



IRSTI 17.71.91  
Scientific article

<https://doi.org/10.32523/2616-6887/2024-148-3-239-249>

## Ziya Gökalp and folklore studies in Turkey

Metin Ekici 

Ege University, Izmir, Turkey

(E-mail: mekici@yahoo.com)

**Abstract.** The following research is devoted to the study of the similarity between Gökalp and the romantics, as well as to the question of whether or not he left some influence on Turkish folklore studies, which continue to be based on the application of various European and American folklore theories and lack a clearly defined character. The aim of the research is to examine Ziya Gökalp's views about folklore by looking at his works, as well as what has been written about him, and thus try to determine how the relation between folklore and nationalism, which was brought into force by European thinkers of the romantic period found its reflection in the views of Ziya Gökalp. The author attempted to determine how and to what end Gökalp evaluated this relation, and, in general, how subsequent folklore studies in Turkey were affected by his works. As a result of the failure of the attempted reforms, at the end of the 19th and the beginning of the 20th centuries, the new ideas emerged in the empire such as Westernism, Ottomanism, Islamism and Pan-Turkism. Each of these ideas claimed that the empire could be saved and developed if their respective ideas were accepted. However, none of them managed to halt the nationalist movements that emerged first in Europe and then in the European lands of the Ottoman Empire after the French Revolution. In a short period of time the nationalist feelings among the ethnic groups in the Balkans increased considerably and played a major role in, first, diminishing the territory of the empire, and later in its collapse. Ziya Gökalp had written a number of essays and books where he had espoused nationalist views before the Republic of Turkey was founded, and he put folklore at the center of this nationalist ideas. As a scholar, researcher, ideologist, writer and poet, he in started the work in the field of folklore, also contributed to it with his works. Folklore studies longer history than the history of contemporary Turkey. Folklore studies in Turkey continue in present time under the influence, in various degrees, from the folklore studies conducted throughout the world. Most of the folklore studies in Turkey concentrate on folk literature, traditions and lately in folklore theories and UNESCO Conventions.

**Keywords:** folklore studies, nationalist views, traditional art, reform, romanticism.

## Introduction

There are number of thinkers who contributed to the emergence and development of folklore studies by making use, in accordance with their views, ideas, and ideologies, of folklore creations before and after the term “folklore” was used as a name for that area of studies.

In Turkey, where the studies of folklore have relatively short history, before the interest in this field was established as a discipline, there had been studies on folklore creations carried by some individuals or “Tanzimat” (Reorganization) intellectuals of the 19th century, which was initially a result of these intellectuals’ attempt to halt the Ottoman Empire’s decline in relation to Europe and, later, their desire to preserve the integrity of the Ottoman Empire.

However, it could not be said that the interest of those intellectuals was the beginning of folklore studies in Turkey. Their interest was focused on basically folk language and was prompted by their desire to implement some European innovations at home. Besides the interest in folk language, some folk traditions were also given place in the works of some intellectuals such as Namık Kemal, Şinasi, Ziya Paşa, and Ahmet Mithat Efendi. Yet the weakness of their interest is evident when one takes a look at their works [1, 163-164].

The translation of the term “folklore” into Turkish and its employment as a tool in the formulation of Turkish nationalism and Turkish identity, that is, the employment of folklore, though in relation to a certain ideology, as a seriously conceived field of study took place at the beginning of the 20th century, during the last years of the Ottoman Empire and the first years at the Turkish Republic. It was Ziya Gökalp who translated “folklore” into Turkish as “Halkiyyat”, claiming that by its employment it was possible to find the Turkish identity; he also explained how one could make use of this field toward that particular end. Gökalp’s views on folklore came entirely from outside of this field; folklore creations lend themselves well to the ideology he wanted to create.

## Purpose

The purpose of this paper is to examine Ziya Gökalp’s views about folklore by looking at his works, as well as what has been written about him, and thus try to determine how the relation between folklore and nationalism, which was brought into force by European thinkers of the romantic period found its reflection in the views of Ziya Gökalp. I will also attempt to determine how and to what end Gökalp evaluated this relation, and, in general, how subsequent folklore studies in Turkey were affected by his works. I will dwell on the similarity between Gökalp and the romantics, as well as on the question of whether or not he left some influence on Turkish folklore studies, which continue to be based on the application of various European and American folklore theories and lack a clearly defined character.

