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POETRY IN SPATIAL RESEARCH: THE CONCEPT OF ALIENATION WITHIN THE DOMESTIC SPACES OF MODERNISM IN THE SECOND NEW POETRY

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ABSTRACT

POETRY IN SPATIAL RESEARCH: THE CONCEPT OF ALIENATION WITHIN THE DOMESTIC SPACES OF MODERNISM IN THE SECOND NEW POETRY

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MSc, Interior Architecture

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Architecture and interiors interact with different disciplines in terms of creating a more comprehensive perspective on space. In this context, the relationship between literature and architectural spaces comes to the fore. When the literary work is read with an architectural awareness, it provides impressions and information about the features of the space and its effects on the users. Poetry, which is a literary genre, should also be seen as an important resource in the context of references and impressions it provides about space. References to architectural and interior images in poetry through describing spaces are important resources for readers and designers to understand the atmosphere of the period depicted.

Human experiences are related to the everyday experience of space, with the relationship between literature and architecture playing an important role. Understanding the atmosphere of a period and spaces of the period such as city, street, or interior space and also through literary texts offers different perspectives for the architects/interior architects and readers. In order to understand the relationship between poetry and space, and the place of poetry in spatial research; the Second New poetry in Turkish poetry is especially suitable to be selected as a case study. The Second New poets adopt an understanding of poetry intertwined with the interior spaces and the city. They consider the views of the modern individual, who faces the effects of modernism. Their works have significance in terms of the opportunity to understand and explain space with the reflections of its period and made its poems rich with regard to using space. Within this context, the aim of the study is to show that

poetry is an efficient tool for the body of knowledge of architecture and interiors in order to better understand the relation between poetry and space and to reveal this by looking at the concept of alienation within the domestic spaces as a consequence of modernism. During the modernization process in the twentieth century, society and living spaces in which individuals belong have changed, and most importantly, domestic spaces are also included in this transformation. These transformations affected users of space, not only physically but also psychologically. Changes in the most private spaces of individuals also revealed an alienation to space. The reflections of this situation are put forward through the meanings of spaces depicted in poetry and their imageries.

Within this context, the works of the Second New poetry, selected as the case study, provide a significant opportunity to understand and explain spaces that reflect the modernization period in Turkey. The following Second New poets were chosen for this aim: İlhan Berk, Edip Cansever, Turgut Uyar, Sezai Karakoç, Cemal Süreya, Ece Ayhan, and Ülkü Tamer. The way of representing the domestic space and its elements in various states is interpreted in the works of these poets to determine the ways, in which the domestic spaces and its elements are handled in poetry and the meanings they attribute.

In this study, analyzing poetic depictions of domestic spaces in these poems are asserted to be useful for understanding the effect of modernism on domestic spaces and users. At the same time, it is suggested that the analyses made on poems as a literary genre can be used as a method in a wider scope such as theory and education areas for the disciplines of architecture and interiors.

Key Words: Poetry, spatial research, domestic space, modernization, alienation, Second New poetry

ÖZ

MEKÂN ARAŞTIRMALARINDA ŞİİR: İKİNCİ YENİ ŞİİRİNDE MODERNİZMİN EV İÇİ MEKÂNLARINDA YABANCILAŞMA KAVRAMI

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Mekâna dair daha geniş bir bakış açısı oluşturma anlamında mimarlık ve içmimarlık farklı disiplinlerle etkileşim içinde olmuştur. Bu bağlamda bakıldığında, edebiyatın mimari mekanlarla ilişkisi ön plana çıkmaktadır. Edebi eser mimari bilinçle okunduğunda mekânın özellikleri ve kullanıcılar üzerindeki etkileri hakkında izlenimler ve bilgiler sağlamaktadır. Edebi tür olan şiir de mekâna dair sağladığı referanslar ve izlenimler bağlamında önemli bir kaynak olarak görülmelidir. Mekânları betimleyerek şiirde mimari ve iç mekâna ilişkin imgelere yapılan göndermeler, okuyucuların ve tasarımcıların tasvir edilen dönemin atmosferini anlamaları için önemli kaynaklardır.

İnsan deneyimleri, edebiyat ve mimari arasındaki ilişkinin önemli bir rol oynamasıyla birlikte, mekânın günlük deneyimleriyle ilişkilidir. Bir dönemin atmosferini ve o dönemin mekânlarını edebi metinler aracılığıyla anlamak, mimar/iç mimar ve okuyucular için farklı bakış açıları sunar. Şiir ve mekân arasındaki ilişkiyi ve şiirin mekân araştırmaları kapsamındaki yerini anlamak için, Türk şiirinde İkinci Yeni şiirleri, bir vaka çalışması olarak seçilmeye özellikle uygundur. İkinci Yeni şairler, iç mekânlar ve kent ile iç içe geçmiş bir şiir anlayışını benimser. Modernizmin etkileriyle yüzleşen modern bireyin görüşlerini ele alırlar. Eserleri, mekânı döneminin yansımalarıyla anlama ve açıklama fırsatı açısından önem taşır ve şiirlerini mekân kullanımı açısından zenginleştirmiştir. Bu bağlamda çalışmanın amacı şiirin, şiir ve mekân arasındaki ilişkiyi daha iyi anlamak, mimarlık ve içmimarlık bilgisi için verimli bir araç olduğunu göstermek ve bunu modernizmin bir sonucu olarak ev içi mekanlarda yabancılaşma kavramına bakarak ortaya çıkarmaktır. Modernleşme

sürecinde bireylerin ait olduğu toplum ve yaşam alanları değişmiş ve en önemlisi ev içi alanlar da bu dönüşüme dahil edilmiştir. Bu dönüşümler kullanıcıları sadece fiziksel olarak değil psikolojik olarak da etkiler. Bireylerin en öznel ve özel alanlarındaki değişimler, mekâna yabancılaşmasını da ortaya çıkarmıştır. Bu durumun yansımaları, şiirde tasvir edilen mekânların anlamları ve imgeleri üzerinden ortaya konmaktadır.

Bu bağlamda örnek alan çalışması olarak seçilen İkinci Yeni şiirleri, Türkiye'de modernleşme dönemini yansıtan mekanların anlaşılması ve anlatılması için önemli bir fırsat sunmaktadır. İkinci Yeni şiir anlayışının önde gelen şairleri olan İlhan Berk, Edip Cansever, Turgut Uyar, Sezai Karakoç, Cemal Süreya, Ece Ayhan, and Ülkü Tamer seçilmiştir. Ev içi mekanların ve ona ait unsurların şiirde ele alınış biçimlerini ve yüklendikleri anlamları belirlemek için şairlerin eserlerinde eve ve ona imgelemleri temsil etme şekli yorumlanmıştır. Bu çalışmada, İkinci Yeni şiir anlayışına ait analiz edilen şiirlerde yer alan ev içi mekânların ve onlara ait mimari ögelerin şiirsel tasvirlerinin incelenmesinin modernizmin ev içi mekânlar ve kullanıcıları üzerindeki etkisini anlamak açısından yararlı olacağı ileri sürülmüştür. Aynı zamanda çalışma sonucunda bir edebi tür olarak şiirler üzerinde yapılan analizlerin mimarlık ve içmimarlık disiplini için teorik araştırma ve eğitim alanı gibi geniş bir kapsamda bir yöntem olarak kullanılabileceği önerilmektedir.

Anahtar Kelimeler: Şiir, mekânsal araştırmalar, ev içi mekân, modernleşme, yabancılaşma, İkinci Yeni Şiiri

ACKNOWLEDGEMENTS

TEXT OF OATH

I declare and honestly confirm that my study, titled "POETRY IN SPATIAL RESEARCH: THE CONCEPT OF ALIENATION WITHIN THE DOMESTIC SPACES OF MODERNISM IN THE SECOND NEW POETRY" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

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Büşra Aydın

22.06.2021

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INTRODUCTION

1.1. Aim of the Study

Architecture and interiors require an interdisciplinary study. Architect/interior architect, who has to meet the needs of people with the designed space, should make extensive use of various branches of science and art to fulfill this function. In this context, the relationship between literature and architectural spaces comes to the fore. In literary works, space is one of the basic elements that constitute the narrative. It frames the narration and adds a fictional reality to the narrative. The place is as important in literary works as it is important for the individual in real life. With this regard, when the literary work is read with an architectural awareness, it provides opportunities such as impressions and information about the features of the space. Accordingly, benefiting from literature gives an important perspective to the field of architecture.

In the context of the relationship between architecture and literature, spatial analysis is mostly seen in studies based on literary works such as novels and stories. It can be stated that studies dealing with the relationship between poetry and space on their own are rare. Poetry does not include detailed spatial depictions as much as novels. However, when poetry is in contact with space, space goes beyond being a place to live and expands. The poetic places, which collect all the lives and dreams of the poet and poetry in the memories of cities, houses, mountains and seas; they are objective, symbolic and imaginary sources reflecting in their mirrors. Therefore, the places, in the poem; any analysis made without looking for the traces of the poem in the spaces will be incomplete (Narlı, 2014). Poetry and space; with their language, structure, rhythm, equilibrium similarity and universal development of thought, lead individuals to re-grasp the world while re-establishing the characteristic in their own truth (Öztekin, 2016). Poetry as a work of literature provides a diverse kind of world fixed on printed pages, a different spatiality for the architect to explore (Grafe, Havik & Maaskant, 2006).

