

Chapter 26

Poetry of Turkish Village Institute-Educated Poets: Poetic Language as Cognizance of the Village and the Villager

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INTRODUCTION

Background of the Research

This research aims to capture the lived experience of the villagers/villages in an era of large-scale changes in early 20th century. Aftermath of 1923 witnessed an era of synchronised series of changes. This transformation period coincided with an adaptation enigma in different parts of Turkey. Changes were embraced in the urban centres wholeheartedly while merely touching the countryside. This was a concern because 80 % of the population lived in the countryside, and illiteracy rate was 90 % nationally. Thus, tackling illiteracy in the countryside was a priority for the changing Turkey. This realization created the Turkish Village Institutes (TVI) movement through the leadership of İsmail Hakkı Tonguç. TVI imagined to bring education to the countryside and achieve literacy in the countryside. TVI brought a visible increase in the literacy rates, which was 30.5 % for those 10 year and older at the aftermath of TVI (Altuğ, Filiztekin and Pamuk, 2008; Progress of Literacy in Various Countries, 1948). As with all educational reforms, education was not the sole purpose of TVI. Other goals of the TVI were achieving economic development, obtaining political power as well as inspiring motivation for secularization in the countryside. Turkish Village Institutes was born as an educational project to educate the people in the countryside as well as synchronizing a changing outlook in the countryside. The experiences of villagers are important in studying the effect of TVI. Mehmet Basaran and Talip Apaydin's poetry books are chosen as data sources of this inquiry who are exemplary representatives of TVI trained village intellectuals. Their poetry has great potential to shed light into the experiences of villages in the face of multi-faceted changes. Not only poetry books but also other literary texts such as short stories and novels can be ideal data sources for the study. Poetry is purposefully chosen for this study because of poetry's artistic and expressive power. Flexible nature of the poetry discourse allows a certain degree of liberty in expression and indirect criticism (Finley,2003; Sadoff, 2009) which would be more challenging in prose discourse. According to the framework of Critical Discourse Analysis (CDA), discourse is both created by the context in which it came into existence and shape the social conditions from which it emerges. From this perspective, literary products such as poetry books can be investigated as a means of reflecting people's values and everyday realities as well as their responses or reactions to their lived experiences. The study provided a closer understanding of the experience of change in the countryside as well as the problems and aspirations of the villagers. The economy of Turkey was not very stable in the early years of the Republic. This

instability in Turkish economy was due to several reasons. One of the main reasons was due to the large foreign dependency of the nation as well as the internal debts inherited from the Ottoman Empire (Özelli, 1974; Hale, 1981). Also, 1929 World Depression hit Turkey economically as it did many countries of the world. World Depression affected agriculturally dependent Turkish economy negatively making economic planing a priority in 1930s. This economic hardship felt enormously at the countryside, which were already poor and had few social resources. Many villages did not have hospitals, schools or teachers, which contributed to the economic impasse experienced in the countryside. Unfortunately, Republic did not improve the lives of small landowners and landless peasants with comfort or wealth (Karaömerlioğlu, 2000). These economical concerns targeted the village context for economical and educational development. Governing body proposed that education and literacy needed to be spread in the countryside in order “to foster and engineer economic development (Özelli, 1974: 88). It is within these contextual factors that Turkish Village Institutes came into existence with an economic focus as well as aspirations to improve literacy. They hoped that TVI would make Turkish economy self-sufficient (Arayıcı, 1999; Korur, 2002). A campaign such as TVI, is a material evidence of the increasing peasantist ideology in the 1930s.

The Context of Turkish Village Institutes (TVI)

Turkish Village Institutes (TVI) was an educational project which aimed to bring widespread education to the countryside. Majority of the researchers and historians agree that TVI is the first serious interest of the governing elite in the villages. Educational changes constituted an important priority for the Turkish nation throughout the history, especially around the time of TVI. Literacy needed to be improved, but there were not enough schools or teachers to spread literacy. New nation had several promises but it hardly changed the living conditions of peasants economically (Karaömerlioğlu, 2000). Rural lifestyle was significantly different from the Republic norms. Infact, TVI was not the first initiative the State proposed for improving literacy levels. Earlier educational initiatives were carried out such as Nation Schools and People’s Houses in order to teach the Latinized Turkish alphabet to the masses (Başgöz & Wilson, 1968). Yet, most of the educational endeavors took place in urban areas, which caused the cultural gap between rural and urban areas to grow further. First village specific teacher training took place in 1926. Village Teacher Schools aimed to train teachers for villages (Bingöl, 2007). Teachers trained from urban areas were not too interested in teaching in the rural areas. Also, they had adaptation problems in villages where they lacked schools, social services and medical centers. Thus, Village Teachers Schools have been successful only partially and village literacy problem continued to be a concern. Literacy issue directly related to the poverty and lack of resources in the countryside. TVI was the first most effective large-scale development project designed for the welfare of the countryside.