## Result and discussion

The first part of the 19th century was a period where the Ottoman Empire was subject to one after another social and economic crisis. The empire felt the need for reforms, which were

caused by a desire to catch up with the economic developments in Europe, and to preserve the integrity of the empire against Europe. The most serious attempt to reform was carried in 1839 under the name "Tanzimat (Reorganization)". During its implementation, as well as in its aftermath, the Tanzimat reforms attracted great interest among the Turkish writers and intellectuals of the time, who were mostly educated in Europe. They looked for a solution to the problems, in relation to Europe, of the empire in different ideologies. Among them, Namik Kemal, Ziya Pasa, Sinasi, and Ahmet Mithat sought public support for the reforms and tried to inform the people in their works, about them by making use of folkloric elements borrowed from daily spoken language of the folk.

As a result of the failure of the attempted reforms, at the end of the 19th and the beginning of the 20th centuries, the new ideas emerged in the empire such as Westernism, Ottomanism, Islamism and Pan-Turkism. Each of these ideas claimed that the empire could be saved and developed if their respective ideas were accepted. However, none of them managed to halt the nationalist movements that emerged first in Europe and then in the European lands of the Ottoman Empire after the French Revolution. In a short period of time the nationalist feelings among the ethnic groups in the Balkans increased considerably and played a major role in, first, diminishing the territory of the empire, and later in its collapse [2, 178].

Within the empire the Turks were the last people among whom nationalist ideas took root, largely due to the Ottomanism and Islamism propaganda of the intellectuals of the Tanzimat period. Yet the Turks had started losing their status as the principal element in the imperial administration as early as 16th century, and by the 19th century their role in the administration was on the same level or lower than that of the other ethnic groups [3, 25-27].

At the end of the 19th century there emerged the idea of Pan-Turkism, which was later replaced by Turkism, and which continued to be influential after the foundation of the Turkish Republic. Though there are many names that could be associated with Turkism, as an intellectual father and representative of this movement, Ziya Gökalp was its most important figure [2, 178-179].

Ziya Gökalp was born in Southeastern Anatolia, in Diyarbakir in 1876. Later he came to the administrative center of the Ottoman Empire, Istanbul, where he pursued his education. He is known as a man who was especially influenced by the French sociologists Emile Durkheim and Gabriel De Tarde, as well as a man who closely followed and read the works of Turkish and foreign writers on Turkish history and literature [4].

It can be said that his close friend Yusuf Akcura influenced Ziya Gökalp in Gökalp's development of Pan-Turkism and Turkism ideas. Akcura was of Tatar origin and besides influencing Ziya Gökalp played an important role in formulating and developing the idea of Pan-Turkism. After the foundation of the Turkish nation state, he assisted M. Kemal Atatürk as an adviser in the new developments and creations of the early republic [2, 183-184].

It is obvious that the nationalist movements that had emerged before Ziya Gökalp paved the way for Turkish nationalism. The inability of the competing ideas of Ottomanism and Islamism to halt the collapse of the Ottoman empire left the idea of nationalism as an alternative, and later adherent of Ottomanism and Islamism became supporters of nationalism. Thus, the views and ideas of Ziya Gökalp came at a time which had favorable conditions for their acceptance. Gökalp carefully read what was written before him, examining European ideas and developments,

analyzing them and applying them in the empire. An examination of his works reveals that as a sociologist he was well acquainted with the intellectual ideas and movements in Europe, and that he knew well the problems experienced by the Turkish and Muslim world.

Both as an intellectual and as a writer and poet, Ziya Gökalp put his signature to a number of articles and books. The most important among them are “Türkleşmek, İslamlaşmak, Muasırlaşmak” (Being Turkicized, Islamicized, Contemporary), “Türk Medeniyeti Tarihi” (The History of Turkish Civilization), and “Türkçülüğün Esasları” (Principals of Turkism). Especially “Principals of Turkism” looks like a summary of his ideas. In “Principals of Turkism”, Gökalp explains in detail why there was a need for Turkish nationalism and how it should be implemented. He examines the collective consciousness of the Turks and points to the principles on which Turkish nationalism should base itself [4].