In a sense, while the main element of literary works is the human being and his/her way of life in particular, in general, the society in which people are included and the spaces they live. Literary works deal with the individual and his/her life and construct their life in literary world. From this point of view, the poet mirrors society and daily life of the individual through the literary works they produce. Poets consider the individual as an element of a certain time and consider the place and society in which the individual lives as a result of a certain social period. Literary works created with this understanding of thought provide an extremely useful resource for observing and analyzing the changes experienced by the individual and the society s/he belongs to. The spaces addressed in the poems also emerge from the real or imaginary experiences of the poets. Every space depicted in poems has symbolic meanings. The references of the images of architecture and interiors in poetry constitute a significant source in understanding the atmosphere of the period when the poem is written. It is important how the poet perceives what is happening in the physical environment and how s/he conveys this in his/her poems. Human experiences are related to the everyday experience of space, with the relationship between literature and architecture playing an important role. Understanding the atmosphere of a period and spaces of the period such as city, street, or interior space and also through literary texts offers different perspectives for the architects/interior architects and readers.

In order to understand the relationship between poetry and space, and the place of poetry in spatial research; the Second New poetry in Turkish poetry is especially suitable to be selected as a case study. The Second New poets adopt an understanding of poetry intertwined with the interior spaces and the city. They consider the views of the modern individual, who faces the effects of modernism. The works of the Second New poetry have significance in terms of the opportunity to understand and explain space with the reflections of its period and made its poems rich with regards to using space. Within this context, the following research questions were introduced: Can poetry be an efficient tool to read and analyze socio-spatial environments? What are the effects of social changes emerging with modernism on interiors and how can those be traced within poetry? How is alienation brought by modernization is reflected in the spaces depicted in poetry?

In line with the determined research questions, the aim of the study is to show that poetry is an efficient tool for the body of knowledge of architecture and interiors in

order to better understand the relation between poetry and space and to reveal this by looking at the concept of alienation within the domestic spaces as a consequence of modernism. In order to answer these questions, the works belonging to the Second New poetry are considered as the case study. At the same time, this study examines the impact of the alienation as a consequence of modernism on domestic spaces while analyzing how architectural spaces are included in poetry and how poetry is explained in its own fiction. During the modernization process in the 20th century, domestic spaces has changed. These spaces affect users not only physically but also psychologically and reveal alienation to space. Therefore, this study analyzes the reflections of the cultural and social effects emerging under the influence of alienation on interior spaces, the transformation of the relationship between the individual-house through poetry.

Accordingly, with the Second New poetry, which is chosen as a case study, the issues of the individual about his/her relations with spaces included in poetry overcome borders and gains a universal appearance. On the background of this, there are modern processes that trigger the differences between the individual and the society to become more distinct. The changing living conditions with modernism have transformed cities, streets and, most importantly, homes where people can be the most comfortable and like themselves, into places where individuals cannot find peace. As the gap between the individual and society widen, individuals become alienated from themselves and the way of life in which they were born or that changes over time. This is reflected in all socio-cultural scales. The Second New works can be observed as a literary source based on human and space depicted through architectural spaces, especially domestic spaces, the echoes of alienation and changing living conditions. Within the scope of the study, the effects of modernism and space interactions, the reconstruction of domestic space in the poetic space environment, are discussed through the discourse of modernization and alienation. The alienation of the individual to the modern interior space, which is clearly read in works of the Second New, is emphasized in the study. As it will be clearly revealed when the poems of the Second New poets are examined, the poets used metaphors to reveal the period they lived in, the relationship between the individual and domestic space, and depicted the individual's perspectives of the period they reflect in their poems by transferring them to architectural spaces and architectural elements. The architectural metaphors used explain the feelings of the

individual by defining the space through the experiences of the user. Spatially, the house, and interior elements belonging to the house are included in the poems. Accordingly, the works of the Second New poets provide an opportunity to understand the spaces that reflect the period and to explain the changes experienced in domestic spaces.

1.2. Scope of the Study

In the introduction chapter of the study, the relationship between architecture and literature and their common points are mentioned. At the same time, the necessity of analyzing the effects of alienation brought by modernism on domestic spaces through poetry was emphasized. Subsequently, important questions required by the study, aim, scope and methodology are explained.

In order to create a more detailed understanding of the topics covered in each chapter, information is provided on the contents of the paragraphs under the chapter headings, respectively. To create a better understanding of the relationship between poetry and domestic space, the study includes the subjects of literature-architecture, poetry-architecture, and domestic space-poetry. For this reason, the concepts of literature, poetry and domestic space are discussed in the Second Chapter. First of all, Chapter 2, whose main title is "Poetry and Domestic Space", is divided into two subheadings as "Spatial References within Literature" and "Domestic Space in Poetry". Under the first subheading, the subject is firstly addressed under "Literature and Space." First of all, the significance and necessity of the language that constitutes the literature, as well as the link between language and literature are emphasized. Because literature carries realities from social and cultural life and language is of great importance in conveying these. Literature-real life relationship is another substantial issue that stands out. Because literature has an important role as the memory of a society since all kinds of positive or negative issues experienced by the society are conveyed through literature. Based on these, considering the relationship between literature-space relationship, literary space in a general frame is discussed in detail. Because analyzing the concept of space in literary work creates an understanding about what space provides its user and benefits of analyzing literary space for the disciplines of architecture and interiors.

In another sub-section, "Poetry and Space", firstly, relations between architectural space and poetry as a literary work was introduced. Thus, the architectural importance

of poetry is emphasized. Besides, poetry's narrative technique and the relationship of poetry with memory and experience are elaborated because poetry does not adopt a direct expression, unlike other literary genres; it has its own unique expression. It does not describe the subject, which is addressed with the help of metaphors and images, and the space exactly, but instead makes the reader perceive. From this point on, another issue emphasized is the description of real places in poetic spaces that support memory based on the poet's experiences. On the other hand, how poets approach the space, how they perceive the spaces of the period they live, are discussed as significant issues in this section. Because, like all authors, poets create their works based on the memories they have, the events they were part of them and the places they have experienced. Therefore, the qualities and meanings of the poetic space constitute consider as another theme and discuss in this part. According to all these statements, as a way of stimulating architectural and interior architectural ideas, the importance of accurately searching and communicating the meanings of the spaces depicted in the poems has been addressed as a prominent issue. In this way, the utility of poetry for disciplines of architecture and interiors can be clearly defined.

In "Domestic Space in Poetry", which is the second subheading of Chapter 2, firstly to create an overview about space, topics of description of the space and space-human context are discussed. Then, definition for the concept of domestic space is made in order to base domestic space as the main subject. Subsequently, the origin of domestic space is highlighted. In addition to this part, the emotions that the house arouses in the individual are taken into consideration. Because from the past to the present, the house has existed not only with its physical existence but also with its emotional attachment meanings. In order to understand this, both tangible and intangible meanings are discussed together in this section. Besides all these, to create a general theoretical framework, Bachelard's approach to domestic space are elaborated. On the other hand, to provide a clear definition of the intersection of literary space and domestic space, the place of domestic space in literature, and how it is depicted in literary are emphasized. Finally, approaches to domestic spaces are elaborated in the poetry, which is a different form of the expressions of other literary works. Moreover, reflections of the domestic space in poetry and the feelings of the individual through domestic space are examined, the general judgements about poetry and domestic space relations are determined.

In order to create an understanding about alienation and its relationship with modernization process, Chapter 3 entitled "Modernization, and the Issue of Alienation" is divided into two subheadings as "Concept of Modernism" and "The Notion of Alienation within Modernism". Under the first subheading, initially, to propound the foundations of modernism, topics such as origin of the word modern and different meanings gained by the word modern over time are discussed. Then, in order to create the general conceptual framework, derived from the modernism phenomenon and its modern root; initially, general definition of modernity is given. To understand the modernity developments, changes and reactions that emerged after modernity are presented in this section. Afterwards, the term modernization has been another concept that is defined. Since the term modernization is employed to depict social progress, however, modernity signifies the outlook towards life which is linked with a continual process of alteration and evolution. The emergence of modernism has both negative and positive effects on society and individuals. Hence, firstly, the positive effects of modernism are discussed. Then, because of modernism breaking all ties with the past and its ongoing temporality, negative effects of changes on society due to modernization are discussed.

Under the second subheading, firstly, the origin of the word alienation is discussed. To argue the concept in a theoretical framework and to create a basis, a general definition as well as different approaches to the term are introduced. In the process of modernism, it is possible to mention the notion of alienation as an outcome of all the problems experienced by individuals. For this reason, an introduction is made about general view on the modern individuals and society and effects of alienation on them. Following this, as will be mentioned in the methodology section, loneliness, alienation to the domestic spaces, longing for past spaces, and effects of modern life, which are seen as the main problems caused by the alienation that emerged with the effect of modernism, were selected as sub-headings and all the effects related with them are discussed under these subheadings. Under the heading of "Loneliness", the attitude of the individual who becomes lonely within society with the effect of alienation, the gap between the other modern individuals, and the problem of seeing himself/herself in prison or cage wherever s/he is found are addressed. Under another title, "Alienation to Interior of Domestic Space", the individual who is increasingly becoming isolated wants to escape from modern life and take shelter in his/her home. Moreover, the undergoing

changes in domestic space that caused alienation and losing the sense of belonging by modern houses are also elaborated. Under the last subheading of this section, "Longing for Past Spaces and Effects of Modern Life", conflict between traditional and modern house and the longing for old living spaces caused by the changing living standards in these houses is examined.

In order to analyze poems chosen as the case study, as well as to create a comprehensive understanding on the period the Second New poets' lives, their point of views and poetry approaches, Chapter 4 entitled "Domestic Space Concept in The Second New Poetry Context" are divided into two subheadings: "Introduction to the Second New Poetry" and "Analysis of Alienation in the Domestic Space through the Works of the Second New". Under the first subheading, the subject is initially addressed under "The Birth and Development of the Second New Poetry". In this section, overview about Second New poetry is created. To reveal the emergence of the Second New, firstly, introduction about emerging factors such as a reaction to the Garip movement, effects of social changes with modernism. Besides these, situations that affect the formation of topics of the Second New poetry are take into consideration. Because, apart from changing lifestyles and reactive reasons, there are also artistic movements that affect the formation of the Second New poetry. Their effects are included in this section. Moreover, the impact of the social and political conditions of the period on the Second New are examined. Thus, results of all factors that impacts Second New are presented in the process of creation of their original poetry.

