

## **Chapter 6**

# **AN EVALUATION OF THE USE OF HALDUN TANER'S STORY "ON İKIYE BİR VAR" IN TEACHING TURKISH LANGUAGE**

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### **INTRODUCTION**

#### **Life of Haldun Taner**

Haldun Taner, with his works in a universal color, was born on March 6, 1915, in the Çemberlitaş district of Istanbul. His real name is İbrahim Haldun Taner (Adıyaman, 2012, p. 9). His father was a professor of international law who was an Istanbul deputy in the last Ottoman Parliament and served in the Sultanate Council established by Sultan Vahdettin (as cited in Bayrak, 2002, p. 1). Taner lost his father when he was five years old, and after this painful event, he was raised by his grandfather, Printer Hamit Bey (Adıyaman, 2012, p. 12). The years he spent in Dede Hamit's printing house became a school of life for him, and he had the opportunity to meet many writers during this period. In 1923, he was admitted to Galatasaray High School free of charge, with the right granted to the children of martyrs and those who served the country (Bayrak, 2002, p. 1). Teachers such as Halit Fahri Ozansoy and İsmail Habip Sevük, who have an essential place in the world of literature, are one of the critical turning points in Taner's life (Adıyaman, 2012, p. 14). Taner, who graduated from Galatasaray High School in 1935, went to Germany for higher education (Diktaş, 2013, p. 13). While studying economics and political science at Heidelberg University, his life in Germany coincided with the period when Hitler came to power, which found a place in his works (Demircioğlu, 1989, pp. 1-2). Taner, who turned to literature education in 1943, published his first story, "Töhmət," in Yedigün magazine in 1946 (Bayrak, 2002, p. 2). He graduated from Istanbul University, Department of German Language and Literature in 1950 and worked as an art history department assistant. While writing articles on culture and art in Tercüman newspaper in 1952, he published

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“Küçük Magazine” in the same year (Bayrak, 2002, p. 2). Taner, who studied philosophy and theater at the University of Vienna between 1955 and 1957, started working as a lecturer at the Faculty of Economics of Istanbul University in 1960 but was dismissed from his position as a result of the coup that took place in the same year (Adıyaman, 2012, p. 16). After his return from Vienna, he started giving theater lessons at the Faculty of Letters and continued this duty until his retirement (Bayrak, 2002, p. 3). In 1967, together with Zeki Alasya, Metin Akpınar, and Ahmet Gülhan, he founded Turkey’s first cabaret theater, ‘Devekuşu Cabaret Theatre,’ and created the ‘Haldun Taner Theatre’ school (Diktaş, 2013, p. 13). Taner, who wrote the Epic of Keşanlı Ali, considered an epic Turkish theater play, introduces a new style by bringing the concept of epic theater to the Turkish theatrical stage (Olgun & Temur, 2022, p. 1273). Haldun Taner, who left his mark on his period by producing works in various genres, died of a heart attack on May 7, 1986. However, after his death, he continues to be commemorated with various events, special issues, and competitions yearly (Adıyaman, 2012, p. 24).

### **Haldun Taner Storytelling**

Although Taner is known for his theater works, he is also a name that has made significant contributions to Turkish storytelling. His stories’ content and structural dynamics have frequently been the subject of discussion and attracted the attention of both readers and critics (Harmancı, 2012, p. 51). For this reason, it is necessary to allocate a special section to Haldun Taner’s storytelling career. Using the short story form skillfully, Taner created influential texts with his ironic narrative and incorporated his philosophical thoughts into his stories. Taner has a unique place in the Turkish story tradition (Arslan, 2012, p. 12). According to Taner’s understanding of literature, a story is a means of communication. The basis of his stories is the author’s own life experiences and observations. Taner adopted a critical and humorous perspective in his novels and evaluated social and political events with a realistic and vital lens (Bayrak, 2002, p. 17). In his stories, Taner dealt with social irregularities and individual interests with characters from various segments of society (Harmandar, 2020, p. 26). Offering a wide range of characters in his stories, Taner reflected many different personalities and lives, from politicians to young girls, from retirees to pharmacy customers (Bayrak, 2002, p. 18). While Taner defended that poetry should be at the story’s center, he also exhibited an approach open to formal innovations (Bayrak, 2002, p. 19). Aiming to use perfect Turkish in his novels, Taner also used words of Ottoman, French, and English origin and the dialect features of the daily speech of Anatolian people in his stories (Bayrak & Özcan, 2015, p. 68).

