Concrete Poetry-A Contrastive Visual Perception And Design* **
Somut Şiir - Karşılaştırmalı Görsel Algılama ve Tasarım

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ABSTRACT

In this study, the question of how German teacher candidates can contribute to the development of German reading and writing skills is discussed. For this purpose, poetic and creative experiences in German reading, writing and literature-focused foreign language courses are discussed by making a case study by way of example. The role and function of comparative concrete poetry perception in German and Turkish literature was revealed. Based on the observation that the graphic design of the texts arouses interest and pleasure in mother tongue as well as in foreign language in terms of developing literary text reading and writing in German in the context of dealing with concrete poetry, it is thought that it would be more beneficial and appropriate for teacher candidates of German to be directed to literary text types such as concrete poetry in which visual design is important.

Keywords: *Concrete poetry, Literary and cultural education, Language education, Text reception and production, Poetic-creative experiences*

ÖZ

Bu çalışmada, Almanca öğretmen adaylarının Almanca okuma ve yazma becerilerinin geliştirilmesine daha nasıl katkı sağlanabilir sorusu tartışılmaktadır. Bu amaçla, Almanca okuma, yazma ve edebiyat odaklı yabancı dil derslerindeki şiirsel ve yaratıcı deneyimler örneklem

yoluyla durum çalışması yapılarak ele alınmaktadır. Alman ve Türk edebiyatında karşılaştırmalı somut şiir algısının rolü ve işlevi ortaya konulmuştur. Somut şiirin ele alınması bağlamında Almanca edebî metin okuma ve yazmanın geliştirilmesi açısından metinlerin grafik tasarımının yabancı dilde olduğu kadar ana dilde de ilgi ve zevk uyandırdığı gözleminden hareketle, Almanca öğretmen adaylarının somut şiir gibi görsel tasarımın önemli olduğu edebî metin türlerine yönlendirilmelerinin daha faydalı ve uygun olacağı düşünülmektedir.

Anahtar Sözcükler*: Somut şiir, Edebî ve kültürel eğitim, Dil eğitimi, Metin alımlama ve üretimi, Şiirsel-yaratıcı deneyimler*

INTRODUCTION

Concrete poetry or visual poetry is a sub-genre of poetry. It also stands as a generic term for the figure-picture poem as a modern form of poetry, the basic structure of which is very different from other lyrical texts and is considered to be extraordinary and completely different. Concrete poetry comes from the visual arts as a method and uses phonetic, visual and acoustic characteristics to describe language. In this sense, "in traditional poetry, imagery is understood as the purely linguistic implementation of objects, while concrete poetry goes a step further in the direction of art by emphasizing the optical shape" (Klarer, 2011: 61)[†]. Letters and words take the place of metrics, verses and rhyme. The text takes on a graphic form. Much importance is attached to the poetic description of thoughts and feelings due to their imagery and special form. Words, syllables, letters or punctuation marks confront the reader and viewer "concretely". Concrete poetry therefore starts out from the linguistic elements (words, syllables, letters) as concrete material and seeks to free them "from their functionality as carriers of meaning and the fetters of syntax [...] and according to their sound character according to purely tonal to combine laws in a new way, renouncing every statement or communication, so that an alogical, meaningless, optical-acoustic ornamental-looking

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[†] [Citation original in German]: "wird in der traditionellen Lyrik Bildlichkeit als rein sprachliche Umsetzung von Objekten verstanden, geht die Konkrete Poesie durch die Betonung der optischen Gestalt einen Schritt weiter in Richtung Kunst." (Klarer, 2011: 61)

arrangement is created" (Wilpert, 1989: 474)[‡]. Based on this definition, when looking at concrete poetry, the focus is primarily on the formal design, the visuality and the artistic elements. In this sense, concrete poetry uses phonetic, visual and acoustic dimensions of language as a literary medium. Different techniques such as montage, variation, isolation, sequence, repetition, permutation of words or sounds, the graphic arrangement of the text and reading the poem aloud are used artistically. In this sense one can conclude: "Modern poetry is primarily optical". (Albertsen, 1971: 103)[§] It is a visual, literary communication and perception. It is a linguistic and work of art in which "the text content and the visual text image work together, the effect of which is not based on the meaning and sound, but on the optical, graphical, typographical effect" (Wilpert, 1989: 1006)[**].