Under the other title, "Reflections of Modernization in the Second New Poetry", the relationship between modernism and the emergence of the Second New are examined. Moreover, the incompatibilities between the modernized spaces and the individual which are referred in the Second New are addressed. Lack of sense of belonging of the alienated individual and its reflections in the Second New are also revealed. Effects of architectural spaces changing with modernism and the Second New poets' perspectives on changing domestic spaces are explained in this part. In the analysis section, the Second New poets reflected in their poems alienation of individuals to modern life that commodifies the human being. As consequences of alienation, with the increasing feeling of inability to feel at home in modern spaces; alienation to domestic space, the increasing loneliness of the incompatible individual; and finally,

the situation of longing for the past spaces experienced by the individual who is stuck between traditional spaces and modern alienated spaces has emerged. The selected poems were read in detail and classified under the headings in line with the themes they contain and comparison with the theoretical framework about alienation. When the descriptions of the interior space in the works of the Second New poets are analyzed, it is seen that the houses are generally included in the poems as spaces of unrest or unhappiness with their negative aspects. At the same time, it is seen that the contradictory situations that the house arouses on the poets, lead to situations such as loneliness, alienation from the domestic space, longing for pre-modern living spaces, and house-street conflict.

In the conclusion chapter, the relationship between modern domestic space and alienation has been questioned in accordance with the outcomes obtained from the poems. While transitions are made between all sections, the outputs of the described sections have been compiled, thus ensuring integrity of meaning. In addition, it is suggested that the analysis of poems as a literary genre can be used as a method for the disciplines of architecture and interiors in a wider framework.

1.3. Literature Review

This section introduces the literature in related terms of the study, covering spatial references within literature, domestic space in poetry, concept of modernism, the notion of alienation within modernism, the birth and development of the Second New poetry, reflections of modernization in The Second New poetry. Figures 1.1-1.3 demonstrate the references used in each section of the study to provide an overview of previous research in these fields. Some of the underlying references are also briefly described.

No.	Author(s)	Title of work and year of publication	Spatial References within Literature	Domestic Space in Poetry	Concepts of Modernism	The Notion of Alienation within Modernism	The Birth and Development of the Second New Poetry	Reflections of Modernization in the Second New Poetry
1	Wellek, R., & Warren, A.	*Theory of Literature (2019)*	✓					
2	Felski, R.	*Uses of Literature (2008)*	✓					
3	Eagleton, T.	*Literary theory / An introduction (2008)*	✓					
4	Sharr, A.	*Heidegger For Architects (2007)*	✓					
5	Grafe, C., Havik, K. & Maaskant, M.	*Architecture And Literature (2006)*	✓					
6	Thomson, S.	*Memory and Architecture (2004)*	✓					
7	Poirion, D., & Angelo, G. V.	*Literature as Memory (1999)*	✓					
8	Bachelard, G.	*The Poetics of Space (1994)*	✓	✓				
9	Antoniades, A. C.	*Poetics of Architecture: Theory of Design (1992)*	✓					
10	Narlı, M.	*Şiir ve Mekân (2014)*	✓	✓				✓
11	Basa, I.	"Linguistic Discourse in Architecture" (2000)	✓					
12	Bolak, B.	Constructed Space in Literature as Represented in Novels A Case Study: The Black Book by Orhan Pamuk (2000)	✓					
13	Tümer, G.	Mimarlıkta Edebiyattan Neden ve Nasıl Yararlanmalı? (Aragon'un Paris Köylüsü Üzerine Bir Örnekleme) (1981)	✓					
14	Heidegger, M.	*Poetry, Language, Thought (1971)*	✓	✓				
15	Mezei, K. & Briganti, C.	*The Domestic Space Reader (2012)*		✓				
16	Mihkelev, A.	"How do places speak in poetry? In Koht ja paik/ Place and location V: studies in environmental aesthetics and semiotics" (2006)		✓				
17	Birdwell-Pheasant, D., Lawrence-Zuniga, D.	*House Life: Space, Place and Family in Europe (1999)*		✓				
18	Leach, N.	*Rethinking Architecture: A Reader in Cultural Theory (1997)*		✓				
19	Blanchot, M. (A. Smock, Trans.).	*The Space of Literature: A Translation Of "l'Espace Littéraire" (1982)*		✓				
20	Hammer, L.	*Architecture and The Poetry of Space (1981)*		✓				
21	Norberg-Schulz, C.	*Existence, Space and Architecture (1971)*		✓				
22	Arslan Avar, A.	"Lefebvre'in Üçlü –Algılanan, Tasarlanan, Yaşanan Mekân– Diyalektiği" (2009)		✓				

Figure 1.1. Literature review in related terms of Chapter 2

No.	Author(s)	Title of work and year of publication	Spatial References within Literature	Domestic Space in Poetry	Concepts of Modernism	The Notion of Alienation within Modernism	The Birth and Development of the Second New Poetry	Reflections of Modernization in the Second New Poetry
1	Heynen, H.	*Architecture And Modernity: A Critique (1999)*			✓	✓		
2	Taylor, C.	*The Malaise of Modernity (1998)*			✓			
3	Touraine, A.	*Critique of modernity (1992)*			✓			
4	Giddens, A.	*The Consequences of Modernity (1990)*			✓			
5	Harvey, D.	*The Condition Of Postmodernity (1989)*			✓			
6	Calinescu, M.	*Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism (1987)*			✓			
7	Bauman, Z. & May, T.	*Thinking Sociologically (2019)*				✓		
8	Berman, M.	*All That Is Solid Melts into Air: The Experience of Modernity (1983)*			✓	✓		
9	Vogel, S.	"On Alienation from The Built Environment" (2014)				✓		
10	Scott, J. & Marshall, G.	*Oxford Dictionary of Sociology (2014)*				✓		
11	Pappenheim, F.	*The Alienation of Modern Man* (2009)				✓		
12	Augé, M.	*Non-Places: An Introduction to An Anthropology of Supermodernity (1995)*				✓		
13	Vidler, A.	*The Architectural Uncanny: Essays in The Modern Unhomely (1994)*				✓		
14	Benjamin, W.	*The Arcades Project (1982)*				✓		
15	Simmel, G.	*The Sociology of George Simmel (1950)*				✓		
16	Kiraz, S.	The Problem Of Alienation (2011)				✓		
17	Alver, K.	*Steril Hayatlar (2010)*				✓		
18	Taş, L.	Alienation and Identity (2007)				✓		
19	Timuçin, A.	"Yabancılaşma Sorununa Genel Bir Bakış" (1992)				✓		

Figure 1.2. Literature review in related terms of Chapter 3

No.	Author(s)	Title of work and year of publication	Spatial References within Literature	Domestic Space in Poetry	Concepts of Modernism	The Notion of Alienation within Modernism	The Birth and Development of the Second New Poetry	Reflections of Modernization in the Second New Poetry
1	Karaca, A.	*İkinci Yeni Poetikası (2019)*					✓	
2	Akkanat, C.	*Gelenek ve İkinci Yeni Şiiri (2015)*					✓	
3	Armağan, Y.	*İmkânsız Özerklik Türk Şiirinde Modernizm (2014)*					✓	✓
4	Doğan, M. H.	*İkinci Yeni Şiir (Antoloji-Dosya) (2008)*					✓	
5	Bezirci, A.	*İkinci Yeni Olayı (1987)*					✓	
6	Eyan, B.	Urban Psychosis in Modern Turkish Poetry (2019)						✓
7	Özügüzel, N.	The Image of The City in The Second New Poetry (2019)						✓
8	Sürgit, B.	"Modern Bireyin Yalnızlaşması ve Yabancılaşması Bağlamında Apartman Yaşamı ve Cahit Zarifoğlu'nun "Eksik Yol" Başlıklı Öyküsü" (2019)						✓
9	Şenderin, Z.	"Turgut Uyar'ın Şiirinde Kent Yaşamı ve Birey" (2016)						✓
10	Akpınar, S., & Yılmaz Çebin, B.	"İkinci Yeni Şiirinde Phoenix ve Pan'ın Simgesel Anlamları" (2015)						✓
11	Andı, M. F.	"İstanbul'a İki Bakış: Sezai Karakoç ve Cemal Süreya'nın Şiirlerinde İstanbul" (2014)						✓
12	Geçen, S.	Rebellion in The Second New Poetry (2014)						✓
13	Sarıkaya, O.	Modern Human in Second New Poetry as a Theme (2013)						✓
14	Tüzer, İ.	"İkinci Yeni Şiirinde Bir Yaşam Alanı Olarak Kent Algısı" (2011)						✓

Figure 1.3. Literature review in related terms of Chapter 4

Literature and Space relationships has been referred by many studies; while some notable writers' studies such as Tümer (1981), Antoniades (1992), Poirion & Angelo (1999), Thomson (2004), Grafe, Havik, & Maaskant (2006), Sharr (2007), Eagleton (2008), Felski (2008), Wellek & Warren (2019) are mainly used to define relationship between literature and space.

Antoniades (1992) in *Poetics of Architecture: Theory of design,* research the basic theories of Modern and Postmodern design and tries to associate everything that is

valuable in these two movements with a new inclusive approach towards architecture. The book entitled *Architecture And Literature* by Grafe, Havik & Maaskant (2006) explores literary works, where definitions and narratives enable us to consider architecture differently and what literary thinking can symbolize for architectural practice.