Founder of TVI: İsmail Hakkı Tonguç

The founder of TVI was İsmail Hakkı Tonguç (1876-1960) was the director of elementary education and worked diligently to bring TVI into existence. As the mastermind of this literacy campaign, he contributed immensely to the success of this educational endeavor. He was one of the significant pioneers of the Turkish education. He worked as a teacher, educator and administrator. He wrote leading educational

legislations which affected the educational scene. He authored several books such as “Vocational and Professional Education” (1933), “Education in the Village” (1938); ‘Village Revitalization” (1938), and “The Concept of Elementary Education”(1946). As an idealist educator, he had a keen interest in the villages, village development and equitable opportunities for all children. His ideals came to life in TVI. He was a city born intellectual, but he had a genuine interest in the villages. His interest in countryside was due to his influence from Georg Kerschensteiner’s philosophy, which he learned during his studies in Germany.

He visited different parts of Turkey to see village people and their life conditions. He believed in the power of education as a tool of empowerment. He thought that if village youth were educated and trained in their own realities, they could serve their communities and become agents of change. His idea of education was based on empowerment. He wanted to create autonomous learners who will take charge of their own lives and contribute to their societies. According to Stone (1973 & 1974) Tonguç’s educational agenda was not based on simple conceptualizations of literacy. His philosophy of learning went beyond learning how to read and write. He envisioned critical readers who will read beyond words and construct a world of change. His visualization of reading beyond letters reminds Paula Freire’s “Freedom of the Oppressed” (1972) in Latin America. Tonguç conceptualized a practical education which was relevant to rural populations. TVI was a multi-dimensional project which aimed to combine economic, social and political goals. One of the subtext of TVI was the education of the village youth in line with secular values of the nation (Özelli, 1974; Canboğa, 1980; Korur, 2002). Educational ideals of Tonguç were accepted by the nationalist leaders and this paved the way for TVI campaign.

Presumptions of Turkish Village Institutes (TVI)

- Attendance of farmers’ children between ages 11 and 18 were required.
- Agricultural instruction included cultivation, gardening, livestock and poultry farming, bee-keeping and fish hatchery.
- Technical instruction included smithing, carpentry, masonry, dressmaking as well as first-aid kit.
- Literacy skills instruction on diverse academic topics.
- Every village Institute had around 100-300 hectares of land at their disposal.
- The Ministry of Education provided a small financial contribution for the operation of TVI institutes.
- TVI institutes utilized local resources to be self-supporting bodies.
- Students had to work 20 years in their village or in a nearby village upon graduation.
- Students who did not want to work in the village upon graduation had to repay all the TVI education expenses to the government (with interest).

(Aktaş, 1985; Karaömerlioğlu, 1998a; Arayıcı, 1999; Bingöl, 2007)

MATERIALS AND METHODS

Research Data

Several TVI graduates produced literary works of art. This study is interested in the discourse of poetry produced by TVI graduates. An online search of data sources

helped to narrow the pool of possible literary figures since several renowned writers and poets graduated from the TVI and produced a number of literary publications. The search process started with reviewing a variety of databases from different research sites. Some of the online sites used were ERIC, ProQuest Psychology Journals, World Cat, JSTOR, PsycINFO and Dissertation Abstracts, and ILL (interlibrary loan). In order to find relevant texts, “keywords” such as “Turkish Village Institutes” and other similar combinations were tried; these are listed below. Similar combinations were also typed into the *Google search engine* and the *Google scholar search engine*:

Keyword search 1: (Turkish) village institutes

Keyword search 2: (Turkish) village institutes, student; village institutes, graduate

Keyword search 3: (Turkish) village institutes, poet: village institutes, writer.

Keyword search 4: (Turkish) village inst. poem; village inst. poetry; village Inst., story

Keyword search 5: “village”, “education”, “educator” “literacy” “poem” “poet” “writer”

Upon careful search, I decided to study the work of Mehmet Başaran and Talip Apaydın, as representatives of TVI graduated popular writer/poet who reached a wide spectrum of readership. Both of the poets are graduates of TVI movement and have published in popular journals such as “İmece Journal”. They reached a large audience through their literary creations in books and journals. They have won prestigious literary awards which affirm their reputation and value in the literary world, and justify their choice as representatives of the village discourse.

