



ANALYSIS OF CONTEXTUAL ANTONYMS IN “WHAT IS GOOD AND WHAT IS BAD?” POEM OF V.V. MAYAKOVSKY

Nükhet ELTUT KALENDER*

ABSTRACT

The period between the late XIX century and the first quarter of the XX century is known as the “silver age” in Russian literature. Symbolism, acmeism and futurism were the mainstreams in Russian literature “silver age”. Balmont, Sologub, Bryusov, Blok, Gumilyov, Akhmatova, Mandelstam, Voloshin, Tsvetaeva, Severyanin, Esenin, Mayakovsky and many others were the leading poets who adopted different literary movements of this period, when Russian poetry gained a momentum again.

Vladimir Vladimirovich Mayakovsky, who was a playwright and actor, left his mark on XX century Russian poetry as a cubo-futurist. He produced important literary works in the last two decades of his life before he committed suicide at the age of thirty-seven. Shortly before he died, he turned to children’s literature, which he called “my last pleasure” and wrote many didactic stories and poems for children.

“What is Good and What is Bad?”, one of Mayakovsky’s didactic children’s poem, is selected to be analyzed in this study. The poem is written in the verse form and tells a father’s answers to his child’s questions. In the poem, the father explains his child the concepts of “good” and “bad” with examples.

This study gives information about Mayakovsky’s works of children’s literature and intends to determine the contextual antonyms in the reviewed text and to analyze them in the context of the father’s answers to his child’s questions related to the concepts of “good” and “bad”.

Keywords: Mayakovsky, silver age, children’s literature, “What is Good and What is Bad?”, direct antonyms, contextual antonyms.

* Asst. Prof. Van Yüzüncü Yıl University, Faculty of Letters, Department of Eastern Languages and Literatures, Subdepartment of Russian Language and Literature, eltutn@gmail.com

V.V. MAYAKOVSKIY’NİN “İYİ NEDİR VE KÖTÜ NEDİR?” ADLI ŞİİRİNDE METNE BAĞLI KARŞIT ANLAMLI SÖZCÜKLERİN ANALİZİ

ÖZ

XIX. yüzyılın sonları ile XX. yüzyılın ilk çeyreği arasındaki dönem, Rus edebiyatında "gümüş çağ" olarak bilinir. Sembolizm, akmeizm ve fütürizm, Rus edebiyatının “gümüş çağı” ndaki ana akımlardır. Bal’mont, Sologub, Bryusov, Blok, Gumilyov, Ahmatova, Mandel’shtam, Voloşin, Tsvetayeva, Severyanin, Yesenin, Mayakovskiy gibi birçok isim, Rus şiirinin yeniden ivme kazandığı bu dönemdeki farklı edebi akımları benimsemiş olan şairlerdir.

Oyun yazarı ve oyuncu olan Vladimir Vladimiroviç Mayakovskiy, XX. yüzyıl Rus şiirinde kübo-fütürist olarak izini bırakmıştır. Mayakovskiy otuz yedi yaşında intihar etmeden önce yaşamının son yirmi yılında önemli edebi eserler üretmiştir. Ölmeden kısa bir süre önce, “son eğlencem” olarak adlandırdığı çocuk edebiyatına yönelmiş ve çocuklar için birçok didaktik hikâye ve şiir yazmıştır.

Bu çalışmada Mayakovskiy’nin didaktik çocuk şiirlerinden “İyi Nedir ve Kötü Nedir?”adlı şiiri seçilmiştir. Şiir manzum hikâye biçiminde yazılmıştır ve bir babanın çocuğunun sorularına vermiş olduğu cevaplarını anlatmaktadır. Şiirde baba, çocuğuna “iyi” ve “kötü” kavramlarını örneklerle açıklar.

Bu çalışma Mayakovskiy’nin çocuk edebiyatı türündeki eserleri hakkında bilgi vermektedir ve incelenen metindeki metne bağlı karşıt anlamlı sözcükleri belirlemeyi ve çocuğunun “iyi” ve “kötü” kavramlarıyla ilgili sorularına babanın vermiş olduğu cevapları bağlamında tespit edilen sözcükleri analiz etmeyi amaçlamaktadır.

Anahtar Sözcükler: Mayakovskiy, gümüş çağ, çocuk edebiyatı, “İyi Nedir ve Kötü Nedir?”, dolaysız karşıt anlamlı sözcükler, metne bağlı karşıt anlamlı sözcükler.