As mentioned before, although studies on literature and space are common, literature on the relations of poetry and space are limited. In this respect, the study of Narlı (2014) which acknowledged the existence of relation between poetry and space is considered as the main theoretical perspective. Poetry and space context have been extensively examined by Narlı. In the book entitled *Şiir ve Mekan* (Poetry and Space) Narlı (2014) the qualities of the relation between poetry and space are determined, the symbols, images, briefly all spatial metaphors are analyzed, and some conclusions are reached regarding the cultural, poetic, and personal origins of the poetry-poet-space relationship. To create understanding about concept of domestic space and its intersection with poetry, Heidegger (1971), Norberg-Schulz (1971) Hammer (1981), Blanchot (1982), Bachelard (1994), Leach (1997), Birdwell-Pheasant & Lawrence-Zuniga (1999), Mihkelev (2006), Mezei & Briganti (2012), are used as main sources. Bachelard (1994), in *The Poetics of Space* analyzes how space gains meaning and how domestic space is defined by tangible and intangible values through language and poetic imagination. Another important resource *Poetry, Language, Thought* is a book by Heidegger (1971) whose emphasis is upon the link between space, dwelling and poetry. In addition, *The Domestic Space Reader* by Mezei & Briganti (2012) emphasizes domestic space by providing the first wide study of the concept through time, cultures, and different disciplines. The book mentions different approaches about domestic space and effect of technologies in development of housing understanding. Also, it discusses the origins of housing and domestic spaces in literature and poetry.

In the section of defining modernism, although studies of Berman (1983) and Heynen (1999), are considered as the main theoretical framework; studies of Harvey (1989), Giddens (1990), Touraine (1992), Taylor (1998), Çalak (2008) can also be mentioned. Berman (1983) in his book *All That Is Solid Melts into Air: The Experience of Modernity* analyzes modernization in the social and economic field and its contradictory relationship with modernism. Modernism can only contribute to the liberation of the modernity of today and the future by keeping both close and hostile

ties with the modernity of the past alive. Heynen (1999) in her book *Architecture And Modernity: A Critique* considers architecture as a societal space that constructs daily life and objectifies the great discrepancies innate in modernity, and yet argues that architecture has the potential to take a contemptuous attitude against modernity.

In order to create a general framework on the theme of The Notion of Alienation within Modernism; Timuçin (1992), Augé (1995), Bauman (1999), Taş (2007), Pappenheim (2009), Scott & Marshall (2014), Kiraz (2011) are employed. In his book Pappenheim (2009) discusses the problem of alienation of the masses in the modern world and its social dimensions. In addition, two available master's thesis concerning alienation were overviewed that could be briefly described as follows: Taş (2007), in his master's thesis entitled *Alienation and Identity,* emphasizes the rapid change in human identity caused by the occurrences that happened especially in the last century, instead of desired identity, the imposition of different identities and structures with various printing tools, and the emergence of alienation as a consequence of these situations. In this study, the definition of alienation, its theoretical development and the names that constitute the cornerstone of this development, as well as the factors that affect the identity of the alienated individual are examined in detail. The thesis entitled *The Problem of Alienation* by Kiraz (2011) aims to make a detailed analysis in a way to answer a number of questions about what alienation is and its origin, and to reveal the place and meaning of alienation in the philosophy of Hegel, the philosopher who first handled and clarified the concept by using his works. Both theses provide useful resources for constructing a conceptual framework on alienation.

In the section "The Birth and Development of the Second New Poetry", to put forward a coherent study of the emergence of the Second New movement, the works of the authors are employed such as Bezirci (1987), Doğan (2008), Armağan (2014), Akkanat (2015), Karaca (2019). In his book entitled *İkinci Yeni Poetikası* (The Second New Poetics), Karaca (2019) presents a work that aims to determine both the foundations of the emergence of the Second New and the modernization course of Turkish poetry in a theoretical framework. On the other hand, in the theme of "Reflections of Modernization in the Second New Poetry", the works of the authors such as Tüzer (2011), Andı (2014), Geçen, (2014), Akpınar & Yılmaz Çebin (2015), Eyan (2019), Sürgit (2019) come to the forefront as useful works in the context of explaining the poets' perspectives of modernism and how this situation is reflected in

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their poems.

As reviewed above, prior studies on the case of literature and architecture have studied about their relations and intersections from different perspectives, but the issue was overlooked in terms of poetry and domestic spaces. This study attempts to define reflections of modernization process and alienation on domestic spaces through poetry.

1.4. Methodology of the Study

This study has been conducted from a qualitative perspective. An informative background of poetry and domestic space and their components, besides the definition and characteristics of modernism and the issue of alienation were constructed through literature review, which includes published books, academic databases and articles. In order to evaluate the research questions, the relationship between the alienation in the domestic space and their reflections in poems were employed. In these regards, considering at the works of the Second New, the creation of their own poetry sphere in the 1950s is important in terms of the opportunity to understand and explain the space with the reflections of the period.
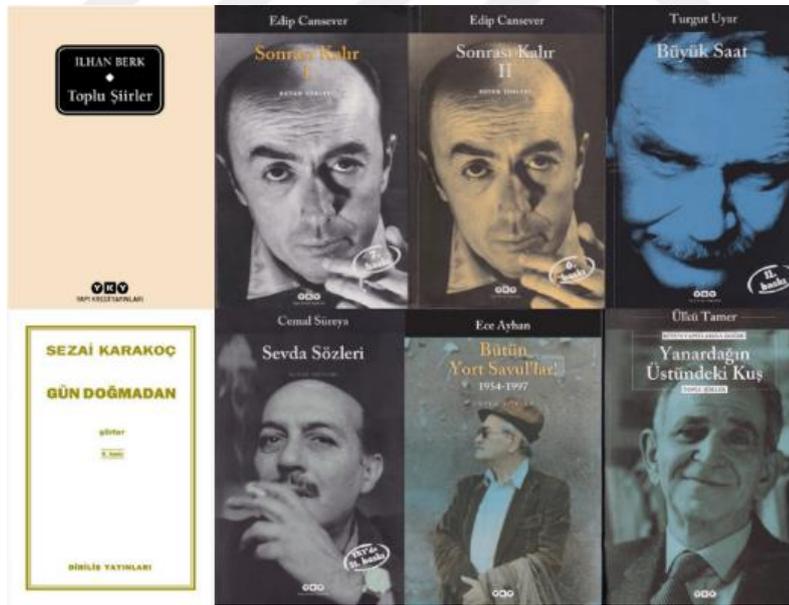
Figure 1.4. Poetry books of the Second New poets

In this study, poems belonging to İlhan Berk, Edip Cansever, Turgut Uyar, Sezai Karakoç, Cemal Süreya, Ece Ayhan and Ülkü Tamer, which consider the appearances of modernism and treat them as a thematic attitude, were taken into consideration. In this context, poetry books that consist of all poems of poets were employed. A total of 2500 poems were read in 8 books, and 91 of them were included in the thesis.

As a study methodology, all the poems are read and it was determined that the concept of alienation was widely emphasized in poems. Within this context, to understand the concept of alienation caused by modernism, comprehensive literature research about this topic is conducted, and in order to create a clear perspective, a theoretical section about alienation has been created, and studies on the concept of alienation have been examined in this section. Subsequently, the ways in which the notion of alienation is depicted in the poems were also compared with the theoretical framework, and in this direction, the themes originating from alienation, which were mostly focused on, were determined. Accordingly, problems caused by alienation seen with the effect of modernism are classified under three main themes. These are loneliness, alienation to the domestic spaces, longing for past spaces, and effects of modern life. Within this context, these main themes are selected as subheadings for both the Notion of Alienation within Modernism section and the case study chapter. Analyzed poems were organized and classified under these headings. At the same time, the poems collected under the titles are listed according to the total amount of works the poets have and also according to the dates they entered the literary life. In the poems, domestic spaces that exist in various states and how the elements belonging to them exist and what they mean in poems were analyzed and interpreted. In the context of concepts such as modernism, alienation, loneliness, the reflection of changes in individual and social spheres on domestic spaces were determined. Only the relevant lines of the poems were quoted in accordance with the themes determined and all the quoted poems were translated by the author.

Table 1.1. Numbers of poetry books and selected poems.

Poets	First Publications	Poetry Books	Total Number of Poems	Numbers of Selected Poems
İlhan Berk	1935	*All Poems*	844	19
Edip Cansever	1947	*Sonrası Kalır I Sonrası Kalır II (All Poems)*	529	33
Turgut Uyar	1950	*Büyük Saat*	370	21
Sezai Karakoç	1951	*Gün Doğmadan*	226	10
Cemal Süreya	1958	*Sevda Sözleri*	207	2
Ece Ayhan	1959	*Bütün Yort Savul'lar! (All Poems)*	161	5
Ülkü Tamer	1959	*Yanardağın Üstündeki Kuş / (All Poems)*	163	1
			2500	**91**

CHAPTER 2
POETRY AND DOMESTIC SPACE

2.1. Spatial References within Literature

2.1.1. Literature and Space

Just as the social, cultural, or literary existence of human shape the meaning and functions of the space, space determines the characteristics of social, cultural, or literary life of the human. In addition to the physical and social functions of space; its representational, thematic, and imaginary meanings come to the forefront in this context. In general terms, poetry has an intangible character, while architecture and interiors are generally considered to have a tangible character. Although the concepts of poetry and space are perceived as different from each other, both concepts have common features and exist in the imagination and thought world of the individual, which is their basic feature. With the subjective senses s/he obtains from space, a person can create different dimensions from the space by going beyond the geometry of space after a while. The objective state of physical space, which has concrete, geometric features, changes by the individual who experiences it, and space is gained poetic, imaginary, and thematic features.