In the case of concrete poetry, visuality and design (graphic, typographical, phonetic signs) are of particular importance and require a great deal of attention from the viewer or reader. Words and letters convey the aesthetic value of this form of poetry. When looking at such a poetic concrete text, the reader / viewer should find meaning. The sense of words is achieved through their arrangement. Michail M. Bachtin emphasizes the special importance of the perception process as follows: "[…] Perseption of the work of art: I have to experience myself to a certain extent as a creator of form in order to perceive the artistically significant form as such." (1979:140)[††] Based on these

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[‡] "von ihrer Funktionalität als Sinnträger und den Fesseln der Syntax zu erlösen […] und sie gemäβ ihrem Klangcharakter nach rein klangl[ichen] Gesetzen unter Verzicht auf jede Aussage oder Mitteilung neu zu kombinieren, so daβ eine alogische, sinnfreie, optisch-akustisch ornamental wirkende Anordnung entsteht." (Wilpert, 1989: 474)

[§] "Moderne Poesie ist primär optisch". (Albertsen, 1971: 103).

[**] "Textinhalt und visuelles Textbild zusammenwirken, dessen Effekt nicht auf dem Sinn und Klang, sondern auf der opt[ischen], graph[ischen],-typo-graph[ischen] Wirkung beruht." Wilpert, 1989: 1006)

[††] "[…] Wahrnehmung des Kunstwerks: ich muβ mich in bestimmtem Maβe als Schöpfer von Form erleben, um die künstlerisch bedeutsame Form als solche überhaupt wahrzunehmen." (1979: 140)

considerations, Concrete Poetry is characterized as follows: "Ideograms, constellations or combinations emerge in which the content of meaning and structure are identical. The reality is based on the structural function." (Ünal, 2010: 191)[‡‡] In this way, the concrete poetry according to Nünning wants to "free language from the constriction caused by typographical rules and linguistic habits and thereby stimulate an expanded reception horizon and a more critical linguistic awareness" (1998: 278)[§§]. In this sense, concrete poetry can also be seen as the "visualization of texts" (cf. Nünning, 1998: 278).[***] Texts and images in this form of poetry are closely interrelated. The content determines the form and vice versa. They are inextricably linked and should trigger something in the viewer and reader, or make them think.

Concrete Poetry In German-speaking Countries And In Turkey

Concrete poetry is a lyric text with a long tradition. Religious figurative poems, typograms, text images and visual texts were already created in antiquity (cf. Waldmann, 2003: 19). At the end of the 19th and beginning of the 20th century, these lead to the experimental genres of visual and concrete poetry. "Dadaists, Surrealists and Cubists assembled materials from texts and visual media to create avant-garde total works of art that emphasize the structural analogies of scripts and symbols or question them in a playful and critical way" (Drügh et al., 2012: 211)[†††].

After the Second World War, concrete poetry appeared as an image with texts under the heading "visual poetry". It is to be understood as a counter-movement to the Second

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[‡‡] "Es entstehen Ideogramme, Konstellationen oder Kombinationen, in denen Bedeutungsinhalt und Struktur identisch sind. Die Realität beruht dabei auf der strukturellen Funktion" (vgl. Ünal, 2010: 191).

[§§] "Sprache aus der Einengung durch typographische Regeln und sprachliche Gewohnheiten befreien und dadurch einen erweiterten Rezeptionshorizont sowie ein kritischeres Sprachbewußsein anregen" (1998: 278).

[***] "Verbildlichung von Texten" (vgl. Nünning, 1998: 278).

[†††] "Dadaisten, Surrealisten und Kubisten montierten Materialien aus Text- und Bildmedien zu avantgardistischen Gesamtkunstwerken, die die strukturellen Analogien von Schrift- und Bildzeichen hervorheben oder spielerisch-kritisch in Frage stellen." (Drügh et al., 2012: 211)

World War and gained recognition as a literary movement across Europe around 1950 (cf. Balcı, 2009: 143). Groups and individual representatives of Concrete Poetry emerged. Today there are numerous individual representatives of concrete poetry in German-speaking countries. With Eugen Gomringer, concrete poetry reached its peak in the 50s and 60s. Eugen Gomringer is considered one of the most important theorists / founders of concrete poetry. Gomringer calls his poems "constellations". He describes concrete poetry as "manageable, comprehensible, provocative, and perhaps its greatest asset, simple, that means enigmatic and poetic"[‡‡‡] and continues: "That it [concrete poetry] critisises language and society can only be overlooked by those who on the one hand want to change everything and on the other hand want to leave language untouched."[§§§] It is a "practical, useful thought discipline"[****] due to its "critical attitude towards all linguistic processes",[††††] and also due to its "willingness to play, to question the values' ". (Gomringer, 1992: 6-7.)[‡‡‡‡] Furthermore, after the Second World War, the writers looked for new language possibilities and new forms in poetry. "The new poem is therefore simple and manageable as a whole and in parts. It becomes an object to be seen and used: an object of thought - a game of thought. It is preoccupied by its brevity and scarcity. It can be memorized and is memorable as an image"(Gomringer, 1992: 158). [§§§§] Based on Gomringer, Schreiter explains: "The concrete text does not describe, but shows. It is a certain kind of literary texts, intermedial text phenomena, which moves in the border area between literature and music (as sound poems), between literature and fine arts (as visual poetry / typefaces) and between literature and grammar (poems to grammatical phenomena). Meaning is