Certain factors stand out in Taner's acceptance as a respected story writer in Turkish and Western literature:

- Perfect and impressive use of language
- Addressing unusual and rarely covered topics
- Creating a solid structure and fiction in his works
- Being able to synthesize our own and Western cultures and reflect this synthesis to our society in his works (Bayrak, 2002, p. 19).

Analyzing the dynamics of Turkish society with a unique perspective, Taner aimed to give social messages; his works were translated into many different languages and won many awards locally and internationally, introducing Turkish literature to large audiences (Bayrak & Özcan, 2015, p. 68).

### **On İkiye Bir Var (It is One to Twelve)**

*On İkiye Bir Var* is Haldun Taner's fifth storybook, published by Varlık Publications in 1954. Shortly after its publication, *On İkiye Bir Var* found the value it deserved in literary circles. The work received the Sait Faik Gift Award in 1955 (Adıyaman, 2012, p. 51). It is essential in this sense that the Sait Faik Gift Award, given in 1955, was the first. He also received an award in the "Stories Over Time" competition organized by Atlantis Publishing House in Switzerland.

In Taner's book, *On İkiye Bir Var*, in addition to the story *On İkiye Bir Var*, which gives its name to the book, there are a total of seven stories named *Ayak*, *İznikli Leylek*, *Bayanlar 00*, *45 Marka Seksapil*, *Sahib-i Seyf-ü Kalem ve Artırma*. Taner's novel called *On İkiye Bir Var*, which deals with the inner world of the individual on the axis of the concept of time, is not inferior to the works written by his contemporary European writers on the axis of modernism in terms of its narrative and style, although it is short. The idea that modernism and postmodernism cannot be completely separated from each other, which exists in the discourse of French postmodernists such as Baudrillard, also appears in literature, especially in this work. Because in addition to being a modernist work with its structural elements, it can also be accepted that it is a postmodern narrative with some of its techniques.

### **Plot**

A plot is a structure, a skeleton that includes all the elements of the work. The success of a narrative depends on its solid plot. The aspect that creates excitement and a sense of tension in the reader is the plot. Plot is a concrete indicator of how

the author carries out the fiction. By looking at the plot, the author's reasons for writing the work and how he wrote it can be determined (Bayrak, 2016, p. 209).

In the story *On İkiye Bir Var*, the chain of events begins with our hero guessing what time it is without seeing the clock. This is a coincidental event for both the character and those around him. However, our character's ability to guess the time correctly increases as time passes. This situation, which is surprising for the hero at first, grows as time passes like a sprout turning green and becoming a tree. The hero, who begins to interpret everything around him as the ticking of a clock rather than what time it is, is afraid of being dragged into a life outside the ordinary and looks for ways out of it. Even though he tries things like going to the doctor and not looking at the clock, he cannot find a solution. He passes the threshold of guessing the time and sees, lives, and feels life with the ticking of a clock. Therefore, everything should be in order, like ticking a timepiece. The sea waves, people's lives, nature, and even music... The night when 1952 ends and 1953 begins, at one o'clock at twelve, becomes a turning point for him, and the idea of how vital one minute takes hold in his mind. He gradually withdraws from society and begins to spend time among the clocks, where he can spend his time relatively better and feel life. Over time, he no longer even hears the ticking of the watches because his mind has become a clock itself.

The plot in the story is a tool, as in postmodern works. The author used a human model stuck among the ordinariness of the modern world as a tool and created a plot to express his views on subjects such as life, people, and music. The author enabled the hero to conclude by creating breaks in the plot. These breaking points are places that allow us to focus more on the inner world of the character. The plot in the story can be described as a single-strand plot because the story is about the events the hero went through. In a single-strand plot, the case is conveyed as a chain. At its center is the human being and his lifestyle over a certain period. Everything described in the work is about this person. Text rings chained together are parts of a single case (Bayrak, 2016, p. 201).