Research Questions

The research questions of the study are as follows:

What does the poetry of TVI graduates suggest about the social changes following the establishment of the Republic?

What does the poetry of TVI graduates suggest about the reactions of the villages/villagers to the various social changes following the establishment of the Republic?

The research questions focus on the qualitative properties of the TVI graduates’ poetry. I chose poetry as a data source because of the qualitative focus of the research inquiry. I wanted to capture the experience of TVI participants and their village communities with respect to the various changes directed at them from above. I purposefully chose poetry data over other discourse forms because of its artistic creativity. Poetry is especially ingenious in its structural formulation, which enables the discourse maker a much greater flexibility. Moran (1999), for example, has argued that poetry makes un-say-able things possible to say by working “to create reality against the backdrop of imagined possibilities” (p. 112). Prose might be too direct of an expressive discourse, which would make it challenging to express politically loaded phenomena. Poetry, on the other than, can express such phenomena with more elusiveness. These qualities make poetry an art form that engages the mind to think beyond usual limits (Furman, Lietz & Langer, 2006; Krojer & Hazelton, 2008). The literary work of the TVI participants is a product and process of their individual experiences as well as as part of their village communities. This dual property of discourse allows for an analysis of affect and effect.

Other researchers such as Watkins (2004) and Bitar (2004) also affirm poetry as a

medium to study history and historical movements. Poetry as a social inquiry is both personal and social, where 'I' and 'other' come together in a creative space. Furthermore, personal experience and social histories influence each other simultaneously and this interrelationship can be manifested in the literary works such as poetry (Finley, 2003). The choice of poetry as a data source is due to the expressive power of poetry in describing transformative life changes such as the one experienced in the Turkish context. In order to better understand the politically laden TVI context and the changing village experience, I purposefully chose a more creative and liberating medium of poetry. This choice is affirmed by several researchers such as Finley (2003), Watkins (2004), and Bitar (2004), Furman, Lietz & Langer (2006), and Krojer & Hazelton (2008) among others.

Theoretical & Methodological Framework

To find answers to this research inquiry a Critical Discourse Analysis (CDA) framework is utilized. Critical Discourse Analysis (CDA) as a theoretical framework gained popularity, especially after the 1980s, through the work of researchers such as Fairclough (1989, 1992, 1995 & 2003), Fairclough and Wodak (1997), Wodak (2002) and Van Dijk (2001). This methodological and theoretical framework assumes that discourse can be tailored rhetorically for different ends depending on the goal of the producer (Fairclough, 1989; Fairclough, 1992; Fairclough, 1995). Discourse in its simplest definition is a text, message, a piece of communication that can be verbal or nonverbal. Yet, discourse is not a mere vehicle for imparting a message. A message is rarely neutral. Discourse underlies power dynamics and social relations. According to Fairclough, the intention of CDA is as follows:

To systematically explore often opaque relationships of causality and determination between a) discursive practices, events and texts, and b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power (Fairclough, 1995, p. 132).

CDA presupposes that texts are organically connected to the social contexts in which they were born into (Fairclough, 1989; Van Dijk, 2001). In this respect, CDA calls for the analysis of the content and form together for a fuller picture of the experience of the villages/ villagers. Content and form are closely related in this framework, because how something has been said is as important as what has been said. "Contents are always realized in forms and vice versa" (Fairclough, 1995: 188). With this in mind, not only content of the text but also form of the text is inquired through systematic coding processes in CDA. Fairclough suggests that the purpose of CDA is to reveal the less visible power negotiations in everyday social exchanges that we normally take for granted. The main tenets and assumptions of CDA that guided this study, are listed below:

- Power relations are discursive.
- Discourse constitutes society and culture.
- Discourse does ideological work.
- Discourse is historical.
- The link between text and society is mediated.
- Discourse analysis is interpretive and explanatory.
- Discourse is a form of social action.

(Fairclough and Wodak, 1997, p. 271-80)

The above tenets of CDA imply covert and overt power relations in the exchanges of discourse. CDA is politically aware and rejects neutral positioning in social interactions. Thus, CDA stresses a relationship between text/discourse, participants, and the social constructions around these interactions. Discourse and other social practices have a dialectical relationship. CDA also conceives of discourse participation as dialogic, implying a degree of individual creativity in the face of social constraints. Such an integrated social and historical analysis allows a dialectical unraveling of layers of cognizance. Locke (2004, p. 1-2) provides further detail about the premises of CDA. These details flesh out the fundamental components of CDA for the study:

- 1) It views a prevailing social order as historically situated and therefore relative, socially constructed and changeable.
- 2) It views a prevailing social order and social processes as constituted and sustained less by the will of individuals than by the pervasiveness of particular constructions or versions of reality -often referred to as discourses.
- 3) It views discourse as colored by and productive of ideology (however 'ideology' is conceptualized).
- 4) It views power in society not so much as imposed on individual subjects as an inevitable *effect* of a way particular discursive configurations or arrangements privilege the status and positions of some people over others.
- 5) It views human subjectivity as, at least in part, constructed or inscribed by discourse, and discourse as manifested in the various ways people *are* and *enact* the sorts of people they are.
- 6) It views reality as textually and inter-textually mediated via verbal and non-verbal language systems, and texts as sites for both the inculcation and the contestation of discourses.
- 7) It views the systematic analysis and interpretation of texts as potentially revelatory of the ways in which discourses consolidate power and colonize human subjects through often covert position calls (Locke, 2004, p. 1-2).

Data Analysis and the Coding Process in CDA

Data analysis constitutes a significant part of the research process (Silverman, 1993; Feldman, 1995). Critical Discourse Analysis (CDA) is the theoretical and methodological framework for this study. The political agenda of Turkey in a period of change and the dynamic nature of literacy practice in the Turkish nation made CDA a principled choice for this study. Data analysis needs to be conceptualized as "part of the research design" from the beginning to the end (Seidel & Kelle, 1995; Feldman, 1995; Coffey & Atkinson, 1996). For this study, I looked at three stages of data analysis in CDA, which are description, interpretation and explanation.

The description stage is the initial stage of Fairclough's CDA. This stage involves studying the textual properties of a text, in other words, noting down its formal properties (Fairclough, 1989, p.26). These formal features include the content, word choice, grammar and other textual properties.

The interpretation stage involves gazing into the relationship between the text and the writer, the text and the reader/analyst, and the interaction of these relationships with one another. In a sense, the text becomes a means for seeing into both the head of

the writer and that of the researcher/analyst by “seeing the text as the product of a process of production, and as a resource in the process of interpretation” (Fairclough, 1989, p.26). This form of inquiry sees the text as an interactive medium. Thus the text is not only a “social product” but also a “social practice” (Rogers, 2003, p.7; Locke, 2004). The explanation stage of a discourse/text entails analyzing social influences. This stage focuses on multiple considerations such as interaction of production/social context(s) and interaction of interpretation/social contexts (Fairclough, 1989, p. 26).

The explanation stage is significant in bringing all three stages of CDA into a union: the processes of production, interpretation and social structures, and their two-way interaction. In this study, I analyzed discourse samples – poems – both as products and processes. As I coded the poetry data, I organized data with these three stages guiding my analytic decisions of grouping. The stages of coding in the data analysis of the poems corresponded to the three stages of CDA. The emergence of specific codes from general codes concurred with the content and form interaction of CDA. The coding process assisted in the management of the poetry data by breaking it down into manageable pieces, which Seidel and Kelle (1995) see as a way to get closer to the research data.

Coding is an inquisitive process, which allows new insights to emerge from the same data. Coding can be carried out in a variety of ways. A computer software or manual inscription can be used to carry out the coding process. I used manual analysis by marking the data with a pen, as well as using Microsoft Word processing to copy, paste, underline and color different sections of the data. I read and analyzed the poems first in Turkish, then in English. I read the poems many times, which provided me with a better understanding of their content. I underlined words and phrases that stood out to me each time I read the poems. I wrote down a few key words for each poem. As I focused on each poem, I marked each line of the poem with codes. Different colors were used to mark different themes. I created codes to refer to chunks of data, and this helped me to divide the poem into manageable proportions (Coffey & Atkinson, 1996). In the initial stage of coding, I was able to form more general sets of categories and themes. In the later phases of coding, I produced tighter and more specific categorizations. Coffey and Atkinson (1996) call them a “dense set of themes and categories” (p. 37). This stage also creates subcategories of the larger categories as a result of systematic comparisons and contrasts of themes and categories. Attaching codes to poetry data generated many general codes. In the following data analysis of a section of a poem, I described the stages of coding as they corresponded to the three stages of CDA, followed by the detailed coding process:

Example Analysis of a Discourse Sample

The poem, “Imececi” / “Collaborator” (Basaran, 1969, p. 5) was chosen for data analysis as a sample poem. “Imececi” / “Collaborator” is a selection from Mehmet Basaran’s poetry book, *Pitrakli Memleket / Cocklebur/Burr Motherland*. Because the analysis of the entire poem would take up a very large space, I only included the first stanza of the poem – the first five lines – in this sample analysis. I have included the translated version of the poem below, followed by the coding process as it corresponded to the three stages of CDA.