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[‡‡‡] "überschaubar, nachvollziehbar, provozierend, und vielleicht ihr größter vorzug, einfach, d.h. rätselhaft und poetisch"

[§§§] "daβ sie dabei sprach- und gesellschaftskritisch ist, kann nur demjenigen entgehen, der zwar alles verändern möchte, im übrigen aber sprache sprache sein läβt".

[****] "praktische nützliche Denkdisziplin"

[††††] "kritische Einstellung zu allen sprachlichen Vorgängen",

[‡‡‡‡] "bereitschaft zum spiel, zur infragestellung der 'werte'". (Gomringer, 1992: 6-7.)

[§§§§] "das neue Gedicht ist deshalb als ganzes und in den teilen einfach und überschaubar. es wird zum seh- und gebrauchsgegenstand: denkgegenstand – denkspiel. es beschäftigt durch seine kürze und knappheit. es ist memorierbar und als bild einprägsam" (Gomringer, 1992: 158).

not created by the usual linearly ordered sequence of words and grammatically ordered contexts, but by a coexistence in perception. " (2002: 100)[*****] The graphic arrangement of the text is intended to emphasize its level of meaning in terms of content in order to arouse curiosity in the reader. In this sense, it is a poetic-creative activity that should arouse interest in the reader. For Gomringer, words are used as visual that is to say vision-related and phonetic design elements. As already indicated at the beginning, there are types of concrete poetry: For example, picture poems or figure poems and concrete poetry address the organ of vision, the eye, and try to represent the content of the text graphically. The imagery is strongly emphasized in this form of poetry. For example, the individual parts are arranged in such a way that an image that relates to the image is created. Visual elements can be varied and "artificial"; a simple pictorial poem is that of Christian Morgenstern: Die Trichter

Text 1:

> **Christian Morgenstern**
> **Die Trichter**
>
> Zwei Trichter wandeln durch die Nacht
> Durch ihres Rumpfs verengten Schacht
> fließt weißes Mondlicht
> still und heiter
> auf ihren
> Waldweg
> u. s.
> w.

This pictorial poem by Morgenstern "Die Trichter" has a funnel shape itself. The arrangement of the text is a graphic, meaningful addition to the content. Paul Maar's tree poem is another example of a pictorial poem published in 1977. The writer arranged it

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[*****] "Der konkrete Text beschreibt nicht, sondern *zeigt*. Es ist eine bestimmte Art literarischer Texte, intermedialer Textphänomene, die sich im Grenzbereich zwischen Literatur und Musik (als Lautgedichte), zwischen Literatur und bildender Kunst (als visuelle Poesie/Schriftbilder) und zwischen Literatur und Grammatik (Gedichte zu grammatischen Erscheinungen) bewegt. Dabei wird Sinn nicht durch das übliche linear geordnete Nacheinander der Wörter und grammatisch geordnete Kontexte erzeugt, sondern durch ein Miteinander in der Wahrnehmung." (2002: 100)

like a tree. The main characteristic of concrete poetry is the use of a graphic form and visual meaning. So it deals with the visual-optical level. Another well-known poem, a classic of modern poetry from the middle of the first half of the 20th century, is Eugen Gomringer's text "Schweigen".

Text 2:

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schweigen schweigen schweigen
schweigen schweigen schweigen
schweigen              schweigen
schweigen schweigen schweigen
schweigen schweigen schweigen
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The word content is represented by a graphic composition, comparable to the picture poem. In reality, this text cannot be recorded aloud, but only visually and is understood as a visual constellation'. The gap in the center stands for the meaning of the word body "schweigen" ["silence"] Another important representative of concrete poetry is Ernst Jandl. Two works are worth mentioning: "Lichtung" from 1957 from his most famous volume, "Laut und Luise" (1966), and "ottos mops" from 1963.