When presenting his views regarding nationalism, Ziya Gökalp pays special attention to language and folklore. He looks at Turkish folklore as the source for Turkish nationalism, explaining in detail how to approach Turkish folklore and what it represented. Therefore, it would be helpful if I briefly dwell on the class system in the Ottoman Empire.

In general, Ottoman society was divided into two parts- “Havas” (upper class) and “Avam” (lower class, ordinary people or folk). The general character of havas was that it was normally made up of people with “medrese” (Ottoman schools in general) educated and state servants, that is, those who collaborated with the administration, took part in it, and constituted the upper administration echelons. Avam, on the other hand, was meant to depict the folk, or more precisely, those who lived outside of the big cities and the peasants [3, 30-31].

It is known that though “havas” and “avam” were not delineated in strict terms, there was a cultural difference between them, especially visible in language and literature. The educated upper classes treated with contempt and ridiculed the pleasures, the way of entertainment, and the literature of the lower classes. As a result, there was a competition between those poets who wrote in Ottoman which was mixture of Turkish, Arabic and Persian, and employed the “Aruz rhyme” which was borrowed from Persian and Arabic poets, and those poets who wrote and told in the language of the simple folk, employing the age-old originally Turkish traditional “hece” (syllabic) rhyme style [5,168-170].

The duality between these classes, as exemplified in language and literature, existed in other areas as well. Those Tanzimat intellectuals who tried to write in the simple language of the folk showed contempt and harshly criticized the poems and general culture of the avam.

In the eyes of Ziya Gökalp, who closely followed all of these, there was nothing in the havas that belonged to the Turk. In his mind everything that was Turkish was found in the avam. Values that would sustain the Turks, values that were not “spoiled and cosmopolitized” were to be found in the people, in the culture of the folk; avam [5, 168-170].

The movement of Turkish nationalism, which emerged in the last years of the Ottoman Empire, was also concerned with defining the Turkish identity. In the debates on Turkish identity were to be found, it is Gökalp’s idea that should be searched in Turkish folklore.

Ziya Gökalp’s understanding of nationalism advocated the primacy of folklore as the source

for it, yet this was not a novel approach to the question of nationalism. Before him, European thinkers had pointed to the relations between folklore creations and nation and nationalism. Therefore, before I proceed to present Gökalp's views on Turkish nation and nationalism and their relation with folklore, a brief mention of the approach of European intellectuals during romantic period.

According to G. Cocchiara first romantics concerned themselves very much with universalism. There was shift from a search for origins of the nation to the creation of the concept of nation in the so-called "second romantic period" especially in Germany. "Following the Napoleonic invasions, the new generation romantics of the early 19th century Germany felt that it was time to take a stronger, more realistic stand about the concept of nationality." In one of his "philosophische Vorlesungen delivered in Vienna between 1804 and 1806, Friedrich Schlegel said that 'the greatness of a nation is measured by the degree of its attachment to its language, religion, usages, customs, thought, and life because 'the older and purer the stock, the older and purer the customs; the greater and finer one's attachment is to them, and so much greater the nation will be'. During this period the same idea was also presented by Rousseau and Herder in the early romantic period" [6, 201-202].

At the same time, accordingly, two other German thinkers, Ludwig Von Arnim and Clemens Brentano, compiled folk songs. "In collecting them they were ruled by the guiding premise of staying exclusively in their own linguistic and cultural sphere. The object of their research was not 'Volkslieder' of the world, but Volkslieder of their own country" [6, 202-203].

According to Cocchiara, like the first romantics, Arnim contrasted folk poetry "to the poetry of the highest social classes." Thus, in his view, the folk was a healthy rustic force, unlike the "enfeebled modern middle class." For him the folk was "the poet, while the middle class had poor, completely, unpoetic tastes." He thought of the folk as a sociological concept, a specific class made of peasants and artisans, which, as a vital, integral of the nation, possessed the gift of poetry [6, 205].

Joseph Gorres, who was a follower of Arnim and Brentano, also celebrated in his works folk literature as an instrument of German nationality [6, 208].

National language and national spirit in folk literature were found not only in German folklore, but also in other parts of Europe the very same spirit came into existence. In the 19th century two other clear examples related to the subject could be seen in Serbo-Croatian and Finnish folklore studies.