1. INTRODUCTION

V.V. Mayakovsky, born in 1893 in Georgia, wrote his first poems in 1912. The poet soon became a playwright and brought futurism to the main agenda of the literature. He became famous for his poem “A Cloud in Trousers” (Облако в штанах) which is translated into Turkish as “Pantolonlu Bulut”.

Mayakovsky’s poems reflect the age he lived in, the political and social changes in that age; his personal life, loves; journeys, offences and successes. Mayakovsky, overwhelmed by the lack of understanding prevalent in his age, generally speaks to the people of the future (Mayakovsky, 2017:12).

Futurism started in 1910 in Russia with the influence of the Italian futurist Filippo Tommaso Marinetti, as a revolt to the traditional art. As a result of his close relations with the Communist Party, Mayakovsky was arrested three times for declaring manifests, taking part in protests and demonstrations in public places. He was known as “the poet of revolution” just because he was famous for his revolutionist ideas across the Soviet Union and the Western countries.

As it has been mentioned above, futurism in literature was led by the Italian author/poet Marinetti, however Mayakovsky and Khlebnikov became the leading authors of this movement in Russia. During this period, the authors of the classical literature were objected and traditionalism was rejected therefore a new approach became popular which was claimed to set the words “free” in poems. The freedom in words was meant to omit the vowels in the words and make meaningless phrases with these remaining consonants, which were far from regular phrases and common words. The Russian futurism movement advocated action and dynamism, authenticity, courage, revolt and mechanization, unlike the militancy of the futurism in Italy. By all means, this movement was not only in poetry, but it was also widely embraced in fine arts such as painting, sculpture and architecture. V.V. Mayakovsky and Velimir Khlebnikov were not the only representatives of this movement in Russia. Sergei Bobrov, Alexander Vvedensky, Vasily Kamensky, Igor Severyanin, Sergei Tretyakov, Aleksei Kruchenykh, David Burluk were also involved in this movement. Actually, those artists who were in close contact with the futurist artists were called as cubo-futurists, including Mayakovsky in this group.

The futurism movement lost its popularity upon the closure of left wing “Iskusstvo Kommuny” and “LEF” journals, finally it fade away from the scene in 1928 when “Noviy LEF” journal was shut down.

As a consequence of Russian-Japanese War and the revolution in 1905, the confusion of Russian society in political and social context was also reflected in its literature. The thick novels were replaced by rapidly spreading poems, however the poets who signed these poems were more popular with their personalities than with their identities. This period, early years of XX century, is called as the silver age of the Russian literature. Symbolism, acmeism and futurism movements emerged one after another in this short period, which covered nearly fifteen years. A.Blok, V.Mayakovsky, B. Pasternak, A.Akhmatova, S.Esenin, S.Parnok, A.Fet and many other poets became the renowned figures of this age. (Sözeri, 2019).

In the poetry of twentieth century, Mayakovsky is eternally the greatest example of a versatile, courageously skillful, sincere that never lost the child in it, fully devoted and committed poet who brought the fire and the dynamism of the crowds to the poetry without compromising but by overidentifying and uniting with his individuality (Behramoğlu, 1980:19).

Ternova suggests that (2011:57), if we ignore the division of Mayakovsky's works into periods, the consistent feature that can be applied to his literary works is neo-romanticism with all characteristic features of form and content.

Maden (1986 :10), described Mayakovsky and his literary personality as follows:

"...Mayakovsky is a poet of calamities. He is created with such contradictions and conflicts which can be sketched out only by Dostoyevsky. His face is more scary than murder, curse and massacre. His crazy images evolved out of deliriums. For him, poetry is not only a mental engagement. He involved all his existence, muscles and even nerves in every line he wrote. In his poems, we see the spasms and reactions of an extremely strong body which is also as restless and sensitive as its strength. This aspect probably makes him unique in poetry all around the world. His pursuit of content and form shatters the traditional composition of the Russian poetry. He invents an effective and shocking poetic language full of consonances, cacophonies, resonations, internal and external rich rhymes, unbounded and extreme analogies, and exaggerations which have never been spoken by anyone before".

