Country”. The poet’s attitude towards Ataturk and especially towards republic is changed. The characters are idolized in the same way as in previous work; the ideology is still very active fighting for those heroes but this time the ideology is called communism. But unlike other works written in that period the epic novel describes lives of ordinary people some of whom are rather ignorant and poorly-educated. The notion of socialist realism is not based on working class and peasants in the epic. Nazim Hikmet believes that the best example of socialist realism is found in the Soviet Union. But the novel is created not by the principles of the Soviet realism but by the principles of the socialist realism born in Nazim Hikmet’s mind.

Nazim Hikmet belongs to those rare poets who believe that the Communist Party is the leader of the working class. The principles of the party, the fight for the class equality were artistically described by the poet with the help of his talent and it was artistically presented to the world. It means that the ideology of the poet is clear. A great poet is in favour of the working class; he wanted to release the working people from exploitation;

he wanted socialist and communist regimes to be introduced to Turkey; he wanted freedom for his people. In other words he was against all wars inspired by the imperialism; he was against all kinds of discrimination and exploitation; he was in favour of peace. We can say that Nazim Hikmet found his own place in the struggle for class equality with his socio-political views and opinions. He found his place in the first line of the front. In his epic poem in verse „Human Landscapes from My Country” the poet speaks out loud through one of the characters - Halil. He gives argumentative discussion why he is a communist and he uses dialect while giving arguments. He believes that to be a communist today is determined by the history itself. Being against republic does not mean not to believe in national struggle. National struggle like communist struggle means fighting against imperialism. But there is one thing to consider - the struggle should be performed not in the country that breeds bourgeoisie and exploits proletariats, but it should be performed in the country which believes in communism, which believes that all human beings are equal. In this sense Nazim Hikmet believed that the mankind should fight for the equality not in the name of the Soviet Union but in the name of humanity, in the name of communism, in the name of class struggle.

3.2. Some Poetic Characteristics of the Epic Novel „Human Landscapes from My Country” by Nazim Hikmet

Nazim Hikmet was a poet who did not hide that he was a communist. One of his interviews he openly declared that “he was a member of the communist party since 1923” and then he added that „it was the only thing he could be proud of”. This is the very point of view that determined the direction of his poetry. This worldview appeared to become the starting point of his poetry. However, Nazim Hikmet wrote not only on communism, he also wrote about love, nostalgia, good and bad sides of people. We can even say that majority of his poems are on the above mentioned issues. However, every poem by Nazim Hikmet is based on dialectic materialism.

He discussed every human feeling- love, joy or hatred from the prism of this position. Therefore, the attempt of some researchers to describe him as being a poet who only writes about love and lyrics and to peel his worldview from his poetry is absolutely useless with no ground at all.

Nazim Hikmet was very well-aware that: „the responsibility of a poet is not less important than the responsibility of an engineer or a mechanic. On the contrary, sometimes the poet's responsibility is stronger than others... A poet is an engineer of our soul. His voice is heard by million people, his voice is heard by the souls of thousand people. Every poet must be aware of that, every poet must be proud of the fact that every word uttered by them has an incredible power. Awareness of that fact must make a poet more responsible. Honest poets who fight for peace and happiness of people must realize their mission. There can be no difference between the poet's life and works. We do not live two lives, one practical and the other creative. We are an integral part of the body“.

In almost every work Nazim Hikmet has a role of a person: sacrificing himself for the idea. But at the same time he is a person full of love and enthusiasm. He misses his close people all the time and shows his feelings in his writings. He shows his attachment to his relatives, to his homeland, to the nature. But at the same time the contents and themes are also very important for the poet. It would be very difficult to determine which of those characteristics are more important if a critic or a researcher does not take a right way to study Nazim Hikmet's creative work. While studying Nazim Hikmet's poetry and creative work there is a following classification given:

- 2.1. Nazim Hikmet fighting against ideology, existing regime and imperialism;
- 2.2. Attachment:
 - 2.2.1. Strong feeling of attachment towards his beloved homeland;
 - 2.2.2. Missing his son;
 - 2.2.3. Longing for freedom;
- 2.3.1. Love of the nature;
- 2.3.2. Love of people.

In 1920s the discussion about syllabic meters and the types of writing was very popular in Turkish Poetry. The poets who were involved in national liberal movement headed by Mehmet Emin Yurdakul used to use syllabic meter. They paid more importance to social function of a poem. They were in favour of combining literary language with spoken colloquial language. After World War I as a result of interveners against the liberation struggle of the newly established Turkish Republic popular and nationalist approach paved the way for a national literature to establish closer relations with the government.