In the first half of the 19th century Vuk Stefanovic Karadzic collected Serbo-Croatian folk songs, especially oral epics. In collecting these songs, "Karadzic understood well task involved. He was concerned with providing scholars with authentic poetic texts, but he was also aware that these texts served to place a new national high esteem. Even though he considered them as an aspect of Eastern European poetic tradition, the epic he had collected was indeed a national voice, but this voice just part of a chorus that was impossible to disregard." [6, 267-268].

As for Finland, in the 19th century it was a part of the Russian Empire that had an autonomous status given to it by the Czar. Despite this status, "there were numerous attempts to make

Finland, as Russian as possible. It was natural, then that Finland which had nothing in common with Slavic Russia, increasingly sought refuge in the spiritual world of its traditions. The Finnish philologist H. G. Portham collected some fragments of his people's ancient poetry. But his task was completed by Elias Lönnrot. The Society of Finnish Literature, founded in 1831, assisted the research of this young man who well understood the importance of the message left by Topelius. Dressed as a peasant, Lönnrot began collecting Finnish runes, which grew in numbers. Each of them had variants, and each variant was like different poem. 'What were these runes', he asked himself, 'if not the epopee of the Finnish people?' Thus, he decided to offer the Finns their own epic, the *Kalavela*. But is the *Kalavela* only a result of a love for the epic, or is it, rather, the result of a love for one's country and one's literature, a national literature that is at once a new conquest and a new affirmation?" [6, 269-270].

According to Cocchira, the new understanding of nationality was asserted in Slavic and Scandinavian countries; contact with the folk "assisted the discovery of new treasures of life and art." Germany offered its philological, folkloristic, and national "weapons" to Russia and to Poland as well, "in a curious succession of supremacies and missions" Thus Pan-Germanism created and sustained Pan-Slavism [6, 273].

The traces of this romantic-nationalist movement could be seen in Ziya Gökalp. At the beginning of 20th century, this romantic-nationalism started to be seen strongly among the Turkish elements of the Ottoman Empire. Until that point, nationalist movements had not existed or were not very strong among them.

The following excerpt from Ziya Gökalp sheds light on what he saw as original in folklore and folk culture: "Folk is the opposite of *havas*. Just as there is nothing original in *havas*, but all the original things are found among the folk. The way the folk talks, dresses, its mystic ideas, unpretentious heroism, in short, everything about its life is original. We see this originality in the art creations of the folk. Europe is familiar with only two original characters that belong to us: Nasreddin Hoca, and Karagoz. In addition to them, are not Ashik Kerem, Sah Ismail, Koroglu and other similar works original too? Are not the Book of Dede Korkut, the poems of Yunus Emre, the poems of Bektashi, the Divan of Derdli original too? If we go deeper, do the tales about fairies, quatrains, epics, proverbs, and riddles not possess the same characteristics? This means that our people is an original museum of beautiful things" [7, 68].

As could be seen from this, Gökalp is on the same side with the romantics of Europe, for he too points to the relation between "originality" and folklore and shares the view that which is original could be found among the folk. What Gökalp calls "*havas*"- classic Ottoman art, poetry, and life- is the similar thing as the "middle class" of Arnim and Brentano, where the latter could not find anything.

Gökalp elaborates on these views in the chapter entitled "Hars ve Medeniyet" (Culture and Civilization) of his "Principles of Turkism". In his view culture is national and civilization international. He examines Ottoman life and art in the framework of civilization and comes to the conclusion that since it is cosmopolitan and not Turkish, the Turks should not take it as their example, but should, instead, turn to Turkish folk culture as their source for civilization [8, 25-30].

In the chapter entitled “Halka Dogru” (Toward the Folk) of the same book, Gökalp advocates the view that Turkish intellectuals should “go to the folk”. He asserts that “intellectuals can find the culture only in the folk, they can not find it somewhere else. Thus, going to the people has the character of going to the culture. Because, the folk is the living museum of national culture.

The education, intellectuals received as children was devoid of national culture, because the school they studied at were not national schools. Therefore, they grew up devoid of national culture, they grew up as strangers to their own people. Now they wanted to make up for that deficiency. What should intellectuals do? On the one hand, they should mingle with the folk, live with the folk, pay attention to the words they use and the sentences they construct. They should listen to their expressions and traditional views, commit to memory their way of thinking and their manner of listening, they should listen to their poems and music and watch their dances and games. They should penetrate the religious life and moral feelings of the folk; savor the beauty of the modesty in their dresses, architecture of their houses, and furniture. In addition to these, it is necessary to look for and find the Karagoz plays of our childhood, read the books of the ashiks, starting with the ‘Dede Korkut’; poems of the sects, starting with Yunus Emre; the humor of the folk starting with Nasreddin Hoca” [8, 42].