Concreteness, substance, laconism, energetic main quatrain, musicality and humor were the basic qualities that fed Mayakovsky's poems during his life. Vladimir Vladimirovich Mayakovsky's poems possessing these characteristic features prove to be valuable materials that can be used for teaching the kids reading and writing (Bogatyreva, 2018:1). Most of Mayakovsky's children's poems were written in the second half of the 1920's (Hellman, 2016:192). Bogatyreva (2018:4) describes Mayakovsky as a representative of the Soviet period literature which left a legacy of poems, poems and plays for children and adults. He also emphasizes that Mayakovsky was fond of focusing on children in his writing, as well he believed that the thing he was doing was very huge and important. According to him, in his poems Mayakovsky emphasizes patriotism, courage and high moral values. She also suggests that the texts written by Mayakovsky were simple and easy to remember; the poet's texts were based on certain melodious verses and children songs that children sing during the games while choosing the midboy in the game (Bogatyreva, 2018:4).

In the Soviet Union, Mayakovsky, as a children's poet, was considered equal to Chukovsky and Marshak. The main advantage of the poet is addressing the social and political issues in his poems. From the artistic stand point of view, in children's poems there are less novelties than in the poems for adults. Children's poems are more traditional with no literary word arts; attempts to use "childish" expressions and hyperbols which aim to adapt the structure of the poem according to the perception of children are rare (Hellman, 2016:193, 194).

The role and importance of child literature in child education for raising new generations of individuals with a creative and productive mindset is an undeniable fact. Because one's imagination is directly proportional to the number of words he uses, wide vocabulary knowledge is what children need to have a great imagination -a must for a creative mind. Providing the child with the opportunity to improve his vocabulary will be possible with the professional works of the writers, poets and artists in the field of children's literature, aimed at individual development (Akbaş, 2).

Children's literature meets the needs of children from 2 to 14 years of age. All of the oral and verbal works that appeal to children's dreams, feelings and thoughts fall into the category of children's literature. Tales, stories, novels, memories, biographies, travel books and poems are all in this category. Children's literature consist of literary works written for children... Until the 16th century, there was no book for children. Before that century, children could read folk literature or the books for adults(Artun, 1).

In today's world, children literature is regarded as a distinct field of science and books in this field become international. Writing books for children is a result of the pursuit of new approaches in child education (Şirin, 2000: 15). Children's knowledge level and psychological features require them read different types of books separate from adults. With regards to language, style, theme, idea and thesis, these books should be suitable for the child's reading, understanding, comprehension and taste... The books and social behaviors in children's literature should increase the life force of children, instill patriotism, love of nation, flag and nature, and teach respect to elder people and sense of beauty (Artun, 1).

Utkina (2) writes what does children's literature mean and its importance in a child's world with these sentences:

"Children's literature as part of general literature is the art of the word. In other words, children's literature is what was created by the word masters especially for children. Children's literature is a world of fiction about what and who is a child, what is its microcosm and what is its macrocosm, i.e. everything around him. Children's literature is one of the sociocultural phenomena that accompany the development of a children's subculture in society. These are artistic, scientific-artistic and scientific-popular works written specifically for children – from preschool to high school age. It is characterized as a specific kind of literature. Usually, a wide range of works for adults, firmly rooted in the routine of children's reading, above all, works of folk art and classics. We believe that children's literature is a means of forming a child's personality, aesthetic and moral education of young citizens. He must communicate with reality. And therefore, modern children's literature is one of the sociocultural phenomena accompanying the development of a children's subculture in society" (Utkina, 2).

Some of Mayakovsky's children's poems are as follows: "What is Good and What is Bad?", "Whom Should I Be?", "Strolling", "This is My Book about the Sea and a Lighthouse", "Not a Page, Without an Elephant or Lioness", "The Tale of Pete, a Fat Child, and of Sim, who is Slim", "Read and Ride to Paris and China, Song-Lightning", "We're Waiting for You, Comrade Bird, Why Don't You Fly?", "May Song", "The Fire Horse", "The story of Vlas, lazy-bones and loafer", "Take the New Rifles".

"What is Good and What is Bad?" (1925) is probably Mayakovsky's most successful book for children... The principle of contrast is the core of composition of poems and drawings. This work is fictionalized like a miniature chain; each line of the quatrain represents a different person, its own action and consequence. Mayakovsky, an outstanding artist, designed this book as an integrity of text and painting. The didactic examples are supported with illustrations related to lives of children. "Good" and "bad" are constantly illustrated from different aspects and eventually content of these concepts is revealed thoroughly and in depth (Rol' poezii V.V. Mayakovskogo v detskoj literature. Tematika proizvedeniy. Hudojestvennaya i pedagogičeskaya tsnnost').

However, some of Mayakovsky's books reflect the fine relation between the text and the illustrations that are based on the text. In the first edition of the "What is Good and What is Bad?" the page about the bad boy to whom "This sort of thing / I / in this book / don't even want / to put." refers to was left blank (Hellman, 2016:194).