In general terms, place itself can be considered as a poem, and its existence can be defined with people living in it and it can express itself. In this context, it is important that the theme, language, and images that connect poetry and space are common in both concepts. If space is considered as a presence that has the potential to create poetic and imaginary, poetry can create space. Poetry is created by producing space, and poems exist from space. The existence of poetry and space take people into their intuitive world. Because the poet, as an individual who experiences space, reflects to the reader the meanings of these spaces, which are only physical in line with his/her life and perceptions, gained through the experiences of the individual. Poetry has the unique expression of space by summarizing the life of individuals and the meanings they give to the places they exist. When it comes to determining the qualities of the

relationship between poetry and space, it is important to first understand the language on which poetry is based, and its relationship with literature.

Language has always been an important resource for all disciplines. Although it is possible to have knowledge about any subject without language, it is never transformed into knowledge without conceptualizing or conveying it through words. Considering the field of architectural knowledge, it seems necessary to create a powerful relationship between architecture and language in order to contribute to this field (Basa, 2000). From past to present, language serves as a space where being is established, built, and finds meaning. Humans receive information about the nature of dwelling and poetry where they get it from the telling of language. No doubt, only when and only as long as they respect own nature of language. Human being behaves as the master and shaper of language, whereas in fact language is the master of human. When this dominance relationship is reversed, man hits upon strange maneuvers. Language becomes a means of expression. Language as an expression can only become a mere means for the printed word. But this alone will never help to escape the reversal of the true dominance relationship between language and human. For, definitely, it is language that is dominant. Language is the supreme and everywhere the first (Heidegger, 1971). The necessity and importance of language originates in the richness of showing things that do not exist. It offers some facts we have never experienced. In this way, we are transported to different realities through language (Tuna Ultav, 2007).

Language, which is intertwined with many different disciplines, is needed at various levels and for various reasons, but when we look at the relationship between literature and language, it can be seen that literature has a very special position. It is an undeniable fact that there is a mutual interaction between language and literature. Language and literature take a substantial part in the formation of a society's culture and its transmission over generations. For this to happen, the need for literature, which is the artistic function of language, is of importance. Language is the only tool for writers and poets to produce literary works. While authors and poets express the thoughts, they want to convey and the realities they want to establish, they reproduce the language and contribute to its enrichment, and the enriched language opens new horizons for writers and poets.

As stated by Tümer, for a writer or poet, language is not only an important requirement, a useful tool, but an indispensable necessity. It is not possible to think of a novel, story or poem that has been abstracted from language and words. Writers and poets are good observers and sensitive people. They understand and analyze individuals and societies correctly and reflect them in their literary works in an effective and unique way (Tümer, 1981). At this point, it can be said that 'literature represents life'. Life, on the other hand, is a social reality in its broadest sense. Literature is a branch of art that imitates life with its various appearances. Among the things it imitates are the world of nature and the private or inner life of the individual. The author of the literary work is a living individual or a member of the society in which s/he lives as the reality of life. Therefore, s/he is, to a certain extent, recognized in that society and rewarded for what s/he did; s/he appeals to an audience, albeit hypothetically. Therefore, the existence of consensus at various rates between the texts produced by the author and the society in which these texts are read should be considered both inevitable and necessary to be read. It can even be said that, in fact, literary works have often been closely linked to certain social institutions of the community in which they were born. In primitive societies, for example, we may not even find the opportunity to separate poetry from magic, ritual, play or work. Thus, literature also has a social function or a social use that cannot be seen as directly directed to the individual (Wellek & Warren, 2019). Undoubtedly, literary works reflect the inner world of the individual on the one hand, they are also influenced and nourished by social and cultural events on the other hand.

While literature performs the artistic function of language, they also serve as a mass communication tool. Because literature carries realities from the social and cultural life experienced by the individual and language serves as the most important tool in conveying them. The spaces surrounding the daily life of the individual and the events that s/he experiences negatively or positively are conveyed through literary works. In this sense, literature has an important role as the memory of a society. Through the authors, it is possible to reach information about real events and places in literary works. With this quality, literature has played an important role in every social change that required mass communication in the past; anticipated social order, changing human characteristics, and narratives about the past have found their place primarily in literary works.

According to Lefebvre, the qualities of the literary space are often equal to those of the places where daily life takes place. For this reason, it is necessary to examine with great care the sudden appearance of the everyday in the field of literature. In this way, everyday life enters the domain of thought and consciousness through literature, in other words language and writing (Lefebvre, 1998). In terms of literature, it is seen that literature has an important function against forgetting. As Poirion puts forward in his work *Literature as Memory*, literature is an endeavor in opposition to obliviousness, the evanescence or vaporization of words in progress of time. Literature is one of the various techniques a culture employs to encourage greater grandeur and fix its memories forever (Poirion & Angelo, 1999). Lachmann indicates that literature emerged in the light of memory as a perfect mnemonic art. Literature is the memory of a culture, not as a simple means of recording, but a collection of acts of commemoration that includes information stored by the culture and almost all texts produced by a culture and texts created by a culture. "The involvement with extant text of a culture, which every new text reflects "the existing texts of a culture that each new text reflects (whether as convergence or divergence, assimilation, or repulsion) stands in a reciprocal relation to the conception of memory that this culture implies (Lachmann, 2008, p. 301)." The writers of texts use and refer to other texts, both old and new, of their own or another culture in diverse ways. They imply, quote, and paraphrase them, they combine them. Each text, as a roughly outlined memory space, evokes the macro field of memory that symbolizes or appears to be a culture (Lachmann, 2008). Being a member of the society, the author is in constant interaction with the society in which s/he lives and its realities. The work s/he produced also acts as a vehicle between himself/herself and the society s/he lives in. In the reality of life, the external world takes place as much as the inner world or private life of the individual. An author can express experiences and a whole understanding of life in his/her work, as well as s/he reflects the realities of the environment in which s/he lives. S/he can reveal a historical and social truth. At this point, the social function of literature emerges. All kinds of positive or negative events experienced by society are conveyed through literature. In this context, it can be said that reflecting the society is considered as both the reason and the outcome of the artistic value of the work. In a world full of images, dreams, symbols and metaphors, different issues are presented in the context of the author's beliefs and values. In addition, issues such as the author's social origin, place in society, family circle, and economic situation play a significant

role in the creation of the literary work (Wellek & Warren, 2019). Literature also allows us to observe and reconsider places and spaces that actually exist, but also to conceptualize projected ones (Grafe, Havik & Maaskant, 2006).

However, there is the reader at the other end of the work. S/he also has feelings, dreams, ideology, and a worldview. Although s/he is also a social being, the limits of social life may not be enough for him/her. At this point, literature comes into play. A literary work from which s/he finds something can satisfy him/her more than social life and social environment. By entering other worlds, s/he starts to find something of himself/herself in unfamiliar lives for a moment. By finding traces of himself/herself in the pages s/he reads or sees things s/he has not seen before, on the other hand s/he begins to see himself/herself from a different perspective. The literary work that creates a direct or metaphorical perception of closeness, in a way, affects it with the power to expand or develop the perception. Therefore, the literary work has a supportive function in seeing the unseen and recognizing the unnoticed. Thus, the writer and poets mediates an awakening/awareness even when s/he is not in such an effort. Therefore, the literary work offers the reader new perspectives and a superior perception opportunity. This shows that a literary work can be much more effective than non-literary – sociological or historical – texts in terms of creating a collective consciousness (Felski, 2008). However, literature does not consist entirely of "useful" texts. Every text may not have a message it wants to convey, a social problem it wants to tell, a reality it wants to reflect. In addition, different missions have been assigned to literature in different societies and times, and texts have performed various functions. Through the language of the literary work, the city, place, and surrounding objects can be better comprehended by the individual, through this the external world finds a place in the language more dynamically. Language, which is taken out of daily speech and made unusual, can distract the reader from everyday language and its world of meaning, on the other hand, it can give him/her a more intense and sincere experience of reality (Eagleton, 2008). The world presented by a novel, a story, a poem, or a play is not a true reflection of the facts. These are created by reproducing the real world, real life in language according to a certain meaning. All kinds of reality, emotion and thought elements peculiar to the outside world and human beings are combined and formed over thematic and imaginary meanings. The purpose of literature is not only to directly describe life with the data of objective reality, but to reflect what the author receives

from the outside world with his/her personal expression and interpretation. Thus, a sincere and subjective flow of information is provided to the reader through the eyes of the author about the events, places and situations that are subjects of a literary work. In this way, the reader is given a new perspective on social situations and spaces.

Every space we deal with is a product of architecture, and at one point these spaces are no longer just a field of study of architecture. Literature comes into play here. Although architecture and literature seem very different from each other, the paths of the two intersect in spaces. Both architects/interior architects and writers describe these new worlds / spaces they construct and document them in accordance with their own expressions. From this point of view, both disciplines are tools for the expression of social and cultural thoughts. While the author writes down what s/he thinks, the architect sets out to build it in the concrete world. These two disciplines not only convey their dreams, but also continue their existence in constant interaction with their spaces. In literature, architectural elements are used to describe space, and spatial experiences in architecture are shaped together with literature. It is possible to read the projection of architecture and interiors on literature through the spaces depicted in literary works. While creating space fictions in literary texts, sometimes real architectural spaces are depicted, sometimes depicted spaces can become real spaces with the effect of literary texts, and sometimes reference can be given to architectural spaces that do not exist today but can be described through literary texts. In their works, authors can include depictions of a city or a neighborhood, street, and buildings such as houses, the relationships between individuals and these spaces, and the effects of spaces. Thus, a reciprocal relationship can be established between different disciplines, architecture/interiors and literature. In addition, references about the architectural places of the past that we find in literary works provide both a historical narrative and an architectural knowledge to the reader.