The traces of the romantics of the previous period, could be seen in these thoughts of Gökalp. The parallel exists between Rousseau’s “going to folk” and his finding a “universal” world there, and Gökalp’s advocacy for the view that those intellectuals who grew up apart from the folk should go to the folk and folk culture.

When explaining the concept of the “hars” (culture), Gökalp dwells on the following points:

1. Culture expresses all values of folk.
2. It expresses the customs and traditions of a folk.
3. Culture is the elements that constitute the character of a folk.
4. Culture is the total of national institutions that come into existence by themselves; they are not built in a scientific way.
5. Culture is an essence that fills the technical frame which is constituted by traditions peculiar to civilization.
6. Culture is the source of feelings that give a folk dynamism.
7. Culture is folk’s life that flows over the individual and finds its expression only in genius.
8. Culture should be sought in the actual life of the folk; in order to comprehend it the history of the development of institutions should be known (Filizok 1984: 38).

Ziya Gökalp gives particular importance to folk literature and places it within tradition, dividing it into oral and written literature. Gökalp classifies the literature under the subjects, which are more important one for him, myths, epics, tales and legends. He provides examples for all of these groups from the Central Asian and Anatolian Turkish history, and considers all of them as fundamental sources of the Turkish culture [7, 42-68].

The term “folklore” was used as name for the one scientific field of study for the first time in 1846, approximately 70 years later, in 1914, Gökalp translated it into Turkish, using the term “Halkiyyat”. Besides this translation and his views about the relationship between nationalism

and folklore, he also collected several folktales from Anatolia and published them in his journal “Küçük Mecmua (Booklet)”. As a writer, Gökalp wrote numerous poems in the style of folk poetry. As in his essays and books, in his poems make extensive use of proverbs, expressions, riddles, quatrains and lullabies from Turkish folk literature, as well as of epics and legends that lived in oral and written traditions. His poems, which, in general, has educative character, were published in his books “Kızıl Elma” (Red Apple) and “Altın Isık” (Golden Light) [9, 5-17].

The views of Ziya Gökalp, which had its sources in nationalism, had its influence on individuals as well as institutions in the years when a new Turkish state, the Republic of Turkey, was being built. During this time Turkish folk culture and folk literature became part of the effort to find the identity of the new state.

Mehmed Fuad Koprulu, who was Gökalp’s close friend and founder of the History and Literature programs in the new state’s universities was influenced by Gökalp. Köprülü was educated in France and served as one of the first history and literature professors in Turkey. His works are still used as reference source today. Most of his works; in his essays which were collected under the name “Edebiyat Araştırmaları” (Researches on Literature), and some other important works are “Saz Şairleri” (The Folk Poets), “Turk Edebiyatında İlk Mutasavvıflar-Ahmed Yesevi, Yunus Emre” (The First Mystic Philosophers in Turkish Literature-Ahmet Yesevi, Yunus Emre), as well as the articles published by the Journal of the Institute of Turcology, which was founded by him, focused on Turkish folk literature. As all these titles suggest, these works were prompted by Ziya Gökalp’s influence, and they are still used as the main sources by Turkish as well as foreign researchers.

The extent to which Gökalp’s ideas were influential could be seen from the fact that at the Institute of Turcology and the Faculty of Literature at Istanbul University, Fuad Köprülü brought up students who in turn influenced the studies related to literature, especially Turkish folk literature. One of them, Pertev Naili Boratav, later founded the first folklore program at Ankara University, in Turkey.

Though indirectly, Gökalp’s influence has seen in the founding of the Turkish Historical Society and Turkish Linguistic Society, which still exist as institutions involved in conducting research on Turkish history and literature, preparing new researchers, and publishing and distributing researches on the fields of history, language, literature and folklore.