“Imceci” / “Collaborator”

I am with the weak in fight
My voice is sharpened with rage
Hey, I say, from a mountainous morning
Those who carry stones for the new pyramids
Hey, my hands are hurting

(Basaran, 1969, lines 1-5)

In the Description Stage (1st level) the reader is preoccupied with understanding the linguistic choices the author made. Such as word choice, grammar syntax, phonology, semantics and cohesion. There are both linguistic and non-linguistic features of the poem which need to be identified. Untangling the interrelationship between form and content is possible by closely studying the choices made by the author/poet of the text/poem especially through the coding process.

Several readings of the poem revealed specific vocabulary choices which constitutes elements of descriptive stage. Some of the key words are “weak” (line 1) “fight” (line 1) “rage” (lines 2) “carrying stones” (line 4) “new pyramids” (line 4) and “hands hurting” (line 5). I underlined these words because they stood out during my reading. Word choices such as “weak” (line 1) and “fight” (line 1) are especially significant because they imply that power dynamics as a theme. In this brief excerpt it is possible to see that it is not easy to clearly separate description from interpretation when making meaning of a discourse, i.e., poetry discourse.

“I am with the weak in fight” (line 1) includes the use of the first person pronoun “I” (line 1), which suggests the speaker’s alignment with the weak. Also, the use of the possessive pronoun in “my voice” (line 2), combined with the use of the adjective choice “rage” (line 2), produces a similar response. Thus, “My voice is sharpened with rage” (line 2) suggests the speaker’s anger. Sharpness (line 2) is an interesting word choice because it is the opposite of gentleness or the gradual progression of a process. The adjective choice “sharp” made into a verb “sharpened” (line 2), which indicates the active response the speaker is taking against what s/he is witnessing.

The use of the word “pyramids” (line 4) contextualizes the condition of the “weak” (line 1): Slaves had to work hard to build this wonder of the world for the king in Ancient Egypt. Certain word choices such as “carrying stone” (line 4), and “pyramids” (line 4) pinpoint the exploitation of “weak” (whoever the adjective “weak” refers to). The image of “pyramids” (line 4) combined with the implied image of the ancient Egyptian king, Pharaoh and his slaves are a metaphor representing the oppressor and the oppressed.

This example also highlights the simultaneous application of the description and interpretation stages in analysis. “Hey” in “*Hey, I say, from a mountainous morning*” (line 3) implies an urgent call such as “please hear me now”. *Expressive value*, as proposed by Fairclough, refers to the discourse producer’s evaluation of the world and reality as s/he perceives it. This address is an expressive stance taken on behalf of an oppressed group. This poem could be envisioned as the performance of a call to fight for their rights – as the oppressed people. Personal pronouns are frequently used in this excerpt such as “My hands are hurting” (line 5). The verb “are hurting” (line 5) suggests feelings of empathy by the speaker’s voice. The use of the possessive pronoun in “my hands” (line 5) illustrates the speaker’s strong personal response towards the

injustice s/he is observing. At this point the reader is not only aware of the speaker's position of defending the poet, but also his/her anger towards what s/he is witnessing, especially through the word choices "fight"(line 1), "rage" (line 2) and "sharpened" (line 2). This poem, as a discourse production, presents an identity that stems from certain linguistic and non-linguistic choices prevalent in the poem. As Fairclough suggests, relational value refers to the *social relationships* that can be deduced from the discourse sample of the producer.

The Interpretation Stage (2nd level) involves examining the relationship between the text and the writer, the text and the reader/analyst and the interaction of these relationships with one another in light of the larger context. The text becomes a means of seeing into the heads of both the writer and the researcher/analyst by "seeing the text as the product of a process of production, and as a resource in the process of interpretation" (Fairclough, 1989, p.26). None of the stages of CDA, including *description*, are mechanical; they all include a degree of *interpretation* in their enactment. The interpretation stage includes explaining how the linguistic properties connect to the social world in a discourse. The formal features of a text – the ingredients of a text– provide an insight into the producer's meaning-making and way of seeing the world (Fairclough, 1989, p.141). CDA's analytic strategies enabled me to relate this context to the context of oppression. The speaker has an unexpressed connection to these people because his task goes beyond the description of an orator. In fact, s/he desires to stand next to the oppressed to fight for their rights. The oppression in the poem could refer to the oppression villagers experienced under the power of the *agha* – the rich landowner(s) of the village. This is a plausible interpretation considering that the majority of the villagers were very poor and worked on the lands belonging to a handful of the village rich. The background of the poet as a village born individual and his education through the Village Institutes campaign may well account for the social identity embraced in the poem.