It is seen from following statements that Weld (2018:96) supports Hellman's view:

"One illustration by Nikolay Denisovsky for Mayakovsky's children's book Chto takoe khorosho i chto takoe plokho? [What is Good and What is Bad?, 1925] offers a particularly vivid and playful performance of an act of censorship in response to a supposed taboo – against the depiction of "evil" as defined herein. Throughout, Mayakovsky's didactic narrative elaborates on diametrically opposed examples of "good" and "bad" in order to instruct children on morality

and proper behavior. But in a particularly dramatic example of what not to do, the moral condemnation of the erring child is so extreme that the picturebook suffers a metatextual rupture. The author himself enters into the text to speak his moral judgement, "I don't even want to put such a one/ in my little book". Accordingly, the representation of the child appears blotted out in a huge spot of black ink".

And in Weld's book (2018:96) has been given an illustration of Nikolay Denisovsky for Vladimir Mayakovsky's children's poem entitled "Chto takoe khorosho i chto takoe plokho?" [What is Good and What is Bad?, 1925]:

Picture-1



Source: Weld, 2018: 96.

In the works of Mayakovsky, the language of children's poems is particularly rich and unique, enriching the child's vocabulary and expanding his thoughts on life, human and work processes. Always keeping in the mind the age of the reader (audience) is a characteristic feature of Mayakovsky as a poet of children's poems ([Poeziya Mayakovskogo dlya detey](#), 2010).

By all means, the poem, being reviewed in this study, of the leading poet of the revolution was also negatively criticised, as well as being reacted positively. Hellmann (1949: 360) stated that "The poems "What is Good and What is Bad?" and "Strolling" ("Gulyaem") were "incomprehensible to children", "ideologically unacceptable", and could only awaken "pedagogically negative emotions" in young readers. A local library board's decision in 1930 led to Mayakovsky's children's books being removed from Moscow libraries."

2. ANALYSIS OF CONTEXTUAL ANTONYMS IN THE POEM "WHAT IS GOOD AND WHAT IS BAD?"

Before analyzing the poem, we think that it would be useful to make a short definition of the direct antonyms and contextual antonyms.

Korkmaz (2003:142) defines the direct antonyms as follows:

"Antonyms—Opposite of each other with regards to meaning; the words which have opposite meanings: sweet/bitter, little/more, low/high, heavy/light, down/up, big/small, straight/curved,

good/bad, forward/backward, large/tiny, beautiful/ugly, cheap/expensive, difficult/easy, fat/thin, etc.” and gives examples to clarify the meaning of antonym: “*Antonym -Two words opposite in meaning to each other: hungry/full, good/bad, ill/healthy, young/old, cold/hot, wide/narrow, etc...*” (Korkmaz, 2003:143).

Antonyms can consist of nouns, adjectives, adverbs, verbs and even pronouns: freedom-captivity, cheap-expensive (things), true-false (to answer), to get-to give, we-you... etc.

The words in the category of text based antonyms are opposite in figurative meanings. These words often perceived as randomly or accidentally opposite, but many of them are regularly lexicalized to become usable (Lvov, 2002:480).

Contextual antonyms can even accidentally express a contrast in terms of both their true meaning and their figurative meaning, they can consist of nouns, adjectives, adverbs, verbs and pronouns, as in direct antonyms: table-radio, yellow-green (apple), good-bad (to write), to walk-to swim (preference of transportation), I-they...etc.

Satire was making a progress in children’s literature in 1920’s. In poetry, the works written in verse are included in didactic stories category. This type of works were very common in children’s literature during the prerevolutionary period and they were weak and stagnant poems full of teachings... Mayakovsky found new ways for creating conversation-teaching. Firstly, the attempt for conversation comes from the child not from the adult (Bogatyreva and others, 2019: 256):

A little munchkin
 came to his father
and asked:
-‘What is
 good
and what is
 bad? (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”)

As it can be seen in the first line of the poem, there is only direct antonym. However in the next parts, the antonyms in the examples through which the father explains the concepts of good and bad do not mean lexical contradictions and they are obviously text based comparisons. Here father of little munchkin starts to reply his son’s question:

No secrets,
 I have..
Listen, little kids,
 this father’s answer
 I’ll put
in this book (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”)

In the first example of the father to his child in the second part of the poem;

- If the wind
 is tearing at the roofs,
and if
 hail is a’hailing,
everyone knows -
 that this is
bad for walks.