There are two main reasons why folklore studies started in Turkey; first the collapse and disappearance of the Ottoman Empire and its replacement by the new Turkish Republic, and second the search for an identity for the new state those who advocated nationalist ideas and concept saw the new identity in the folk. Thus, the statesmen, who eliminated the class differences that had existed in the Ottoman Empire and were struggling to found a democratic, laic, populist, nationalist republic, found themselves side by side with those intellectuals who were searching for a new identity; they turned to the folk culture as Gökalp suggested, to their folklore in shaping the new state.

Two of the principles in the newly established state was “Halkcilik” (populism) and “Milliyetçilik” (nationalism). The statement of the founder of the new Turkish state, M. Kemal Atatürk, that “the peasant is the master of the people.” It should be understood that the peasant was Gökalp’s folk. This also reflected the validity and influence Gökalp’s view, according to



which the values of the folk, that is, the folk culture, was to play a major role in the foundation of a state.

## **Conclusion**

In conclusion, Ziya Gökalp had written a number of essays and books where he had espoused nationalist views before the Republic of Turkey was founded, and he put folklore at the center of this nationalist ideas. As a scholar, researcher, ideologist, writer and poet, he in started the work in the field of folklore, also contributed to it with his works. Folklore studies longer history than the history of contemporary Turkey. Folklore studies in Turkey continue in present time under the influence, in various degrees, from the folklore studies conducted throughout the world. Most of the folklore studies in Turkey concentrate on folk literature, traditions and lately in folklore theories and UNESCO Conventions.

## **References**

1. Başgöz İ. "Nationalism and Folklore Studies in Turkey." In Journal of the Folklore Institute, Vol. 9. Mouton-Indiana, 1972. – pp.162-178.
2. Öztürkmen A. "Individuals and Institutions in the Early History of Turkish Folklore." In Journal of Folklore Research, Vol.29; No:2, Bloominton-Indiana, May-August, 1992. – pp. 177-192.
3. Akdağ M. Türkiye'nin İctimai ve İktisadi Tarihi. Ankara: Ankara Üniversitesi Basımevi, 1971. – 422 p.
4. Gökalp Z. Türkçülüğün Esasları. Yayına Hazırlayan: Mehmet Kaplan. İstanbul: MEB Yayınları, 1999. – 272 p.
5. Köprülü M.F. Edebiyat Araştırmaları. Ankara: T.T.K. Basımevi. 1966. – 472 p.
6. Cocchiara G. The History of Folklore in Europe. Translated from Italian by John N. McDaniel. Philadelphia: Institute for the Study of Human Issues, 1981. – 703 p.
7. Filizok R. "Ziya Gökalp'in Halk Edebiyatı İlgili Görüşleri." Türk Dili ve Edebiyatı Araştırmaları Dergisi, Vol. 3; İzmir, 1984. – pp. 21-68.
8. Gökalp Z. Türkleşmek, İslamlaşmak, Muasırlaşmak (Çağdaşlaşmak). Yayına Hazırlayan: Yusuf Çotuksöken. İstanbul: MEB Yayınları, 1976. – 120 p.
9. Boratav P.N. 100 Soruda Türk Halk Edebiyatı. İstanbul: Gerçek Yayınları. 1981. – 248 p.

## **Метин Экижи**

*Еге Университеті, Измир, Түркия*

## **Зия Гөкалп және Түркиядағы фольклортану**

**Аңдатпа.** Мақалада Гөкалп пен романтиктер шығармашылығының ұқсастығын зерттеу, әлі де әртүрлі еуропалық және американдық фольклорлық теорияларды қолдануға негізделген және өзіндік нақты сипаты жоқ түрік фольклористикалық зерттеулеріне Гөкалптың қандай да бір әсер ете алу жайында сөз етіледі. Зерттеудің мақсаты – Зия Гөкалптың фольклорға деген