Explanation Stage (3rd level) requires the researcher to investigate the realm of the social to better understand the meaning of the discourse. The discourse sample is the bridge between the discourse producer and the discourse analyst – the researcher. The social context of the poet and the historical time in which the discourse was created need to be interrogated to better understand the discourse sample and to get closer to the meaning of the discourse data. My background knowledge of Turkey for that period, as well as the life history of Mehmet Basaran, indicate that the concern expressed in the poem can be tied to the village background of the poet – the discourse producer. He has the same roots as villagers and has grown up with the same life conditions, making him a credible voice in his poems. I studied the social context of the discourse producer, which indicated that the poet was a villager who was educated through the TVI literacy campaign and was one of its prominent graduates. He not only taught in village schools, but also became a successful researcher, writer and poet. His first poem appeared in the *Village Institutes Journal* when he was a student, and from then on, he published critical pieces on social issues reaching a wide audience and wrote various poetry books and novels, short stories and children's books. His close connection to the rural community, and his life experiences and interactions with the villagers presumably shaped his poetry.

His writing on village themes and poverty is significant because it contrasts with

the delayed attention directed at villagers by the State. The Village Institutes were the beginning of the State’s delayed attention to villages and villagers (Karaomerlioglu, 1998a; Karaomerlioglu, 2002). Background knowledge on Mehmet Basaran reveals that he is one of the prominent figures of village literature, a movement which came about in the 1950s and 1960s drawing attention to village issues. Basaran became one of the representatives of the village-focused literary movement in the poetry genre, drawing attention to the problems of villagers such as social issues, poverty and lack of resources in the villages. The neglect of villages over the centuries had caused a decline in the life standards of the villagers. This poem, similar to several others by Mehmet Basaran, indicates the changing focus on villagers in the national realm.

The coding developed initial key words into categories and subcategories. In the next section, the entire poem is included, as opposed to the first five lines, because only a larger segment could adequately represent how the codes, categories and subcategories emerge and develop. An impressionistic reading of the poem below shows key words underlined. A general coding was then assigned to each line or every two line numbering them with codes as code 1, code 2 and so on. In general, codes can be a word, phrase or a sentence. I chose a phrase and a sentence to describe the general tone of each section (each stanza of the poem), and named each section as part 1, part 2 and so on so that each part could stand on its own.

Coding Process

<i>Part I</i>	
Line 1 I am with the <u>weak</u> in <u>fight</u>	code 1.1: I am standing with the weak
Line 2 My <u>voice</u> is sharpened with <u>rage</u>	code 1.2: I am angry
Line 3 <u>Hey</u> , I say, from a mountainous morning	code 1.3: urgent call (“Hey”)
Line 4 Those who <u>carry stones</u> for the new <u>pyramids</u>	code 1.4: hard physical labor by slaves
Line 5 Hey, my <u>hands</u> are <u>hurting</u>	code 1.5: I am hurt (as you are hurt)

CODE for part I: Standing with weak against the oppressor

<i>Part II</i>	
Line 6 <u>Hey forest</u> , <u>unaware</u> of its <u>strength</u>	code 2.1: you are unaware of your strength
Line 7 I know one cannot be <u>Koroglu</u> in this age	code 2.2: justice fighter-Koroglu
Line 8 But the <u>collaboration</u> of seven colors are bright	code 2.3: collaboration (all)
Line 9 Stones are wearisome of being graveyard	code 2.4: even stones are tired
Line 10 Leave <u>Pharaoh</u> to <u>decay</u> in its loneliness and isolation	code 2.5: fight the oppressor

CODE for part II: Collaborate to fight against oppression

<i>Part III</i>	
Line 11 If we touch the <u>walls</u> of <u>fear</u> , it will <u>break</u>	code 3.1: breaking walls of fear
Line 12 Everyone will be <u>set free</u> from their <u>bondage</u>	code 3.2: setting free of bondage
Line 13 Unique <u>flow of blood</u> will begin	code 3.3: freedom (flow)
Line 14 From me to you, from you to her/him	code 3.4: collective (all)
Line 15 Life is a sacred <u>sharedness/sharing</u>	code 3.5: life is sacred sharing