Text 3:

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ottos mops trotzt
otto: fort mops fort
ottos mops hopst fort
otto: soso

otto holt koks
otto holt obst
otto horcht
otto: mops mops
otto hofft

ottos mops klopft
otto: komm mops komm
ottos mops kommt
ottos mops kotzt
otto: ogottogott
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Text 4:

markierung
einer wende

1944 1945

krieg krieg
krieg krieg
krieg krieg
krieg krieg
krieg mai
krieg
krieg
krieg
krieg
krieg
krieg
krieg

Ernst Jandl

In: Ernst Jandl, „Jechts und rinks. Gedichte statements peppermints."Luchterhand, München 1994, S. 40

The texts already listed are from the post-war generation. The poets of the post-war generation, including the well-known poet and essayist H.M. Enzensberger, made the internationality of modern poetry known. Modern German poetry was thus internationally oriented after the Second World War (cf. Lamping, 1996: 69). The reference made by Vanessa Hannesschläger in the essay entitled "Konkrete Poesie als ein europäisches Projekt" ["Concrete poetry as a European project"], published in 2017, makes the meaning, the function and the history of this form of poetry clear. The essay deals with concrete poetry in connection with Europe and emphasizes that it is a European art form that tries to build new bridges. In this context, she mentions Ernst Jandl's poem "Chanson" as a programmatic European poem "that can overcome language and national borders"[†††††] and should be read as such (cf. Hannesschläger, 2017: 1-2).

[†††††] "das Sprach- und Landesgrenzen zu überwinden vermag"

Concrete poetry can be found in many European and non-European cultures. There are also writers and poets in contemporary Turkish literature in the field of poetry who produced concrete and visual poems. In Turkey, however, not whole groups of writers of concrete poetry emerged as in the German-speaking countries. There are only individual representatives of concrete poetry. Osman Türkay was the first to report in the magazine "Cep Dergisi", published in 1968 (June / July), on the innovations in the field of poetry, that means on concrete poetry. There are other representatives like Nazım Hikmet, (835 Satır'da, Salkımöğüt), Ercümend Behzad, (Korkuluk), İlhan Berk (Mısırkalyoniğne) (1962). As a representative of Concrete Poetry, Yüksel Pazarkaya belonged to the Stuttgart group / school and was a student of Max Bense. As the first and only Turk and representative of this form of poetry, he has supplied and enriched Turkish literature since 1965. Pazarkaya writes the following about the poems of this form: "Almost all of my texts that can be seen in this movement are structured using one letter, one syllable, one word. Those who transcend this only form a bridge between concrete poetry and what I would call traditional poetry of understanding". (Pazarkaya, 1996: 87)[‡‡‡‡‡] Besides Yüksel Pazarkaya with his poem "Yarım yârim" (1996: 9) there are other important Turkish representatives such as Behcet Necatigil, (Kareler 1975), Can Yücel "Bildim" (Yücel 2000: 101). Metin Altıok addresses and discusses interpersonal relationships in the poems "Bir Uyumsuz Rastlaşma" and "Neden" (Hesap İşi Şiirler (1993). Other authors such as Akgün Akova, Ahmet Telli, (Küçük Yıldızın Son Baladı"), Hüseyin Yurttaş (" Hiroşima'ya Ellinci Yılda Ağıt (ağustos 1995) ", Tarık Günersel (" Sis "), Serkan Işın (" Gökdelen ") Concrete poetry (cf. Gökalp-Alpaslan, 2005: 7-9). It can be said that this flow of poetry is much more widespread in German-speaking countries than in Turkey. But human relationships and the alienation of people in the city are generally topics for a critical discussion in Turkey in the form

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[‡‡‡‡‡] "Bu akım içinde görülebilecek hemen hemen bütün metinlerim, tek harf, tek hece, tek sözcük kullanılarak yapılanmıştır. Bunu aşanlar, ancak somut şiir ile geleneksel anlayış şiirleri diyebileceğim metinler arasında bir köprü oluşturur. (Pazarkaya, 1996: 87)

of concrete poetry. Today there are individual representatives of concrete poetry both in German-speaking countries and in Turkey.

