

**Asst.Prof.Dr. Ahmet ALBAYRAK**  
Karadeniz Technical University  
Rize Divinity (?lahiyat) Faculty  
Department of Psychology of Religion  
53100-Rize-Turkey

## OUTLINES OF THE CLASSIC TURKISH POETRY

**Abstract:** - *The classic Turkish poetry is nourished from Islamic culture; in this respect that poetry is bonded with lots of the Islamic terms which especially it is inspired from Qur'an and different cultural lands and languages such as Arabic, Persian and also Urdu. From this point of view the classic Turkish poetry includes the spirit of Islamic civilization within the dimensions of time and space. The classic Turkish poetry is named as Diwan Literature or the classic Ottoman Literature. Diwan Literature has a wide cultural inheritance which sustained its effect over centuries. Today in Turkey, if one poet wants to improve his poems and his ability of the sensitive of poem, he must know Diwan Literature completely the point of view of the vocabulary and the classic poets such as Sheikh Ghalib, Fuzuli, Baki, Nedim etc.*

The emphasis on Islamic view in the classical Turkish works, especially books indicates the significance of classic in terms of both the dynamics of Islamic civilization and the transition of classics to young generations. The sounds of classics have been echoing on our souls for centuries and this echo will continue for the coming generations. This is so because the power of classic comes from its function of carrying the seeds of the divine.

A classical work carries the sound of the age out of which it originates. Each age has its own sound, but among the classics belonging to the same civilization it is possible to discover a common axis of meaning. As long as the Islamic and also Turkish classics can be evaluated according to their chronological order, a map of meaning can be achieved within the historical perspective. Although this map includes the spirit of Islamic civilization within the dimensions of time and space, the manifestation of truth is presented through these dimensions to the understanding of today's man. In other words, this map shows the perception of Islam and Truth of our past thinkers who were the milestones of our civilization and how they transferred the color of their souls and the age in which they lived to their writings.

According to Altiner, Diwan literature named as classic Ottoman literature is a cultural inheritance which sustained its effect over centuries. The poets and

authors blossomed during over the six hundred years old period and their works have not been investigated and known sufficiently in all over the world.

The classical rules of Diwan poetry have begun to lose its importance with Sebki Hindi style which appeared in 17th century. Even though the aesthetic construction and the material are the same, a freshness in imagination reveals itself. This style consists of complicated puns and sayings, imagination-rooted delicacies and mind forcing images, original similes.

This movement could be defined as sort of an escape from environment. It takes its place in classical poetry beginning with Naili and Fehim, continuing at the same age with Nesati, Vecdi, Nedim and Nefi, coming to till Sheikh Galib. Sebki Hindi could be considered as the newness of the classic. This style which was new for yesterday is classical today.

V. Serdroglu also points out that, among other names, Ottoman literature, whose productions sprung up in the 14th through the 20th century, has also been called the Classical Turkish Literature. Unlike to those who assumed that the Ottoman literature kept its content and form unchanged throughout the centuries, one can observe the Ottoman literature acquired different literary tastes and styles in different centuries. The art of Ottoman poetry started to establish its parameters at the beginning of 14th and 15th centuries, and developed itself profoundly in 16th century by inclusion of universal and artistic ideals of Arabic and Persian poetry into its literary taste and imagination. As it is clearly manifested itself in Nedim's poems and songs, Ottoman poetry reproduced itself in terms of form and content, aiming to create its own local-universal literary taste in the 17th and 18th centuries. One of the indications of this change is the changing nature of the idealized artists and poets in the Ottoman literature. In other works, role models in the art of poetry was evolved in the minds of Ottoman poets throughout the centuries. For example, for a 15th or 16th century Ottoman poet, who came to be known "the classical Ottoman poet" himself, the role model poet would have been Hafiz or Cami. But for a 17th or 18th century Ottoman poet, the idealized role model would be 16th century Ottoman poet such as Fuzuli, Baki, or Zati. Likewise the poets of the 17th and 18th century, such as Nefi or Nedim became the classics of the later centuries.

Islamic and also Turkish thinkers of today have thesis of revival anticipates the recovery of Islamic civilization. In order to rise again and offer its fruits to humanity, this civilization, which is still alive though it is below the required level, needs two things: accumulation and cognitive and moral equipment. For example, one of the living Turkish thinkers and poets is Sezai Karakoç purposes, first, to evaluate the different cultural accumulations within the same civilizational basin. Our classics are the most concrete indicators of this accumulation. At the

same time, classics are one of the basic dimensions which are needed to be uncovered in order to form a methodology that can realize the ideas of verity, goodness and beauty of civilization, which in turn is the reflection of truth.

Classic and also a classical poem represents a spirit. If this spirit of classic can be conceived, through the kind of perception that it carries civilization can be reevaluated. We have to think and explain to our youth that classical works especially classical poems are the basic dynamics nourishing our culture and civilization, that the ideas included in these works are still a live and one day they will enlighten the world and the next generation with the light coming out of their spirits.