CODE for part III: Breaking free from bondage

<i>Part IV</i>	
Line 16 A <u>sky berry</u> is what <u>I propose</u>	code 4.1: I am proposing a sky berry
Line 17 <u>Planet's harmony</u> is at taste	code 4.2: harmony is my proposal
Line 18 Lets <u>leave selfish happiness</u> in the <u>smelly room</u>	code 4.3: lets stop selfish happiness
Line 19 Come as <u>soil</u> and <u>insect</u> do	code 4.4: live like insects and soil
Line 20 <u>Sharedness/sharing</u> is the most- <u>intense love</u>	code 4.5: sharing is intense love

CODE for part IV: Call for creating peace and harmony for all

After I underlined key words and wrote codes for each line, I wrote a general representative code for the entire stanza. This process was repeated for each stanza. Then these general codes are refined into more specific categories, and each section's representative code was brought together in a table. I re-read all of the codes as well as the poem to produce categories that would represent these codes. This seemingly simple task required extensive thinking and formulation of the coding because some codes had to be placed under other categories. The categories and sub-categories resulted from multiple re-readings and re-draftings of the coding.

Codes for each Part

- Code for part I: Standing with weak in fight against oppressor/oppression
- Code for part II: Collaborate to fight against oppression
- Code for part III: Breaking free from bondage
- Code for part IV: Call for creating peace and harmony for all

Refined Codes and Categories

- Code I: Call for awareness
- Category I: Call for awareness of oppression
- Sub-category 1: You are misused (I am hurting for you)
- Sub-category 2: You are carrying stones for the Pharaoh's pyramids
- Sub-category 3: I am angry (because you are oppressed)

- Code II: Call for acting upon injustice
- Category II: Call for fighting against your oppression
- Sub-category 1: You are unaware of your strength
- Sub-category 2: Collaborate with others (for changing your situation)
- Sub-category 3: Stop the Oppressor (Let Pharaoh decay)

Code III: Call for breaking free from bondage
Category III: Call for creating freedom
Sub-category1: Break the walls of fear (for you)
Sub-category 2: Act upon and set everyone free
Sub-category 3: Collaboratively work for freedom

Code IV: Call for creating harmony in the world
Category IV: Call for creating shared ness and equality
Sub-category1: Accept my proposal of sky berry (harmony)
Sub-category2: Let's stop selfish oppression
Sub-category 3: Live carefree and unselfish as insect and soil
Subcategory 4: Let's share; shared ness is the most-intense love
Sub-category 5: Life is a sacred sharedness

The above coding process illustrates the movement from general to specific categories and subcategories. As coding progressed from general codes to more refined codes, I took a closer look at the linguistic choices and the expressive style of the discourse producer. The categories formed, changed and matured throughout the process of analysis as a continuous process. For instance, *call for fighting against oppression* was one of the main themes/main categories. *Collaborating with others for freedom* was a theme I observed which supported the main theme of *call for fighting against oppression*. Two themes in the poem were *call for love* and *shared responsibility for change and justice*; yet they changed to some extent as the coding process progressed, reminding that codes and categories are not set in stone and thus, it is possible to abandon or change categories in light of new insights. Also, the categories in this particular poem also changed as new themes emerged. The second category *setting free* changed into *call for creating freedom* whereas *collaborative freedom making*, which I first thought to be a main category, later changed into a *subcategory* under the main category of *call for breaking free from bondage*. Codes and categories can overlap or be included in each other. The general interpretation of the poem became more meaningful as the context of its production and producer was investigated. The social context of the time and the setting of rural Turkey filled in the gaps in the analysis. The background of the poet – village-born literary figure – and his life experience, in addition to the social context of the discourse, collectively influenced the creation and interpretation of the discourse sample. This sample analysis illustrates the complexities and the intricate details of data analysis that have been carried out for the entirety of the two poetry books.

RESULTS

Poetic discourse is synthesized to get a closer understanding of the experience of villagers from the lenses of the TVI graduated poets. The analysis included a systematic analysis of the discourse as well as a diligent coding process to elicit emerging themes and patterns from the data. CDA framework is used to analyze the content and form together to get a more sincere understanding of the experience of change in the villages. Synthesis of the poetic discourse allowed a better understanding of the experience of villagers. Four major themes emerged as a result of this analysis which are:

- (a) indifference of others to the problems of villages;
- (b) a strong call to bring about a better and more just world;

- (c) feelings of homesickness;
- (d) the power of art, especially poetry as a means of critical analysis.

The poetry of the TVI educated poets provided a fertile ground for analysis because of the insights it provided for personal and social reflection. The literary creations of these poets provided a glimpse of the experience of the poets –individually- and the villagers, and their communities’ reactions with respect to continuing national changes. Studying the literary works of the Village Institute graduates as research data resulted in a number of major themes that highlighted the changing identities of the villagers. The above themes are discussed in detail and are located in the changing social context of the village and villager.