Concrete Poetry And Literary Inter-Cultural Learning

There are already some scientific studies on the importance of concrete poetry in the field of literary didactics. In view of these studies, it was found that concrete poetry develops language skills, strengthens communication skills and increases creativity, stimulates creative thinking and helps to reduce prejudices (cf. Özmut, 2005: 181-183). Due to their light, short structure, the concrete texts are particularly suitable for conveying historical, social and cultural topics, because their graphic representation also attracts attention and leaves a playful impression on the viewer and reader. Writing and reading are understood as follows: "Writing and reading are two aspects of written communication. The focus is on productive language processing when writing and on receptive language processing when reading" (Ferling, 2007: 111-112)[§§§§§]. Furthermore, the use of visual techniques and the assessment of visualizations has enormous advantages. Meerholz-Härle explains, for example: "Visualizations are also very important as an additional means of communication in the classroom" (Meerholz-Härle, 2008: 110-111)[******]. In addition, concrete poetry is particularly important with regard to an action, production and literature-oriented design of the current teaching and learning culture, because creativity, production and design play an eminent role here. Concrete poetry is particularly relevant in the context of literary learning for the areas of literary culture', literary reception skills' and genre-oriented writing'. It can help students become "readers of literature as art" (cf. Paefgen, 1999: 89 quoted by Eggert and Garbe, 1995: 9-10).[††††††] In addition, literary texts such as concrete poetry are important for genre-oriented literary / poetic writing. After all, the text-producing

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[§§§§§] "Schreiben und Lesen sind zwei Aspekte der schriftlichen Kommunikation. Beim Schreiben steht die produktive, beim Lesen die rezeptive Sprachverarbeitung im Zentrum." (Ferling, 2007: 111-112)

[******] "So sind Visualisierungen auch als weiteres zusätzliches Kommunikationsmittel von großer Bedeutung im Unterricht" (Meerholz-Härle, 2008: 110-111).

[††††††] "Leser von Literatur als Kunst"] (vgl. Paefgen, 1999: 89 zit. n. Eggert und Garbe, 1995: 9-10).

activity requires an active, productive, creative use of literature. The term 'literary writing' should be understood to mean 'production' or the 'productive process' for the design of written texts. In this sense, the "literary attempts at writing by students are seen as an integral part of literary instruction and the literary learning process" (Paefgen, 1999: 95)[‡‡‡‡‡‡]. After all, literary writing supports literary learning (cf. Paefgen, 1999: 96). There are numerous studies on the action and production-oriented handling of lyrical texts. Based on this approach, there is "the active participation of the reader in the creation of meaning, […]. The pupils' own ideas" in the center (cf. Gien, 2010: 284)[§§§§§§]. In this context, some essential target perspectives are formulated in the context of dealing with lyric texts, which are: "Aesthetic experience and sensitization for the lyrical language, Introduction to elements of lyric poetry, promotion of reading, articulation and presentation skills and intensive listening, deepening literary processes of understanding and promoting imaginative processes, initiation and enhancement of literary productivity and creativity and the awakening of community awareness and initiation of socialization and self-discovery processes" (Gien, 2010: 284)[*******]. Schreiter emphasizes that working with concrete poetry gives the foreign language learner an art perceiver', that is, an impetus to "become productive themselves and make them into players". Therefore, in her opinion, concrete poetry is suitable for a creative introduction to the foreign language. The poets of concrete poetry do not want to communicate anything, they should only present it. Concrete poetry is based on action and reaction. Learners create themselves, shape their experiences, become active

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[‡‡‡‡‡‡] "literarischen Schreibversuche der Schüler als integraler Bestandteil des Literaturunterrichts und des literarischen Lernprozesses angesehen." (Paefgen, 1999: 95)

[§§§§§§] "die aktive Beteiligung des Lesers an der Sinnbildung, […]. Die eigenen Vorstellungen der Schülerinnen und Schüler"

[*******] "Ästhetisches Erleben und Sensibilisierung für die lyrische Sprache, Hinführung zu Elementen der Lyrik, Förderung der Lese-, Artikulations- und Vortragsfähigkeit und des intensiven Zuhörens, Vertiefung literarischer Verstehensprozesse und Förderung imaginativer Prozesse, Anbahnung und Steigerung literarischer Produktivität und Kreativität und das Wecken des Gemeinschaftsbewusstseins und Initiierung von Sozialisations- und Selbstfindungsprozessen." (Gien, 2010: S. 284)]

and productive (cf. Schreiter, 2002: 99-100). Texts of concrete poetry and word images are also particularly suitable for dealing with literary texts, as they are usually not challenging. They encourage you to create your own concrete poetry. In addition, individual and culture-specific differences or similarities are made aware of. They offer the opportunity to deal with texts actively and to acquire intercultural knowledge in a variety of ways (cf. Bischof et al., 2003: 37). Concrete poetry is realized in the form of a modern, short poem. Formally and aesthetically it is an unusual and not widespread art movement in Turkey. Leading to creative and productive work is an indispensable prerequisite for teaching.