The state which achieved its own political, social and cultural existence by completely changing the way of the Ottoman Empire encouraged the poets of the national literature to say no to Devine poetry. In the book „Modern Turkish Literature in the Period of Republic Shukran Kurdakul draws his attention to this situation; He writes that using the syllabic meter helped the poets to make the literature understandable for everyone. In addition, the number of poets of the national literature increased. They raised the concerns of people in their poems; they used the slogans in their poems which made the poetry more realistic and more public.

If we study Nazim Hikmet's creative works from the very first poem up to the latest one in terms of language, we can see that it reveals all the characteristics of Anatolian Turkish language within 1920s up to 1963 in the XX century. From time to time the poet was influenced by other poets like Tevrik Pikret, Yahia Kemal. He is often considered to be a pupil of Yahia Kemal. But gradually, especially since 1924 after returning back from Russia, the poet started to find a new metric form for his poems; he started to use a new way of narration and very soon he found a free style of writing which means that the language of his poems was closer to people, it was more understandable for people and it became a folk poetry.

What can we say about form in the epic novel „Human Landscapes from My Country“? This is a mixture of classical poetry, folk poetry and free verse.

The following extract is written on the syllabic meter:

DağtaşMemetdolu, dağtaşsevkiyat (a)
Gidelerkaçsuz, dönelersakat (a)
Mervedinayağındayarıncıklar (b)
Mennetyüzükoyunatmışayıklar (b)

However, some lines are written in a folklore style in the destani:

The moon rises, trying to move,
But they are trying to save her beloved.
The moon rises clear, bright,
Moon rises,
The moon rises, the area freezes and whitens.

However, in the novel „Human Landscapes from Country“ the poet mainly uses Verslibre which is an open form of poetry that abandons consistent meter patterns, rhyme, or other forms of musical pattern. It thus tends to follow the rhythm of natural speech. The form used by the poet sometimes turns into lyrics without narration and sometimes it turns into enthusiasm grown from the confession from the heart.

In his „Human landscapes“ Nazim Hikmet appeared as a poet, a mastery of the new features: he managed to show the actual methods documented by a poetic kind of symbol and substance of a successful connection; the proportion between the real and the estimated length of time; he managed to show historical panorama of the era, and concrete reality at the same time.

If we study Nazim Hikmet's poetry in terms of form, the impression is following: he gave examples of moderate, straightforward lines in his early writings like İsmail Zia and Orhan Seip. For example his poem „Black Power“ which was written in 1921 at the age of 19-20, is written with the meter 6-5, with the rhythm a,b,b,a in stanza four. The first stanza is read as following:

„Centuries in this country,
The simple, clean hearts
Heaven instead of eternal light

Black strength lies down in darkness.“

The form of the poem in modern literature is a free style which was introduced by the end of the XIX century. Free style was spread all over the world in the XX century. It was Nazim Hikmet who used free style in the Turkish literature in 1922. His collection of poems „825 verses“ published in 1929 is basically written with the free style.

Features of short free verse can be formulated as:

A) free verse does not have the metric, i.e. it is not necessary to follow the equal number of syllables or observe the rules about the length of syllables; So some lines are long (over one line), while others might be short-term (for example, only one word). In other words there is no set line length; no set rhythm; no rhyming pattern way of conveying ideas and feeling; carefully created word picture.

Such kind of approach to the poetry enlarged its possibilities. The author of a number of studies on Turkish literature and art, including The Short Story and Novel in Turkish Literature Cevdet Kudret gives his opinion about free verse. He believes that classical style of a poem limited an author's possibilities as he had to follow a rich metric system, rhythm and a form of a poem. There were limited amount of means to convey the feelings and opinions within the frame of a classical form of a poem. For example, a poet was not allowed to use a word if it did not fit the length of a line or vice versa- sometimes he needed to make a long line short and convey his feelings and thought with the help of a *beit* that corresponded to a line, though sometimes improperly rendered as „couplet“ since each *beit* was divided into two hemistiches of equal length, each containing two, three or four feet, or from 16 to 32 syllables.

The beginning of the 20th century ranks as the Silver Age of Russian poetry. While the Silver Age is considered to be the development of the 19th-century Russian literature tradition, some avant-garde poets tried to overturn it. Though the Silver Age is famous mostly for its poetry, it produced some first-rate novelists and short-story writers though most of them wrote poetry as well as prose.

In the "Silver Age" of the Russian literature futurist paid attention not only renewing sounds or creating symbols while using means of prosody such as rhythm or alliteration they also paid attention to internal dynamics of the language. Thus it became clear that the review of the scientific literature in the form of thematic and realistic approach to the position that was widespread before, was no longer enough. Russian literature and, consequently, the world's most important contribution to the literature of futurism is that developed with the support of the Russian formalist theory, the study of the scientific literature in terms of innovative methods to expand.