### **Point of View**

In a story, the events that happen to some people, their ideas, theories, and dreams are included in line with their perspectives (Kara, 2011, p. 145). "In literary genres based on the principle of narration, and naturally in stories and novels, both the text link, the chain of events, and the language of the work are shaped according to the point of view. At least in their appearance in the work, perspective plays a vital role. In short, the role of perspective in forming and arranging text circles and

forming a whole called work as a system cannot be denied. The shape of the chain of events, which is very important in literary works, is based on the principle of narration and gathers other elements around it. It is starting and ending points, and the places where it intersects and separates from other chains largely depend on the point of view. One of the concepts that will be emphasized in the creation and introduction of the individuals in the case chains and the introduction and description of the place and locality chosen as the setting is the point of view” (Aktaş, 1991, pp. 81-83).

In the story *On İkiye Bir Var*, the author’s preferred point of view is the first person. In the first person point of view, since the narrator is both the narrator of the event and one of the characters in the event, the author may need help in presenting the psychological characteristics of the narrator to the reader. The author can overcome this problem by telling how the narrator perceives the world from his perspective. For example, his reactions to a song, a flower, or the sunrise help present his personality traits (Bayrak, 2016, p. 203). Based on Bayrak’s views, it can be seen that Haldun Taner has overcome the difficulty of the first-person point of view to convey the individual’s inner world and has done this on the proper ground. Because the examples and situations given by the main character of Haldun Taner, who mastered both Western and Eastern culture, are indicators of this.

*“And it is not like a hurried pocket watch. Very heavy, fuller... Just like a dignified pendulum... At first, I thought I was having a nightmare. I got up and washed my hands and face. That tempo is still pounding in my ears. I locked myself in one of the empty rooms of the mansion. In vain... I went out to the garden in my nightgown. The tempo of the waves hitting the pier surprisingly matches my inner rhythm. I said, “No ifs or buts, I’m going nuts.”*”

*“It’s all 1 to 12. But the ticking could not be heard. At first, I thought they had stopped. No, they were working. The wall clock’s pendulum moves left and right. The blacksmith forging iron is constantly swinging his hammer. It’s twelve o’clock. As if by consensus, none of them strike the clock. Maybe they were striking the clock, and I couldn’t hear it. Maybe, what a word, they were hitting hard. I could clearly see the mallets banging on the bells and the little bird jumping out of its cage and screaming. But there was no sound. I closed my eyes and listened to myself. The worst part was that the tempo of the pendulum inside me had disappeared. I felt like I was going crazy and choking.” (Taner, 2015).*

The examples above taken from the story *On Ikiye Bir Var* show that an approach in which the inner world of the individual is deeply processed, which exists in postmodern narratives, is also present in this work. Similar to postmodern literature, the ego narrator's perspective and all its possibilities were used in the story *On Ikiye Bir Var*. Because, as seen in the work, the hysteria about the clock and time that occurs in the hero is explained from many different angles and interspersed with the language of I within the chain of events.

### **Time**

In literary works, the abstract treatment of the concept of time through fictional characters and circulating past, present, and future time significantly contributes to the text's structure and presentation (Bayrak, 2016, p. 204). Moreover, when the narration is at the center of a work, behind the time specified through the verbs in the text, there is a period that forms the event or chain of events and the awareness of a fictional (arbitrary) hero who narrates this period depending on the situation (Aktaş, 1991, pp. 118-119). Haldun Taner's interest in the concept of time and his sensitivity to this issue are essential. Notably, he uses the concept of time as the main building block in his works and keeps this concept in a central position in terms of place and characters. Taner prefers to examine the individual's perception of life, who becomes aware of existence thanks to the awareness of time from different dimensions within the tolerance of an ironic utopia. The methods of constructing time and memory in Haldun Taner's story world are generally shaped under the dominance of "moment" and "now." Determining the boundaries of the concept of time is as tricky as defining it. The work "On Ikiye Bir Var" is an effort to define in terms of time (Arslan, 2012, pp. 13-17). It is impossible to talk about a specific period in the story "On Ikiye Bir Var" because many different periods are traveled through the hero's narration. The story "On Ikiye Bir Var" clearly contains temporality. Taner deals with the theme of time from a dimension that creates awareness, clarifies it, and examines the adventure of an individual who understands the meaning of time, making his existence an area of personal interest. Temporality is essential here rather than time itself because different periods are involved each time. When time has a structure that does not remain constant and constantly moves between existence and non-existence, it emerges when people can stand on their own feet and accept this variability (Arslan, 2012, p. 13). In this story, which begins with small-hour predictions, it is seen that the predictions grow more prominent, and the hero begins to live with morbid motives within the concept of time. What brought him to this situation