In the following, the poetic and creative-design experiences with students, text encounters and visual design are reported.

METHOD

Data Collection and Analysis

In this study, by evaluating the developments in the field of concrete (visual) poetry in German and Turkish literature, a case study was conducted through sampling in the German reading and writing skills course of German teacher candidates at Muğla Sıtkı Koçman University. Case studies are defined as "[…] the method in which one or more events, environments, programs, social groups or other interconnected systems are examined in depth […]" (Büyüköztürk et al. 2018: 23)[†††††††]. At the same time, case study is also known as precedent (case study). For this purpose, the poetic and creative experiences of the students in German reading, writing and literature-focused foreign language courses were discussed, and the assignments and studies of concrete poetry reading, interpretation and creative writing in German and Turkish were evaluated. The data obtained from the students in the course environment are shown in the study as an appendix 1, the products of the students on this subject. The role and function of a

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[†††††††] "[…]bir ya da daha fazla olayın, ortamın, programın, sosyal grubun ya da diğer birbirine bağlı sistemlerin derinlemesine incelendiği yöntem […]" (Büyüköztürk et al. 2018: 23)

comparative perspective and the perception of concrete poetry in German and Turkish literature has been revealed. In this direction, the importance of concrete poetry and language images in order to support literary and cultural education in training German teachers has been examined.

Compliance with Ethical Rules

In this study, concrete poems and their authors from many well-known German (Eugen Gomringer, Ernst Jandl, Christian Morgenstern...) and Turkish (Yüksel Pazarkaya, Can Yücel...) literature were selected and used to be taught. At the same time, within the scope of this activity, a few examples of the students' own work on writing and designing concrete poems were presented. For this reason, an ethics committee approval ist not required for this article.

FINDINGS

In order to get the students excited about concrete poetry, theoretical and empirical intercultural explorations were initiated. Concrete poetry was also used to train perception and thinking. The authors of specific texts and their works were dealt with. Here it is helpful if the theoretical background of concrete poetry is conveyed. In addition, the references to the foreign-language and native-language concrete, visual texts also support, since the double view in the context of literary and cultural education is sensitized. It is essential to note that the personal selection of concrete poetry texts led to the finding of very different artistic models. The research on authors of concrete poetry and their works, the aesthetic assessment of concrete poetry in comparison of one's own and German culture as well as the production of one's own texts of concrete poetry led to an indescribable enthusiasm for the form of expression of concrete poetry. Reading and perception took place in the mother tongue, but the interpretation / verbalization took place in the foreign language German. The implementation of thoughts and feelings in the form of concrete, visual poetry promotes literary and (inter) cultural learning. Many texts of concrete poetry require a high degree of regional

knowledge in order to be able to develop them. The students should be able to become aware of their own images in their own culture and to reflect which works of concrete poetry were created in their own country within the framework of an international literary flow and which role they play within it. A contrastive approach promotes an intercultural attitude and facilitates the interdisciplinary approach. The students can interpret and produce ideas. With the use of concrete poetry, they can deal with art. The students were ready to deal with a modern branch of poetry, to read, understand and think about poems of this art form and to create their own works of concrete poetry. The focus of the lessons was the technical, practical and digital work on the graphic design of one's own works of concrete poetry in the context of a poetic, art-oriented literature mediation based on models. Concrete poetry served as a motivation to write. The students designed their own concrete poetry in their own pictures or drawings on freely chosen topics. Their own products served as an opportunity to speak and gave rise to discussions. The texts or the poetic drafts of the students in the form of concrete poetry show their attitude towards this art form, their own situation and their world of experience. Word images and other graphic representations are used and human existence is depicted. This can be illustrated with the help of numerous examples. (see Appendix 1)

CONCLUSION

Concrete poetry is an experimental, acoustic and visual poetry that found dissemination after the Second World War, especially in the German-speaking cultural area. The main focus is on the optical and acoustic forms of expression of language. The visual potential facilitates the reception of poetry and at the same time promotes one's own text production. With creativity, there is also a playful moment, which increases motivation and thus also the learning effect and promotes access to a foreign language and thus simplifies the understanding of poetic texts. The learners deal with a text cognitively and productively and creatively on the basis of the pictorial facts. The orientation towards the literary and culturally conditioned text design and a contrastive approach

when considering the form of poetic texts supports the training of the double (the foreign and one's own) perspective. Dealing with poetic texts sharpens the perception, promotes the acquisition of "symbolic competence". So that creativity is not restricted by too strong specifications, it is advisable to choose the texts yourself in the native and foreign language. The students should also be able to process their own world, their wishes and thoughts and express them with the help of poetic patterns from concrete poetry.