Nazim Hikmet was looking for the forms and new means of expression that did not exist in the Turkish literature before. His poem "Weeping Willow" dated by 1928 tells us a story of runners of red horse. One of the injured riders fell from a horse. The sound of the horse shoe faded away; jockeys quickly left the place. The way the story is described by the poet is magnificent. He uses fragmented, compressed lines:

O what a pity!

What a pity for him that

no more he shall lie on the foaming necks of galloping horses,
no more he shall play his sword behind the white armies!

The sounds of the horse shoes fades away slowly,
the horsemen vanish at where the sun sets!

Horsemen horsemen red horsemen,
their horses winged with wind!

Their horses winged with...

Their horses winged...

Their horses...

Horse...

Life has passed like the wind winged horsemen!
Sometimes Nazim Hikmet uses more than one row, sometimes he

uses 2 or 3 lines, sometimes no rhythm or metric is used. With his poems, plays and writings, he opens a new era in literature. He starts a new tradition of poetry, in terms of both content and form. We see music in his poetry, we see movement.

Nazim Hikmet using the traditional forms of Turkish poetry from time to time he also approached the Western forms of poetry and tried to use them. The length of the verses, separation of the words, and selection of the rhymes and usage of prosody and syllable meters altogether echo the melodic structure of a choral piece of music. He developed his own distinguished form of writing to increase the importance of meaning, to make the narration more exciting and to make the writing become more easily understandable.

Nazim

As a poet, Názim Hikmet's name was first heard in conjunction with that of the Syllabists, he fundamentally belonged to a conception of poetry entirely different from theirs. He was a revolutionary who wrote poems in order to provoke people against the occupying forces in an occupied land. His self-sacrificing personality made him not to refrain from risking everything if necessary. Nazim Hikmet is known as an innovator who brought free style of writing into Turkish poetry in terms of content, form and perception. In addition, there are some issues that were highly discussed by the poet. These issues were patriotism, socialism, peace, love and attachment. But socialism was the most important among them. Nazim Hikmet who was fighting for the happiness of mankind conveyed human feelings in his writings such as human pain and joy, love and hardship, resistance, rebellion, sadness and sorrow. He believed in a new tomorrow morning, and the fact that the darkness would be followed by clear days.

"Human Landscapes form My Country" is the most famous work of Nazim Hikmet. From both technical and conceptual point of view, it's perfectly portrays the author and all his literary works; It describes the poet's creative personality in detail. Nazim Hikmet started to write his epic novel in verse "Human Landscapes form My Country" in 1939. The novel covers a long period from the second constitution up to the end of the World War II (1908-1945). The book is an epic panorama of this extensive period given in the form of destani. "Human Landscapes form My Country" uses mixed media: Here we encounter prose, poetry, script. This work is not only a poem, novel, short story, play, screenplay, but above all, it involves all of these things altogether. Therefore, it appears as the innovator of a new genre.

Nazim Hikmet looks at Turkish arts and literature with the eyes of a critic and a unifier; he appreciates nowadays experiments in terms of future and evaluates everything in connection with the world's arts and culture. His way of thinking acquired different aspects as he examined closely the life conditions of the Turkish people. In doing so, he laid the groundwork for the

materialist scientific literature and the arts criticism in Turkey. In the scientific materialist through the theory of art and aesthetics he showed us that national culture makes a great contribution to the process of enriching the world culture and arts.

Approbation of the dissertation: The main points of the research have been reflected in the papers at different scientific seminars and scientific sessions. The main regulations of the dissertation and the results are given in the following scientific magazines:

1) Hazim M. Hussein. (2013). Political Ideals of Nazim Hikmet. International Scientific Conference "Language and Culture" II. Kutaisi. (pg. 539-545)

2) Hazim M. Hussein. (2013). On the Relationship between Nazim Hikmet and Vladimir Maiakovsky's Poetry. Annual Journal of Kutaisi Ilija Chavchavadze Scientific Library. V. Kutaisi: Publishing Centre "Kutaisi". (pg. 470-476)

3) Hazim M. Hussein. (2013). Influence of Russian Dramaturgy on nazim Hikmet's creative work. International Conference "Modern Interdisciplinarity and Humanitarian Thinking". Part I. Akaki Tsereteli State University. (pg. 346-349)

4) Hazim M. Hussein. (2012). Life Nazim Hikmet. Scientific Journal "language and Culture" # 8. Kutaisi. (pg. 150-153)

5) Hazim M. Hussein. (2008). The Peculiarities of Poetic Evolution of nazim Hikmet (1920-1936). PERSPECTIVE-XXI. # X. Tbilisi: "Nekeri" (pg. 30-35)