көзқарасын оның шығармаларына, сондай-ақ ол туралы жазылған ақпараттарға сілтеме жасау арқылы зерттеу және осылайша романтизм кезеңіндегі Еуропалық ойшылдар қабылдаған фольклор мен ұлтшылдық арасындағы байланыс Зия Гөкалптың шығармашылығында қалай көрініс тапқанын анықтау. Автор бұл зерттеу мақаласында оның шығармашылығы Түркиядағы фольклорлық зерттеулерге қалай әсер еткенін анықтауға тырысты. XIX ғасырдың аяғы мен XX ғасырдың басында реформа әрекеттерінің сәтсіздігі империяда вестернизм, османизм, исламизм және пантюркизм сияқты жаңа идеяларды тудырды. Осы көзқарастардың әрқайсысы олардың идеяларын қабылдау арқылы империяны құтқаруға және дамытуға болады деген ойда болды. Алайда олардың ешқайсысы француз революциясынан кейін алдымен Еуропада, содан кейін Осман империясының еуропалық жерлерінде пайда болған ұлтшыл қозғалыстарды тоқтата алмады. Қысқа уақыт ішінде Балқандағы этникалық топтар арасындағы ұлтшылдық жағдай едәуір күшейіп, алдымен Империя аумағын азайтуда, содан кейін оның ыдырауында едәуір әсер етті. Зия Гөкалп Түркия Республикасы құрылғанға дейін ұлтшылдық көзқарастарды жақтайтын бірқатар очерктер мен еңбектер жазды және фольклорды өзінің ұлтшыл идеяларының орталығына айналдырды. Ғалым, зерттеуші, идеолог, жазушы және ақын ретінде ол фольклор саласында жұмыс істеп қана қоймай, оған өз шығармаларымен үлкен үлес қосты. Фольклортану тарихы қазіргі Түркия тарихынан ұзағырақ. Түркиядағы фольклорлық зерттеулер қазіргі уақытта бүкіл әлемде жүргізіліп жатқан фольклорлық зерттеулердің ықпалынан жалғасуда. Түркиядағы фольклорлық зерттеулердің көпшілігі халық әдебиетіне, дәстүрлерге және соңғы уақыттарда ЮНЕСКО-ның фольклорлық теориялары мен конвенцияларына бағытталған.

**Түйін сөздер:** фольклористика, ұлттық идея, халық шығармашылығы, реформа, романтизм.

### Метин Экижи

*Эгейский университет, Измир, Турция*

### Зия Гекальп и фольклористика в Турции

**Аннотация.** Статья посвящена изучению творчества Гекальпа и романтиков, а также вопросу о том, оказал ли он какое-либо влияние на турецкие фольклористические исследования, которые по-прежнему основаны на применении различных европейских и американских фольклорных теорий и не имеют четко определенного характера. Цель исследования – изучить взгляды Зии Гекальпа на фольклор, обратившись к его работам, а также к тому, что было написано о нем, и, таким образом, попытаться определить, как связь между фольклором и национализмом, которая была введена в действие европейскими мыслителями периода романтизма, нашла свое отражение в творчестве Зии Гекальпа. Автор попытался определить как его работы повлияли на последующие исследования фольклора в Турции. В результате провала попыток реформ в конце 19-го и начале 20-го веков в империи появились новые идеи, такие как вестернизм, османизм, исламизм и пантюркизм. Каждая из этих идей утверждала, что империю можно спасти и развивать, если принять их соответствующие идеи. Однако ни одной из них не удалось остановить

националистические движения, которые возникли сначала в Европе, а затем в европейских землях Османской империи после Французской революции. За короткий промежуток времени националистические настроения среди этнических групп на Балканах значительно усилились и сыграли важную роль сначала в уменьшении территории империи, а затем и в ее распаде. Зия Гекалп написал ряд эссе и книг, в которых отстаивал националистические взгляды еще до основания Турецкой Республики, и поставил фольклор в центр своих националистических идей. Как ученый, исследователь, идеолог, писатель и поэт, он не только начал работу в области фольклора, но и внес в нее огромный вклад своими произведениями. История фольклористики длиннее, чем история современной Турции. Исследования фольклора в Турции продолжаются и в настоящее время под влиянием, в той или иной степени, исследований фольклора, проводимых по всему миру. Большинство исследований фольклора в Турции посвящено народной литературе, традициям, а в последнее время – фольклорным теориям и конвенциям ЮНЕСКО.

**Ключевые слова:** фольклористика, националистическая идея, народное творчество, реформа, романтизм.

#### **Information about the author:**

**Metin Ekici** – Dr. Prof. Ege University, Izmir, Turkey.

**Метин Экиджи** – доктор, профессор, Еге Университеті, Измир, Түркия.



Copyright: © 2024 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY NC) license (<https://creativecommons.org/licenses/by-nc/4.0/>).