According to Tümer, spaces depicted in literary works serve as an important key factor that helps to understand how people perceive space. Until today, it has been envisaged to establish a concrete relationship between architecture and the art of literature in order to gain a new dimension to the domain of utilizing possibilities of language in terms of architecture-language relations. Accordingly, when the literary work is read with an architectural awareness, it provides opportunities such as gaining impressions and information about the characteristics of the architectural space. Because literature

provides deep knowledge and reference systems which are essential for the architectural discipline (Tümer, 1981). Looking at the relation between architecture and literature, the formations in which architecture or architectural images can be captured by literary imaginations are diverse. In addition, architecture and literature are interdisciplinary realms. Havik emphasizes a tool to analyze and conceptualize the experiences of spaces, which is literary reflections. In this context, there is a strong link between narrative spaces in architecture and literature. The use of the interdisciplinary method of creating connections between literature and architecture is supported by Havik. According to her, at some point, the relationship between people and their surroundings, one of the reasons for the essence of architecture, is frequently represented with major accuracy and details in literary works. If literature can ensure such perspectives, a literary approach utilizing tools from literature should be considered within the field of architectural research or even architectural design as well.She advocates that "literature in fact provides essential information about the way in which space is experienced, about the role of time, about the role of memory and imagination (Havik, 2006, p. 37)." If the current literature can provide such internal visions, a literary approach using literary tools can also be considered within the field of architecture (Havik, 2006). From prenatal existence to death, everyone is enveloped within a space all the time. Architecture can be transmitted to the audience only if s/he is surrounded within a sensorial space and has an impression of it. The space is the tangible manifestation of human's dwelling, and his/her identity depends on his/her belonging to spaces (Bolak, 2000). In literature, be it poetry, or story, or legend, the spaces of architecture may be referred by a poet or writer to develop an atmosphere, describe a temperament, create a scene, or explain an idea. Spaces of intimacy, glory, fear, or welfare inhere in memory and can be effortlessly used as literary images to expose the main concerns of the work in which they appear. The writer or poet can explore the poetic, mystical and legendary essence of space, apparently much farther than the architect, while uncovering such a space in imagination. Traces of unconscious experience and the metaphorical potential of architecture are sounded in imagination. Thus, the author turns the physical experience of the architecture into an imaginary or a fantastic experience (Thomson, 2004). Authors and poets are indisputably excellent sources for inspiring many aspects of life, they describe life itself as they see and experience it. Hence, literature and poetry are essential means for the heuristically inclined architect and architectural educator (Antoniades, 1992).

The main element of literature is the life of the individual in particular and the communal living in general. Literary works enrich them with language and construct lives close to real life. In a sense, the author is mirroring the individual and society with the help of a literary work. The space as a common component of literature and architecture has an important place in achieving this. The concept of space, which is considered one of the most prominent elements of architecture, is one of the main elements that create the works for literature. Space can be defined as a gap with defined boundaries that separates people from their environment and enables them to continue their actions. One of the important points of all causalities to be put forward on the concept of space and the way it uses space is the expression of many social, psychological, individual, and historical background elements through the spaces in the literary work. The social, and cultural meanings of spaces also play an important role in defining their existence for individuals who are always in contact with the space. According to Narlı, there are intense meanings that can be called "practical relations" such as protection, shelter, production, rest, and entertainment between people and all spaces where they live permanently or temporarily, which are associated with various reasons. Nonetheless, these meanings explain only one aspect of their relationship between space and human. Places have religious, social, cultural, artistic, and even political identities, and the fictitious and symbolical contents of these identities have substantial impacts on the creation of the identities of the individuals in contact with them. From this point of view, all the experiences that people have lived and imagined and the reflections of these experiences continue to exist in the memory of the spaces, or these times and places live as the archetypes of conscious-unconscious memory. Since the spaces that are built absorb the spirit and mind worlds of those who make them, they also gain a quality that reflects this world of spirit and mind (Narlı, 2014).

Spaces used in literary works are a substantial key to help comprehend how people perceive space (Tümer, 1981). Even if the literary field is used as a formal construct or a critical method of reading the text; this space differs from the space in visual arts by reason of the space in fiction is never fully represented. Literary space is the inventory of objects created based on the spatial environment in the reader's imagination in terms of incomplete textual clues. The reader will complete the 'verbal picture' by imagining the rest in the reading process (Bolak, 2000). The relationship

between literature and architectural space is based on analyzing the memory in the space and analyzing the memorized space through the recollection and seeing the reflective quality of the space. Any analysis on literary works made without searching for human traces on spaces and space traces on human is incomplete (Yener, 2015). At this point, it would be appropriate to mention the idea of 'establishing personal history' proposed by Bachelard. The author states that a person's own history can be created with his/her spaces and objects. For this, it is necessary to manage space and things with intuition. In terms of knowing the inner life, determining the places related to our private life is more important than determining the dates (Bachelard, 1994). This is a very important determination that shows the existence and importance of the connection between human and space in the literary work. It is possible to reach the inner worlds of the heroes both in real life and in the world of fiction by evaluating the spaces and objects that surround them. Space and spatial elements serve to fill the gaps that appear in the inner world and private life of a person, which is constructed just like the pieces of a puzzle. Attention must be directed to objects not only to be able to recognize another person, but also to recognize himself/herself. The human spirit is reflected in the world and objects surrounding it in a way. Just as it is possible to reach important conclusions about the human based on body language, it should be tried to go to the human, his soul, and his past by accepting that space and objects have a language (Demir, 2011).

2.1.2. Poetry and Space

If we speak of poetic texts, everyday conditions or ordinary language can appear in a poetic text. "Although poetry is a verbal art, and the representation of time depends mainly on verbal language, the representation of space also includes pictorial signs in the creating, reading and interpreting process. The pictorial signs may exist both in the printed text and in the authors' and readers' minds and memories" (Mihkelev, 2006, p. 310). Poetry as a literary work ensures a varied kind of restricted world fixed on the printed pages, a diverse spatiality for the architect to explore (Grafe, Havik & Maaskant, 2006). As Heidegger describes poetry extensively, poetry is a profound human-being concern about the world. With the insinuating proposal of creating poetry is not about the manner of telling, but rather a unique experience of living and languages (Heidegger, 1971, as cited in Sharr, 2007). In this context, both literary work and poetry are important in terms of architectural spaces. Poets also take the complex

relation between society and space as subject of their works and, on the one hand, they convey the changing social relations together with the space in their works. Unlike other literary works, poetry has its own narrative technique and makes the individual feel the thought s/he wants to give directly. The spaces created in the poems are established through the relationship of the memory and experiences of the poet, and in a sense, these poetic spaces reflect real spaces that support memory based on real experiences.

Poetry can be defined as an effective universe of words in which relationships, formations, forces are confirmed in an autonomous field in a unified and independent manner through sound, figure, rhythmic motility. The poet generates an object made of language as the painter seeks the point where his/her colors produce existence, rather than using colors to reproduce what is. Hence, the poet generates a work of absolute language, and the language in the poem is its return to its core. In the same way, poetry understood as a self-sufficient independent object - an object made of language and emerging for itself, a collection of words to which nothing else is reflected from the nature of the words - is in this regard a reflection of reality. Rilke says that "poetry is not sentiment, it is experience. In order to write a single line, one must have seen many cities, men and things." However, poetry is not just the evidence of a rich personality, capable of living and of having lived. Furthermore, recollections are required. Poetry is a combination of experience and memory associated with a vital approach, a movement that succeeds in the important, intentional course of life (Blanchot, 1982, p. 86). On the other hand, for Heidegger, "poetry is what first brings man on to the earth, making him belong to it, and thus brings him into dwelling" (Heidegger, 1971, p. 218). Poetic making is a driving force at the essence of the dwelling and space that s/he judged at the center to everyday human presence. Furthermore, the philosopher thought, through its human-made origins, this poetry is unavoidably about being included in the domain of each individual and dealing with other acts of doing throughout history. After all, it is compatible with the creation and mythologies of the world. (Sharr, 2007). Through poetry, the poet reflects what has already existed to the reader in different ways with the possibilities offered by the language. In this sense, the poet is someone who recreates the existing world of beings on language, creates a special place for it. The poetic space takes place in an objective specific historical time; it is functional, it helps to explain an idea (Yener, 2015). The

spatial element in poetry is significant in terms of reflecting the geography and society the poet is in, associated with and inspired by. At the same time, it is an element that shows the poet's personality, perspective, aesthetic life, cultural level, world of meaning and imagination. The concrete and abstract meaning value of poetry, its symbolic level and the world of signs can be better understood by the space depicted by the poet. When the expressions of the space in poetry carry approaches to the reader's own lifestyle and the spaces s/he lives in, s/he has the act of understanding the poet's soul and getting to know his personal world, as well as the thoughts evoked by the reader in these spaces.

As for the spaces in poetry, it can be seen in the poetic text that the writer and the reader speak through their memories. At the same time, it is understood that memory is not a steady status, it can alter with writer and audience. Context, a fluid status, affects entire elements of literary communicational action or the dialogic connections between author, text, and reader. Hence, all elements of the act of literary expression constantly move and change in the poetic text. Therefore, spaces speak through alteration in poetry and through literal images that can state the connection between space and time as well. These relations can be pretty complex. Space and time can act together and complete each other and also states diverse movements. However, all images exist, and all actions take place in the mind of the writer or the reader, sometimes through depiction of real spaces that can stimulate fantasy and memory (Mihkelev, 2006). Any place, from the moment it enters the poem, goes beyond being a place to live and gains new meanings. The way in which the space is put forward by the poet in the poem also reveals the thought that the poet wants to express in his work over space. Spaces in poetry are objective and imaginary sources that collect the lives and dreams of the poet in their memories and reflect them to the reader. Individuals' characters are marked by the places they belong to and live in. Their social value judgments find their expression in the living space. The poet, who is an individual, also conveys his/her events and experiences to the reader through poetic spaces. The poet conveys his/her idea to the reader by creating visual images and metaphors about the space.