was his thoughts on the importance of one minute at one minute before twelve on New Year's Eve and his attempt to understand how precious and profound meaning time has. He is actually looking to reach the secret of his time. He thinks people do not understand the concept of time and its value. He thinks that those who understand time will better use the time they spend in their lives.

### **Place**

The word 'place (mekan),' derived from the Arabic root 'kevn', means "living space, location, house, place of residence" and also includes the meanings of "environment, habitat, living world, and the universe." The word "place," which is also used as the equivalent of the words extension(uzam) and space(uzay) in Turkish, corresponds to the word "space" in English. The life lived is often inseparably intertwined with the place (Bayrak, 2016, p. 206). Naturally, the place in a work is also nominal. The situation of the rings that make up the chain of events and the conditions of the individuals participating in it are among the factors that affect the shaping of this nominal place. The narrator's situation and location, depending on the place introduced, play an essential role in introducing the place (Aktaş, 1991, p. 141).

Additionally, the s place has various functions. The place decorates the events described (Bayrak, 2016, p. 206). Different place categories exist: open, closed, wide, narrow, and private. Open places (such as country, city, sea, mountain, and park) are inclusive of other areas where the event parts take place. Closed places (such as houses, rooms, hospitals, and factories) are "internal" places where some individuals can enter and others cannot. Places that are accessible only to certain people are called "private," areas that can be accessed by everyone (school, hospital, factory) are called "public," and the vehicle used during a journey is called "temporary." The place where an individual is constantly present is called "permanent" (Bayrak, 2016, pp. 206-207). Haldun Taner's stories use narrow places more than wide places, depending on the plot. The events that took place in the lives of the story heroes effectively narrowed or expanded the place. In some of the author's stories, there is a transition from narrow to wide places; in others, there is a transition from wide to narrow places. In Haldun Taner's stories, the environment and events experienced by people who are longing for the past days, who are separated from their lover, who are bored with the life they live, who cannot prevent the destruction of nature, who disappear in the political scene, who are disappointed, who have health problems, who are longing for their homeland, who are slandered, who are forcibly kept in a closed place, who wish

for death in the face of old age, who cannot keep up with the society they live in, and who are not at peace with themselves due to their physical characteristics, pave the way for the formation of narrow places. (Bayrak, 2002, p. 117-118).

The situation mentioned above about the types of people estranged from society, and marginalized is also valid for the hero in the story *On Ikiye Bir Var*. Due to this situation, the story *On Ikiye Bir Var* has more narrow and closed places. Because over time, our hero became introverted and started to live more locally. For this reason, the large and open places that we see very few at the beginning of the story decrease towards the end and are replaced by narrow and closed places.

In the story titled *On Ikiye Bir Var*, the narrator states that it is not possible to stop time and that it is only necessary to feel its passage well, and thinks that nothing can be done other than feeling the places in order to become conscious of time (Adıyaman, 2012, p. 148). The places in the story, such as “Ship,” “Maiden’s Tower (Kız Kulesi),” “Salacak,” “Selimiye,” “Haydarpaşa,” “Kordon Hotel,” “Kadıköy Pier” are open and expansive. “Mansion,” “hero’s room,” “guest hall,” “empty rooms in the mansion,” “hall covered with mirrors on four sides,” “Topkapı Museum,” and “places where clocks are located” are narrow and closed places. As the story progressed and the hero became introverted, the open and wide places in Istanbul - which Taner constantly used in his stories - decreased and were replaced by narrow and closed places where the hero started to live with the hours.