Based on the observation that the graphic design of texts in the context of the treatment of concrete poetry arouses interest and joy in language in the mother tongue as well as in the foreign language, it can be concluded that writing concrete poetry and thus the visual design of thoughts and feelings are extremely suitable for learning foreign languages. Seeing, playing with letters and words, organizing, combining, and arranging words and images in a specially designed form as an expression of concrete poetry gives cause for reflection on form and content. In this way, students can develop concrete and visual poetry based on their own life experiences and culture and deal with it productively, analytically and interpretively. The evaluation of the teaching activity and the inspection of the related writing results shows that concrete poetry by and large increases the motivation to write and positive writing results.

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GENİŞ ÖZET

Amaç ve Yöntem

Bu çalışmada, Almanca öğretmen adaylarının Almanca okuma ve yazma becerilerinin geliştirilmesine daha nasıl katkı sağlanabilir sorusu tartışılmaktadır. Bu bağlamda, Almanca okuma, yazma ve edebiyat odaklı yabancı dil derslerindeki şiirsel ve yaratıcı deneyimler örneklem yoluyla durum çalışması yapılarak ele alınmaktadır. Alman ve Türk edebiyatında karşılaştırmalı bir bakış açısının ve somut şiir algısının rolü ve işlevi ortaya konulmuştur. Bu doğrultuda, Almanca öğretmeni yetiştirmede edebî ve kültürel eğitimin desteklenmesi için somut şiir ve dil imgesinin önemi incelenmiştir.

Bulgular

Somut şiir, bir yöntem olarak görsel sanatlardan gelir ve dili tanımlamak için fonetik, görsel ve akustik özellikleri kullanır. Yabancı dil öğretiminde düşünce ve duyguların şiirsel anlatımına, imgelemleri ve özel biçimleri nedeniyle büyük önem verilmektedir. Kelimeler, harfler veya noktalama işaretleri, yabancı dil okuyucusu ve izleyicisi için somut olarak görünür. Görsel, somut şiir yazmak yaratıcılık gerektirir. Edebî didaktik alanında somut şiirin önemine ilişkin bazı bilimsel çalışmaların olduğu bilinmektedir. Bu çalışmalar ışığında somut şiirin dil becerilerini geliştirdiği, iletişim becerilerini güçlendirdiği, yaratıcılığı arttırdığı ve yaratıcı düşünmeyi teşvik ettiği tespit edilmiştir. Hafif, kısa yapıları nedeniyle somut şiir metinler özellikle tarihî, sosyal ve kültürel konuları aktarmaya uygundur; çünkü grafik özellikler, şekiller dikkat çeker ve izleyici ve okuyucu üzerinde eğlenceli bir izlenim bırakmaktadır. Yaratıcı ve üretken çalışmaya öncülük etmek, öğretim için vazgeçilmez bir ön koşuldur. Şiirsel metinlerle örneğin somut/görsel şiir ile uğraşmak, algıyı keskinleştirir, "sembolik yetkinlik" kazanımını teşvik eder. Yaratıcılığın sınırlandırılmaması için, somut/görsel metinleri ana dilde ve yabancı dilde seçilmesi gerekmektedir. Öğrenciler aynı zamanda kendi dünyalarını, istek/arzu ve düşüncelerini ifade edebildikleri uygulamada görülmektedir. Bu arada, somut şiirin teorik arka planının da aktarılmasında fayda vardır. Bununla birlikte, Almanca öğretmen adayları, şiirsel metinlerin yazılı üretiminde yaratıcı, grafik yapılar kullandıklarından, dilin şiirsel kullanımı konusunda özellikle heveslidirler.