Moreover, poetry as a literary work provides an important resource to understand the real-life spaces, period features and their effects on people. It is an important point how poets approach the space, how they carry the space and the period into poetic.

Space analysis in poetry is valuable in determining the poet's sense of space and poetic stance, discovering the meaning world of his poetry, and making sense of his/her imaginary aspect. Especially the position of human in time and space shows that the change/transformation in a certain environment cannot be considered separately from the world created/established by the poet. In this sense, a poet's view of the space, the way s/he reflects the space and the use of images related to the space are important in terms of shaping the thematic pattern of his poem and reflecting its aesthetic value. Unlike other people, the meanings that artists attach to space take a decisive part in the creation of the feel of space. Especially for poet, his/her desires, and dreams about the place s/he lives, belongs to and misses shape his perception of space.

As İlhan emphasized, looking at the space through poetry provides a concrete, organic space perception based on the fact that the poet comes to life, exists, and makes his/her existence meaningful. This situation provides us with an important resource for a spatial reading of the period. The place is a real, concrete space, having a certain integrity with time, giving life to poet and poetry. Where the poet lives and comes to life, his/her poetry is born and lives there; the place also enters into his/her poetry as the concrete place where the poet lives (İlhan, 2019). Even though spaces that are depicted in poems as domestic spaces, cities, landscapes, etc. can have various aims. Seemingly, all aims are related to recollection. They work for the function of memory in a text of poem. The poem tries to arrange the impressions of atmosphere and associations by itself; the written text preserves all the impressions of the poet and includes the situation in the mind of the author at the time of writing the poem. That condition is associated with the future, it is typically traditional, also it fixes his/her impressions per se and transmits his/her experiences to readers. In this way, history, recollection, or experience come into play from the point of view of readers (Mihkelev, 2006). Bachelard mentions that the poet's relationship with space goes beyond the emotional dimension. According to him, poet goes deeper by exploring poetic space. Thus, poetic space gains expansion value as it is expressed. Space hereby appears to the poet as the subject of the act of opening up, of the act of growing up (Bachelard, 1994).

As Heidegger cited 'poetically man dwells', this quotation mentions dwelling of human. It does not define today's dwelling situations. First and foremost, it does not put forward that to dwell signifies to inhabit in a house, a dwelling place. Nor does it

say that poetic consumes itself in an unreal play of poetic imagination. Perhaps both of them can withstand each other. One even bears the other in such a way that space relies on the poetic. Thinking of poetry and space in terms of their indispensable nature is needed in this case. Therefore, the presence of human in terms of space is the first element that is thought. According to that opinion, space maintains only one form of human way of behaving beside many others. Space has the fundamental character of human presence. The "poetic" is seen moreover, by way of its relationship to this space, thus understood essentially. This does not signify, though, that the poetic is just an ornament and bonus added to space. Nor does the poetic character of space signify only that the poetic turns up in some way or other in all dwelling. Poetry is what truly allows us dwell through space. Poetic formation, which allows us live, is a sort of space. Hence, we are faced with a double demand; first, we must consider what is called human presence through the nature of space; another is that we have to treat the essence of poetry as a dwelling, perhaps even a particular type of building. If we explore the essence of poetry according to this point of view, then we arrive at the nature of space (Heidegger, 1971). Space in poetry occasionally has the intention of recollecting significant things from the past. For Lachmann, every written work is surrounded by a mnemonic space that creates fantasy spaces or in the real world; in either case, the space represent is purely fictitious. Recollection theaters, real reminder spaces and other architectural formations transfer the memory spaces built in imagination to tangible reality. "If the fictional text contains something real without exhausting itself, but is instead, as a fictitious component, the auxiliary of something imaginary" (Iser, 1983, as cited in Mihkelev, 2006, p. 306). "Or, as Lachmann emphasizes; in the artistic act of memory, real places are cerebralized; in their conversion into ciphers and symbols, they lose their concrete reference" (Lachmann, 1997, as cited in Mihkelev, 2006). As a result, the actual historical and geographical locations in poem frequently not only indicate spaces, but can also have diverse meanings, inclusive of ideological meanings. While the space is imagined in poetry, the relationship between poet and space, the impressions of the object on the poet, and the poet's subjective attitude gain value as determining qualities. It means pursuing space in poetry; in a sense, to reveal the hidden dimensions of the poet-space relationship means to reveal the unique history that the poet developed in the space. In this respect, identifying and examining the spaces that a poet frequently uses in his/her works, revealing his/her point of view towards the place take a significant part in

understanding poet's approach to the environment, spaces, and society s/he lives in.

On the other hand, literary works should have 'persuasive probability' content rather than being completely outside the context of the reality of the space and the individuals who created them. The concept of 'persuasive probability' rather than 'unconvincingly probable' has instant applicability to architecture, while at the same time it proposes that literature and architecture are generally dependent on the audience's sensitivity to the individuals for which they were created. Literature and poetry do not exist without proper receptors. Poems and other literary works that readers cannot find themselves remain them untouched. Yet apparently not all humans are the same. The world is made up of many diverse groups. Appreciation of objects and concepts differs according to cultures and groups; mental images, collective recollection, and objective and subjective attitudes diverge. The objective and subjective position of the recipient extensively affects the usefulness of poetry or literature as a means of mobilizing architectural ideas (Antoniades, 1992). Poetry can be very helpful for the architects and interior architects, both in an instructive and inspirational way. It is beneficial in an informative sense. The emphasis on literary form and meaning by analyzing the whole texture, the specific use of language, the texture of the use of words, and the meaning ascribed to various terms and situations used through the observation of the rules applicable to the structure of a particular work of literature or a poem can provide insight into the understanding of poets or writers (Grafe, Havik & Maaskant, 2006). Through considerations of the method of poets go about clarifying the necessities of the poem, the main message, general tone of the poem as a crucial comment on its time and place, stating the traditional sageness and all manners of individuals toward the issues can be understood. The rhyme and the rhythm, and the general tenor of the work in point of the rhythmic rigot vs. the lack of it or the presence of other mediums for processing the element of time (i.e., the classical vs. the modern). On the other hand, the commentary of poets' work has invaluable contributions, as well as the contribution of literary criticism, which has a very strong relationship with the aesthetics of architecture (Antoniades, 1992). The works written at this point provide an extremely significant and productive material for architecture and interiors to follow the changes of a society, understanding real-life spaces and their impact on people.

2.2. Domestic Space in Poetry

Since birth, a person seeks to find a place for himself/herself starting from the womb. In this quest, it is significant how the concept we call space has importance for human beings, how it is shaped or how it shapes. "The human race has first arranged the environment in which it lives according to its basic needs and emotions. These first arrangements, from the beginning to the present, it has undergone a constant change due to abstract factors such as belief, fear, beauty and being different or concrete factors such as geography, natural and historical events, economic structures, science, and inventions. It is correct to say that the social, and cultural existence of individuals forms space and time; also correct to say that a process interlaced in terms of space and time creates the political, cultural, and social, existence of humans" (Narlı, 2014, p. 13). While making sociological, political, and cultural analyses on space, we cannot limit these analyzes to a certain absolute space perception. These analyses are not simply divided into "a specific space, a pattern or a system of coordinates consisting of separate and mutually exclusive spaces"; it has also focused on all the places that have been organized so far and seem possible to be edited, and the imaginary contents of these places (Smitz & Katz, 1993, p. 76). Lefebvre bases this multi-dimensional content in his explanation with three different concepts: representations of space, spatial practice, representative spaces. This series of concepts respectively show the places that are lived, conceived, and perceived (Lefebvre, 1991). Lefebvre connects the three dimensions of perceived, designed and lived sociality, material, conceptual and symbolic production, through representations of space, spatial practice, representative spaces. He conceptualizes space in a way that includes both concrete materiality and a concept and experience. Space is at the same time acting and constitutive in the production of both individual and social human and society itself, that is, individual and social processes (Lefebvre, 1991, as cited in Arslan Avar, 2009). Thus, all the places that are lived in private or public, individually, or socially, and all spatial images with sacred, political, or cultural symbols are seen as part of holistic analyzes in the relationship between human and space (Narlı, 2014, p. 14).

Realizing our messages, determining our trajectory, placing ourselves in a meaningful place as an entity, having a certain coordinate system, coming from one place to a place, that is, a meaning and space is an indispensable means of making ourselves a being in the order of contexts. Human lives dependent and dependent on the smallest

unit of the space that initially created himself/herself. The relationship that a person enters with space, who steps his/her space with small steps in his/her evolutionary process, changes both quantitatively and qualitatively. With the space on which the human species lived, its horizon has expanded day by day and the human being has been in constant interaction with the space in various forms, dimensions, and contents since its existence (İlhan, 2019). Space is the area where the subject / human being mentioned by Heidegger realizes the experience of 'being in the world' and strengthens the sense of self. Understanding and knowing the space takes place by the subject (Heidegger, 1991, as cited in Leach, 1997). As it is understood, the idea of space did not only physically occupy the mind of human. Space can also be thought in the abstract, together with the way people perceive space, as well as the coming together of concrete objects and actions in its content. Space is also a value that exists not only physically, but also that contains memories that generate meaning and reflects the inner world of the person. The trace the space leaves on the individual is related to the response of his inner state. By drawing a limited world in the space left by spaces and objects, the individual creates a space that defines his/her own existence.