### **Characters**

In the work, place and time serve the characters as one of the main elements shaping the plot. The individuals who make up the character cast have an essential place in the work with their human qualities in both the making and creation processes (Aktaş, 1991, p. 149). The stories written by Haldun Taner address different segments of society from a broad perspective. It is observed that opposite characters, such as educated and illiterate, rich and poor, idealist and pessimist, do not come together in society. The behavior of the story heroes and the inconsistencies in these behaviors highlight the messages that Taner wants to convey to society. While the author criticizes the rot in society, he also tells the stories of people who are helpless in the face of the cruelty of fate (Bayrak, 2002, p. 125). According to Kanter, while Haldun Taner deals with the life perceptions of individuals on the axes of ‘identity anxiety’ and ‘self-actualization’ in his stories, he also represents individuals stuck in the monotony of daily life in this context. While conveying the perspectives of its heroes and the identity confusion they experience in an ironic language, it successfully reveals individuals’ tragedy and



tragicomic situations (Kanter, 2012, p. 73). Taner tends to typecast the characters in his stories and emphasizes their distinctive features.

Taner presents the story characters, with all their weaknesses, to the reader within the framework of human love and tolerance (Harmancı, 2012, p. 52). This context created a work titled 'On Ikiye Bir Var.' About the hero of 'On Ikiye Bir Var,' Adıyaman (2012, p. 126) says, 'On Ikiye Bir Var' is the story of a mental disorder. It is natural, and the person is one of us. Instead of photographing this person, Haldun Taner drew his portrait with the care and finesse of a painter. This individual chosen by the storyteller has a unique position in the work. This person, who knows exactly what time it is at different times of the day, has not experienced a spiritual perversion but has become a watch enthusiast due to great confusion within himself. The story tells us the internal dynamics of this passion from start to finish. Every side event of the story supports the main plot. Thanks to supporting events, this person emerges as a distinct type in the eyes of the reader. In the story, an impressive and lively character was created. He uses expressions such as "A lively, emotional, dynamic and active type." The main hero in the story is the narrator himself, and he does not have a name. Since the entire incident is shaped around this person, the story's characters are very narrow. The story has no opposing force that we can call an antagonist. The hero's real enemy is his mind. Throughout the story, we witness the hero's struggle with his mind. The only thing that exists in the story as the desired object or the feared object is the clock itself, that is, time. While the main desire of the hero is to control time and live to the fullest, it is seen that the object protected is the clock itself, that is, time. The guests mentioned at the story's beginning are the older man who asks the time, the hero's brother-in-law, grandfather, and his school friends, who are supporting characters. The author used these people only as a means. Apart from the main hero, the person who occasionally appears in the story is the doctor, who is mentioned without mentioning his name. The doctor is far from taking the leading role in the characters. While trying to guide the hero, it seems that he cannot understand the hero; therefore, his advice is superficial.

### **Language and Style**

Haldun Taner has successfully presented the reflections of our people and society by bringing overlooked themes to his stories with rich language. Taner used symbolic elements in his stories at a minimal level. Instead, he constructed his stories inspired by his memories and observations. Taner, who wrote without aesthetic concerns, presented his stories based on spoken language to his readers.

Taner knows the elegance of our language and the styles of different groups, ages, genders, and environments and uses this knowledge in his stories.