Tartışma ve Sonuç

Somut şiir birçok Avrupa ve Avrupa dışı ülkelerin edebiyat kültüründe bulunmaktadır. Almanca konuşulan ülkelerin Edebiyatında olduğu gibi Çağdaş Türk Edebiyatında şiir alanında da somut ve görsel şiirler ortaya koyan yazarlar ve şairler olmaktadır. Ancak Türkiye'de Almanca konuşulan ülkelerdeki gibi bütün bir somut şiir yazar grupları ortaya çıkmamıştır. Bu şiir akımının Almanca konuşulan ülkelerde Türkiye'den çok daha yaygın olduğu söylenebilir. Bugün hem Almanca konuşulan ülkelerde hem de Türkiye'de somut şiirin bireysel temsilcileri var. Fakat biçimsel ve estetik olarak Türkiye'de alışılmadık ve yaygın olmayan bir sanat akımıdır. Görsellik; şiir alımlamasını kolaylaştırır ve aynı zamanda kişinin kendi metin üretimini teşvik eder. Yaratıcılıkla birlikte, motivasyonu ve dolayısıyla öğrenme etkisini artırmaktadır. Öğrencilerin metin ile görsel, bilişsel ve üretken bir şekilde ilgilenmesini sağlamaktadır. Öğrencilerin kendi

kültürlerindeki imajlarının farkına varmaları ve uluslararası bir edebî akım çerçevesinde kendi ülkelerinde somut şiir kültürü hakkında bilgi edinmeleri sağlanmalıdır. Karşılaştırmalı bir yaklaşım, kültürlerarası bir tutumu teşvik eder ve disiplinler arası yaklaşımı kolaylaştırır. Öğrenciler, görsel gerçekler temelinde bir metinle bilişsel, üretken ve yaratıcı bir şekilde ilgilenebilirler. Edebî ve kültürel olarak koşullandırılmış metin tasarımına yönelme ve şiirsel metinlerin biçimi göz önüne alındığında karşılaştırmalı bir yaklaşım, ikili (yabancı ve kendi) bakış açısının eğitimini destekler. Somut şiirin bir ifadesi olarak görmek, harfler ve kelimelerle oynamak, kelimeleri ve görüntüleri özel olarak tasarlanmış bir biçim oluşturmak için organize etmek, birleştirmek ve düzenlemek, biçim ve içerik üzerinde düşünmeye neden olur. Bu sayede öğrenciler kendi yaşam deneyimlerine ve kültürlerine dayalı somut ve görsel şiir geliştirebilir ve şiirle üretken, analitik ve yorumlayıcı bir şekilde ilgilenebilirler. Bu doğrultuda, somut şiirin alımlanması ve tasarımı dilsel, edebî ve kültürel eğitime entegre edilebilir. Somut şiirin ele alınması bağlamında Almanca edebî metin okuma ve yazmanın geliştirilmesi açısından metinlerin grafik tasarımının yabancı dilde olduğu kadar ana dilde de ilgi ve zevk uyandırdığı gözleminden hareketle, Almanca öğretmen adaylarının somut şiir gibi görsel tasarımın önemli olduğu edebi metin türlerine yönlendirilmelerinin daha faydalı ve uygun olacağı düşünülmektedir.
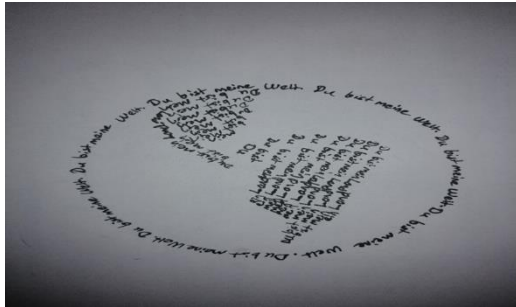
Appendix 1. Ethics Committee Approval
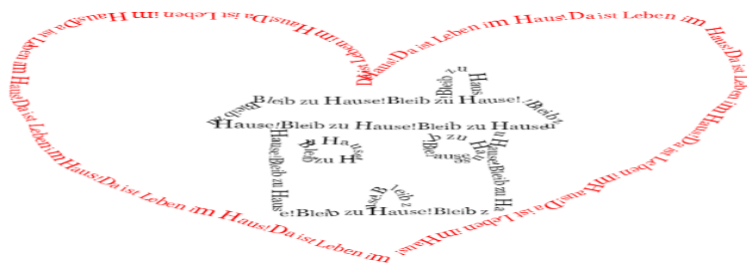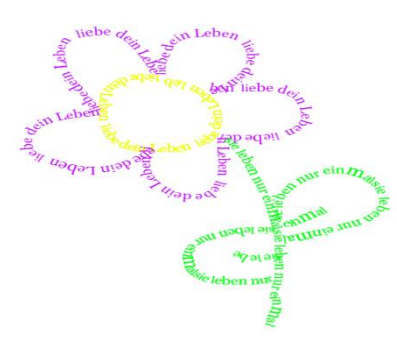
Linguistic design and drafts of concrete poetry by students
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