The rain has fallen
and passed.
The sun is in full
shine,
which –
is very good
for grown-ups,
and children (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

Although at first glance it seems that only the “good” and the “bad” concepts are compared, at the background the relation between the *wind, hail and rain, sun* pairs is a text based contrast. Semantically, the negativeness of “tearing of the roofs, hailing, and the bad weather for walks” is compared to the positiveness of “the sunshine after the rain”. The tearing of the roofs and the sound of the hail is said to be unfavorable enough to wander in the streets or public spaces, which makes everyone to take a shelter, while the sunny weather covering the earth’s surface after the short and light rain does not only offer an environment where they can easily walk around, but also influences the people of all ages to take various activities that can create emotionally positive energy.

In the father’s following explanatory example;

If a son
is darker
than night,
filth over
his face,
it is clear,
this is
very bad
for the child’s skin.
If
a boy
loves soap
and tooth powder,
this boy
is very sweet
and well-behaved (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

There is again a text based contradiction between *night, darker, filth, bad and soap, tooth powder* and indirectly told *cleanliness and sweet boy*. The more negativity is imposed on one side, the more sympathetic affirmations are imposed on the other. In fact, filth and dirt are depicted in black by resembling to the night and compared to the cleanliness which represents a hidden whiteness.

Additionally, it can be understood from the readings between the lines that the borders between “good” and “bad” are drawn by saying the skin of a dirty child will be exposed to the harmful effects of various bacteria and this will cause him to be described as a bad child who is not liked by the people around him, but a clean child who makes his personal care is welcome and loved in the society as a respected individual.

In the third example of the father that he said as an answer to his child, he explains “good” and “bad” concepts by making a reference to his daily life, which is easy to understand for child.

If a lousy bully
 beats up
a weak little kid,
this sort of thing

 I
in this book
 don't even want
to put.

This one here, yells:
 -‘Hands off those
who are smaller
 than you!’-

This boy
 is so good,
it's simply a lovely sight! (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

It can be inferred from *beats up*, *lousy bully* and *hands off those*, *weak*, *little kid* that the semantic opposites of strong, rebellious, brutal and weak, humane, helpless are contextual antonyms which readers can feel. Bogatyreva and others (2019: 256, 257) stated about this part of the poem that the father is a caring and fascinating character and he approaches every situation emotionally as well as he explains the didactic values of any fact or event. With his following expression;

This sort of thing
 I

in this book
 don't even want

to put, (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

The father explains the concept of “bad” and absolutely rejects the negative behavior, while he describes the boy who is protecting the smaller child as good and glorifies him by saying “*it's simply a lovely sight*”.

In his fourth example, the father speaks the following expressions to draw a frame for “good” and “bad”;

If you've torn up
 a book
and then
 a ball,
as October children say:
 ‘Bad boy!’

If a boy
 loves hard work,
and pokes
 his little finger
 in a book,
let it be written

about him here:

He's

a good boy (Poetry for Children by Mayakovsky: "What is Good and What is Bad?").

Revolt, harm and intellectual, working, being beneficial to the society can be inferred from the following words and phrases *book, ball, tear up and love to work, finger in a book*. It is also understood that with his statement "October children" Mayakovsky, the poet of revolution, wanted to emphasize that the people defending the new revolutionary order thought social development could be achieved with education and cultural values were very important for them.

In his fifth example, the father explains the concepts of "good" and "bad" through the emotions of cowardice and courage:

From the crow

 this cry-baby

went running.

He's simply

 a coward.

This

 is very bad.

This one,

 Though himself a baby,

With the dreadful bird

 argues.

A brave boy

 is good,

in life

 it'll come in

handy (Poetry for Children by Mayakovsky: "What is Good and What is Bad?").

There is a text-based comparison between crow and threatening bird whose specie is not mentioned. The use of "coward" adjective shows that being afraid of a non-hazardous crow is presented as an inappropriate behavior. However, the boy who rises against a wild bird and has the spirit to fight against because of considering a probable confrontation with the bird is defined as "brave", which is good and necessary for the society. Although the words "coward" and "brave" are antonyms, *to evade confrontation, coward, being useless and having the spirit to fight, being coward, necessary for life* contradictions do not express a direct contrast, but a contextual contradiction.

And the father's last example as an answer to the boy's question is as follows:

This one's

 crawled into filth,

 and is glad

that his shirt is dirty.

It is said

 about him that

he's a bad little

 ragamuffin!