Additionally, he prioritized stylistic qualities when creating the characters in his stories. Although he took spoken language as a base, he also included words of English, French, and German origin in his stories due to the presence of foreign places and people in his stories (Bayrak & Özcan, 2015, p. 66). As stated in the study of Bayrak and Özcan (2015, p. 66), it is possible to see slang terms, dialect qualities, and foreign words from time to time in Haldun Taner's analyzed stories. It was stated that dilemmas, sentence repetitions, and onomatopoeic words strengthened the author's narrative. While dialectal features were observed in 43 of the 56 stories discussed in the same study, these features were not observed in thirteen stories. It is possible to observe the results of Bayrak and Özcan's (2015) study in the context of the story "On Ikiye Bir Var." It can be seen that the story includes reduplications such as "insidiously(sinsi sinsi)". It is possible to find the word "tiktak(tick-tock)", which is frequently repeated in the story and has almost become a tic. Here, it is seen that Taner uses the Leitmotiv technique. The hero hears ticking sounds in his mind throughout the story and expresses this. These voices, which become hysteria, remind the reader of a clock ticking throughout a story. It is music that presents the Leitmotiv technique to literature. This technique is not just about repeatedly mentioning a hero's "tic" word or action with humorous intent. The primary purpose of using this technique may be to reflect monotony or to make one feel an obsession (Bayrak, 2016, p. 217). The word "tick-tock," frequently used in the story, expresses monotony and obsession. Because the protagonist is in favor of everything working like a metronome. The unusualness of the flow of a river disturbs him. The fact that the hero's mind turns into a clock over time shows that this sound is an obsession. In addition, Haldun Taner is a person familiar with Western culture. It is seen that Taner, who mentions Beethoven and his 8th Symphony in the work, does not keep his interest in music only with this name. Bayrak and Özcan (2015, p. 66) express this situation as follows:

In the story "On Ikiye Bir Var," clock ticking is included to make the narration more effective. The sounds made by the clock are given as musical notes. There is much repetition of sounds.

"My hard-hearted wall clock now celebrates the quarter hour missing from my life with its classic melody":



Then again: Tick-tock, tick-tock, tick-tock; Tick-tock, tick-tock, tick-tock...

Twenty minutes passed, twenty-three, twenty-five, thirty... Moreover, the second melody celebrates the half-hour:



At the beginning of each hour in the story: “Then like hitting my head with a mallet: Dan, dan, dan, dan, dan, dan.”

“Some like a fire bell: Lingir, lingir, lingir, Like someone knocking on the door: Zırrt”.

Taner used many techniques in the story in addition to his unique style. His use of clichéd expressions such as “*He drew the long bow*”, his use of colloquial elements such as “*Aha right there Selimiye*”, his also including internal dialogue, as seen in the example: “*Good, but this is not just a clock thing, brother. This is, first of all, a matter of tempo...*”, his resorting to the monologue technique, as in the example: “*It’s five to one. It’s five to one. I say.*”, using clock terms such as hour, minute hand and mainspring when discussing the subject of time, as in the example “*Wouldn’t these guys try to play the Allegretto Scherzendo rubato?*”, including the assembly technique with a section taken verbatim from the doctor’s report as seen in the example: “*The subject was observed to have an extremely developed sense of memory and a memory of time at the level of a sixth sense.*”, Using the flashback technique, with the hero returning to the events he experienced when he was nine years old, although the concept of time-clock poses a problem for the storyteller at first, an irony is created by showing the event in reverse as the importance of time is explained in the following periods (Adıyaman, 2012) can be given as examples. In addition, there is a dreaminess, a dream-imagination situation, throughout the story.

### **Using Stories in Turkish Teaching**

The story, a Western-style literary genre, has gained an important place in our literature even though it came to our literature later. Sait Faik Abasıyanık, Ahmet Hamdi Tanpınar, Haldun Taner, Sabahattin Ali, and dozens of other short story writers have given the best examples of stories in our literature. In addition to providing aesthetic pleasure, beautiful story examples enable the reader to reach the author through the work and the author to the society and establish a bond between the reader and the society. In addition, the story, which contributes to the reader’s language development, triggers and develops creativity by directly

activating the imagination since it is a work of fiction. It is as vital to allow students to create stories as it is to read and tell stories to them. In this way, students can express the events and feelings they see and experience in various ways (Kara, 2013, p. 666). In this respect, the story genre is one of the literary works that can be used in child development. This development is closely related to the child's Turkish language development. Because the child's Turkish language development will shape the child's inner world, increase his academic success, and enable him to become a socially compatible individual.

For this reason, Turkish teaching programs include extensive coverage of students' Turkish language development. The story genre is one of the literary genres that can be used in teaching Turkish. In the Turkish Lesson Curriculum (2019), the story genre is given under the heading of narrative texts, and it is stated that it can be used at all grade levels.