DISCUSSIONS AND CONCLUSIONS

The first theme that emerged from the data is *(a) indifference of others to the problems of villagers*. Several poems provided details about village poverty and the hardships the villagers had to endure. Other poems provided evidence about the ongoing difficulties of the villages because of their absence in the national agenda. The poetry data also suggested that there was considerable indifference and lack of concern about the problems of the villages. Also, the majority of the villagers was essentially unaware of the new ideals of the Turkish nation and continued to live with the values of the pre-nation Ottoman Empire. The poems were filled with pleas for empathy and described the heart-rending details of village poverty. Disapproval was expressed for this indifference towards the problems of the villagers. A combination of these accounts suggested the absence of improved life standards for the villages/villagers despite the establishment of the nation-state. The TVI-educated village poets drew attention to this neglected topic – the communal experience of villagers in a changing context and the details of life in the villages. When considering the research questions, the poetry of the TVI graduates suggests that the social changes following the establishment of the Republic had little positive effect on the rural cultural context. Not only did national changes occur mainly in urban centers but also little in the way of change was offered to the countryside. Persistent poverty indicates that these social changes only partially touched the lives of those in the countryside and barely influenced the social relationships or the living standards in the countryside. The TVI-educated village poets used poetry as a means to highlight the difficulties of village life.

The second theme that arose from the poetry data was *(b) a strong call to bring about a better and more just world*. Altruism and personal participation were two key components of this theme. An invitation to work hard and produce for the wellbeing of all, was a frequent call in several poems. The poems also included calls to take individual responsibility and to work collectively to create a more equitable nation for future generations. The tone of the poems fluctuated from being highly optimistic to expressing low spirits. Some poems included hope for and determination to change, whereas others displayed hopelessness and despair for the unchanging conditions. The changing tone of the poems suggests a contradiction between the desired changes and present conditions. In considering the research questions, the second theme specifically highlights the fact that nation was not effective in bringing positive changes to the countryside. Also, social changes following the establishment of Republic did not improve the lifestyles of the rural people. The idea of better living standards was a

dream, a dream which could only be realized by all members of society behaving altruistically and productively. The poets became a voice for the wishes of their communities.

The third theme that emerged from the poetry data is (c) *the feelings of homesickness*. Several poems described instances of emotional turmoil due to feelings of homesickness and being part of a diaspora. Physical distance from home and emotional distance from the homeland/home culture were two causes of feelings of homesickness. Some poems described a loss because of leaving village roots and experiencing city life. This was the experience of villagers who suffered in poverty and had to emigrate to the cities to earn a living for their families; villagers who had to migrate to other countries to find jobs to sustain their families experienced a similar loss. The poems identified poverty and the inequalities of village life as reasons for people being pushed to far away locations for survival. These hardships also indicate why the countryside only partially adapted the ideals of the new Turkish nation, because the new nation had very little to offer them. Some of these poems also imply the isolation of the TVI-educated generation who sought careers in cities away from their family and village cultures. In considering the research questions, the poetry of the TVI graduates suggests that the social changes did not bring wealth to the countryside. The social problems in the countryside persisted over decades and caused disintegration of families where family members worked in far away places for the survival of the family. The poetry represented the poets' divorce from their communities but also the separation of several members of the villages because of survival concerns. Once again, the poems showed that the lives of village people were very poor and attempts to survive often meant living far away from their villages.

The fourth theme is the (d) *power of art, especially poetry, as a means of critical analysis*. Not only were village realities effectively voiced to larger audiences in poetic expression, but also a desirable future that was yet to come was envisioned through the creative power of poetry. Some poems praised the TVI for their interdisciplinary curriculum and for incorporating poetry and art into their praxis. The poetry of the TVI-educated poets shared the philosophy of the Village Institutes and provided a glimpse of the TVI experience to those who had not experienced it. The Village Institutes graduates helped to direct the attention of the nation to the villages and expressed villagers' concerns through their works of art and their poetry. In considering the research questions, the poetry of the TVI graduates suggests that a new identity began to emerge in the countryside; this identity was not only the emerging literary roles that the TVI graduates embraced, but also the changing perception of the villagers in the national context. The TVI-educated village poets capitalized on the changing position of the villages/villagers in national politics, and used their literary tools to engage in social inquiry about the position of the villager in the aftermath of the establishment of the new nation. Poetry as a critical vehicle presented a better possible life for the villager. The TVI-educated poets become the embodiment of the changing public consciousness in the countryside and offered critical insights about their own and the villagers' experiences.

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