This one's,

 himself

cleaning winter boots
and goulashes.
Although he is
 small,
he is plenty good enough (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

The conditions between the following comparisons *crawled into filth, being glad, dirty shirt, bad, ragamuffin* and *cleaning the felt boot, a child's cleaning his goulashes despite his young age, plenty good enough* show that the contrasts between the things expected to happen and the things happened unexpectedly are told indirectly through subtext instead of direct expressions. However, if words or expressions are attempted to be matched exactly, it will be impossible to establish a bond between them.

Remember
 this,
 every son,
know this,
 any child:
any son
 will grow
 into a pig
if he starts out
 as a piglet” (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

The expressions of *remember, every son and know this, any child* are used to make generalizations. In this part of the poem in dialogue, the feature of giving advices is brought to the forefront by using imperatives. Exemplification and proverb characteristics are remarkable in the following contradictions: *son, pig, grow and son, piglet*. It is impossible to establish a direct contrast relation between the words, if the text context is ignored.

Last part of the poem is about the child's decision which is an inference from what his father told:

The boy
 went away happy,
and munchkin decided:
‘I will do
 good,
and not
 bad!’ (Poetry for Children by Mayakovsky: “What is Good and What is Bad?”).

The child was satisfied with the answers of his father and was cheered up as the concepts of “good” and “bad” became clear in his mind. However, the child didn't orally inform his father about his decision which was based on his father's telling and he leaves there with that decision in his mind. It can be said that there are both direct and indirect contrast between the preferences of *the good one, to do and the bad one, not to do*. Regarding this part of the poem, Bogatyreva and others (2019:257) stated that the poet approaches to the young readers, even to the audience with respect and draws a future perspective for the child that he has to become a good person, though the poet doesn't promise a reward. He also said that this perspective was apparent also in the decision of the child.

The didactic narrative elaborates on diametrically opposed examples of good and bad up to the final page, where the boy, having been successfully socialized and inculcated during the course of the story, resolves to do nothing but good. With mouth wide open, arms outstretched, and Pioneer kerchief waving, he exclaims the book's conclusion in a "joyous" and "resolute" voice: "I/ will do/ what's good/ and I wont do-/ what's bad!". The book presents the protagonist as a model for the child reader, who ideally would be similarly inculcated by the book's lessons. The oversized red exclamation point at the end of the boy's vow dispels the interrogative tone created by the question mark in the book's title. It thus conclusively resolves the tension between the red- lettered "Good" and black- lettered "Bad" sustained throughout the story. Good has prevailed of evil (Weld, 2018:176).

Picture - 2



Source: antiquebooks.ru

Picture - 3



Source: antiquebooks.ru

3. CONCLUSION

This study intends to review the literary personality of Mayakovsky, the leading name of the children's literature in Soviet period, to give general information about the content of children's poem and to explain the children's literature, direct contrast and contextual antonyms. For this

purpose, “What is Good and What is Bad?” poem, the subject of this review, is divided into parts without disrupting the integrity between the verses, and the text based antonyms and expressions and intended messages are reviewed.

The poem which was written in dialogue and built with indented line breaks rather than quatrains consists of ten separate parts. The first part of the poem begins as a child asks his father about the concepts of “good” and “bad”. The second, third and fourth parts consist of his father’s explanatory examples. The fifth part is about the father’s personal opinions related to the example that he gave in the fourth part. In the sixth, seventh and eighth parts, the father explains the concepts of “good” and “bad” with examples. The ninth part is where the father addresses the society through children and includes the message that he wants to convey to the society.

The father’s first example explains environmental factors’ impacts on the people while the second, third and fourth examples explain the negative and positive impressions that children’s behaviors and attitudes cause in the society. The fifth example explains the society’s reactions to the events through the children and their emotions. Finally, the sixth example, disguised in self-care skills, summarizes that a person can gain respect by being caring for the people and its own. It is seen that all of the examples are expressed in the daily language of the children that they can easily understand but the content is for both children and adults. In the poem, there is a doctrine that if the individuals who make up the society protect moral and cultural values by considering the factors such as natural environment, social environment, aesthetics, education, communication and belief, it will be possible for the society and the country to develop.

When the direct antonyms in the text are reviewed it is seen that all opposite concepts, except “good” and “bad”, “father” and “child”, are given indirectly through comparisons in order to make it easy to understand for the children. It was seen that different non-repetitive text-based relational antonyms were used in the poem. It was observed that there were no direct contrast between words or expressions if these contradictions were evaluated by ignoring the text context.

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