### **Using the Story “On İkiye Bir Var” in Teaching Turkish**

The story *On İkiye Bir Var* is a work that can be used to teach Turkish and improve students. It can be seen that the story is shaped around abstract concepts, as the story's structure focuses on the individual's inner world and questions the concept of time from the individual's perspective, increasing its depth. According to Piaget, the formal operational stage (Britannica, 2023), when abstract ideas begin to be understood, starting around the age of 11 or 12 and continuing after that, is the ideal period for reading the story. Secondary school 7th and 8th grade levels correspond to this period. Including the story *On İkiye Bir Var* at these grade levels will improve students in many ways. Using stories to provide students with initial exposure to complex or abstract concepts can aid in assimilating new information (Wells, 1986).

The fact that the story *On İkiye Bir Var* draws intense attention to the concept of time, the subjectivity of time, and the importance of every moment within the phenomenon of time makes it a story that is intended to be taught to students and can also be used in *effective time management*, which is also included in the Turkish Curriculum (2019). Effective time management is included under the heading of learning to learn in the competencies section of the program. In addition, learning to learn is one of the goals of the constructivist approach, which is one of the foundations of today's education system.

There are sixteen themes in the Turkish Curriculum (2019), and eight are planned to be taught at each grade level. *On İkiye, Bir Var* is a story with a structure that fits the sixteen themes of individual and society, time and place,

communication, personal development, and emotions. The story is suitable for the theme of individual and society at the point of time management due to the value our hero attaches to the concept of time and time and on points such as individual differences and respect for differences since our hero is a different individual, the theme of time and place in terms of the story being shaped on the concept of time as a whole, the theme of communication in terms of our hero turning into a character who turns inward and whose communication with people decreases, the theme of self-criticism because our hero is self-critical, and personal development on points such as personality types and social development. After all, he has a different personality, the theme of emotions at the point of loneliness, in the sense that our hero gradually turns into someone who becomes lonely, and it is a text that can be used in these themes.

The story *On İkiye Bir Var* is suitable for many listening, reading, and writing achievements specified in the Turkish Curriculum (2019) for the 7th and 8th grades. It is suitable for most of the listening/viewing gains by reading the story in class or having an audio version listened to in class (*makes predictions about the development and outcome of the events that take place while listening/watching, guesses the meaning of unfamiliar words in what they listen/watch, summarizes what they listen/watch, answers questions about what they listen/watch, determines the subject of what they listen/watch, determines the main idea/main feeling of what they listen/watch, suggests different titles for what they listen/watch, makes predictions about the development and outcome of the events that take place when they listen/watch, guesses the meaning of unfamiliar words in what they listen/watch, acts out the narrative texts they listen/watch, identifies ways to improve the thinking used when they listen/watch, questions the consistency in what they listen/watch, expresses their opinions about what they listen/watch, evaluates the content of what they listen/watch, applies listening strategies*), for most of the reading gains by having students read in text-based courses (*reads aloud and silently, paying attention to punctuation marks, reads the text in accordance with the characteristics of the genre, uses reading strategies, guesses the meaning of unfamiliar words and word groups based on the context, determines the contribution of idioms and proverbs to the text, evaluates the contribution of transition and connection expressions between the elements that make up the text to the meaning, identifies figures of speech in the text, summarizes what is read, determines the subject of the text, determines the main idea/main feeling of the text, determines auxiliary ideas in the text, answers questions about the text, asks questions about the text, determines the story elements in the text, interprets the content of the text, determines title(s)*)

appropriate to the content of the text, produces different solutions to the problems discussed in the text, makes comparisons between texts, distinguishes real and fictional elements in the text, understands the ways in which important points are emphasized in the text, makes inferences about what is read, distinguishes text types, determines the forms of expression in the text, determines the ways of developing the thought used in the text, understands the work and process steps in the text) and for writing gains in writing skill development activities (Writes narrative text, applies writing strategies).

The story *On İkiye Bir Var* is helpful in terms of using listening methods and techniques such as listening with empathy, listening with participation, without participation, and taking notes; reading methods and techniques such as skimming, summarizing, note-taking, marking, discussing, and critical reading; using writing methods and techniques such as note-taking, summarizing, accessible and controlled writing, writing based on a text and creative writing, and it positively affects the student's language development.

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