Norberg-Schulz defines space as existential space, more specifically as utilitarian, conceptual, perceptual, and abstract spaces. Norberg-Schulz's classifications are based on perception psychology. And it defines utilitarian space as limited and physical space. He classifies other spaces as spaces that depend on perceptual, movement and experiential spaces and mental relationships beyond physicality (Norberg-Schulz, 1971, p. 17). According to Lefebvre, space is neither a mere object and abstraction , nor is it just a tangible, physical thing. It is both notion and reality, that is, it is social, in all its dimensions and forms. Therefore, it is a body of relations and shapes. Again, it is not lifeless, stationary, but alive, changeable, and flowing. It continually reaches out and returns to other places, merges with, or collides with them. These flows, mergers, and conflicts – which happen at different times – settle on top of one another or the previous one and produce the present space. In other words, (social) space, with its many dimensions, is produced by practical and theoretical flows, which are perceived and directly experienced, which participate in it, are meaningful and not meaningful. Space is also a social production (process) and is both the result and the precondition of the production of society (Lefebvre, 1991). In other words, space can be regarded not only as a product of the physical world, but also as an entity that can

exist as a result of perceptual and experiential relationships, that conveys meaning and makes sense. These state of existence of the space, which can be thought in many broad terms such as concrete to abstract, universe to house, preserves its validity for human beings with its spiritual and physical aspects. Human beings, like all other entities that have a meaning with the concept of space, form a unity with space. In other words, space can be regarded not only as a product of the physical world, but also as an entity that can exist as a result of perceptual and experiential relationships that conveys meaning and makes sense.

From the past to the present, the daily life of an individual proceeds completely in a relationship of interaction with space. People meet their physical and mental needs in the spatial line. Human beings have a consciousness and vision ability that perceives the space in which they are located, determines their own position within this structure and provides them with a space of movement within this environment (Şengül, 2010). Nature is the first field for the formation of human's spatial topography. After a while, in a geography that has matured in nature and extends to limitlessness, s/he wanted his/her own borders and built a shelter. People sitting indoors have created their own spaces that separate themselves from the outer world and open up to the outer world. The phases of changing and developing the basic shelter of human beings, whose roots go back to caves, finally gave us the interior space fixed by four walls. This situation formed the basis of domestic spaces.

Humanity learns to be protected from the threats of rival forces while establishing the first private environment that can be called "house" and creates a private space where other people and beings cannot enter. On the one hand, they begin to differentiate from the natural environment in which it lives. This shows that the first houses also have meanings and functions such as drawing borders, establishing a homeland and opening to developments in addition to security (Narlı, 2014). As its Latin source (domesticus; domus) proposes, the term domestic specifies of/belonging to the house, or household. Any discussion of domestic spaces naturally evokes two of its main constituents, house, and home. Whereas the house is generally comprehended to be a physical built residence for people in a stationary location, the home – although it may have the material features of a built residence – alludes to a space, a sentiment, an opinion, not necessarily located in a stationary place (Mezei & Briganti, 2012). Home, which is the private domain of human beings, is much more than its material existence. Unlike the

physical structure implication of the term home, it is the stage in which human cultural and social life takes place, which describes a space of origin and withdrawal. In addition, the home is more of a notion of place that expresses sentimental adherence and sense beyond physical limitations of any specific dwelling (Birdwell-Pheasant & Lawrence-Zuniga, 1999). The history of domestic space is the history of the dialectic that appears between the two necessities of shelter and identity. Although protection from the elements would continue to be the primary function of the house, it could not be long before housing became an arena for more complex human practices. It is these complex human applications of the house that provide the intricacies of the concept of home. And once we bring home out into the open what we discover is its different aspects such as conspicuously resilient and adaptive quality, its ability to be shelter and labyrinth, vessel of desire and of horror, Le Corbusier's machine for living and the surrealists' convulsive theatre of the domestic (Mezei, Briganti, 2012). House is an outcome. It emphasizes the cultural and individual qualities of the person living in it. Most of the time, house is a symbol that reflects the essence of a civilization (Elçi, 2003). A house does not only accommodate people with its physical existence. In a sense, a house is an expression of the way people live. A house also protects and contains all the values that the individual has, the world of values that define his/her existence. A house stores the individual's memories, dreams, and all his/her past. The house and all objects belonging to it protect the future and past of the individual and contain the physical and conscious existence of an individual in time and space.

On the other hand, human-being confronted the changes in life from the emergence of the first house idea to today's understanding of housing, and they conveyed all kinds of changes they experienced through the places they lived. For people, home has acquired a place that contains emotions and memories of the past in the continuity of life, as well as protecting against negative factors and changes experienced outside. When the house is examined within the framework of the most diverse theoretical horizons, it turns into the topography of our imaginary existence within us (Bachelard, 1994). Therefore, space is associated with memories and a sense of trust. As a representation of the privacy where our first memories are formed, the house has become a space where there is a sense of trust and protected against the threat posed by external factors and social transformations.

At this point, Gaston Bachelard's *Poetics of Space*, which reveals the arguments about

how deep and comprehensive a house can be in individual life, emerges as an important source. This work, in which Bachelard examines the interior / house as a basis, deals with the complex relationships of space with the inner world of the individual, his/her memories of the past, his/her future and dreams. According to Bachelard, the house is like the identity card of a person and a culture. When this aspect is taken into consideration, the house ceases to be a lifeless roof, as Bachelard says, and the living space exceeds the geometric space. According to Bachelard, who studies the mutual interactions between space and human, home is a state of mind. For this, Bachelard says that especially the houses born in it should not be seen as a mere physical object. These houses, the first universe of human existence, are full of memory traces. The most important factor that carries the house beyond being a shelter is that it is one of the supreme unifying forces for human ideas, recollections, and dreams. According to him, if there was no house, man would have dispersed; because the house ensures the preservation of the acquired things in human life and makes them permanent. The house protects people against the storms of nature as well as against the storms of life. In this sense, the house has two material and spiritual aspects. So home is body and soul at the same time (Bachelard, 1994).

The concept of home has been defined by different philosopher in different ways. According to Heidegger, the house is not a physical structure that we live in one way or another. Home is the basic way in which man is found in the world and in being. This basic form is the precondition for the physical home to emerge as a home (Heidegger, 1971). The house is a particular three-dimensional artificial integrity, it is certain floors, ceilings, walls, the circle and lining of a tent or hut, it is a physical enclosure that demonstrates intimacy, warmth, origins and belonging by presenting the region of the familiar and the accepting. To be at house means being in a place that receives and accepts one, it is to be surrounded by walls and furniture that stand out from being familiar and close. The loving care of the house is spread on the walls, and the ceilings and floors reflect acceptance and allowing. Houses help produce the people we truly are through the acts that we perform. Human actions are originated and restored performing them, and how they are carried out is constantly influenced by the structures of the architecture we live in. Hence, our architectural environment continually contributes an important stiuation to this process of self-creation that is primary to existence (Hammer, 1981). Bachelard states that the house has a privileged

place in examining the phenomenology of the sincerity values of the interior. It is one of the supreme unifying forces for human ideas, recollections, and dreams. It ensures the protection of the things gained in human life and makes them permanent. The house is the body of relationships between the person and his/her life that brings meaning, integrity and order to the experience in space, and it has the characteristic of being connected to individuals, the place where they live, the past and the future. In a sense, the house is an expression of the way people live (Bachelard, 1994). The house is also the human universe. It is the universe of traces that human carries with him/her and that s/he has to leave behind. We can separate this universe in which the traces take place as inner and outer universe. The inner universe represents the interior of the human being and we can call this situation the interior. The outer universe represents the outside of the human being, which represents stormy environments where fears are faced. Human life can be described as a complex path from outer to inner universe. If we need to talk about the effects of the house on the human soul, we can turn to the interior. "The interior is not only the universe of the individual, but also the enclosure. Living in a place means leaving traces there" (Benjamin, 1982, p. 9). Considering the approaches of philosophers about the concept of house in general, it is seen that a house has values beyond the concrete qualities and when it is approached from an intuitive point of view, a house sheds light on the individual facades. Looking at the objects that make sense of a house from this point of view, it is understood how effective the architectural structure of a house and the associations that interiors evokes on the individual are. This approach allows to see the the essential meaning of the home beyond seeing it as just an environment, a physical entity.

In the context of domestic space-human relations, apart from all the areas of meaning regarding the intangible expression the house contains, the spatial features of the house in the architectural context are also used in literature. There is a tradition of literary symbiosis between architecture and literature. According to Mezei and Briganti, "from the Bible through fairy tales to the contemporary Japanese manga, all genres and periods of world literature are permeated and shaped by representations of houses and the concept of home" (Mezei & Briganti, 2012, p. 321). Authors have often defined literature and writing process with using terms and metaphors of architecture. Furthermore, numerous literary genres and terms are associated with domestic space such as structure, outlook, perspective, character, interior, threshold, entry point, style

(component of the house, component of the novel) (Mezei & Briganti, 2012). Bachelard argues in his work that a building is a special type of poetry, "one of the greatest powers of integration for the thoughts, memories and dreams of mankind" (Bachelard, 1994, p. 6). In *Poetically Man Dwells* Heidegger debates that poetry is a special type of building, "original admission of dwelling", a building and poetry are not substitutable, but both of them are not dissident either. Neither synonyms nor antonyms, literature, and architecture work in harmony for author to constitute an opulent and advancing perception of the interior (Heidegger, 1971, p. 227).

From the earliest times, literary works have reflected the feelings that evoke the existence of the house. As for the relationship between literature and home, Ömer Naci Soykan, in his article entitled "A Philosophical Essay on the Home", "If it were possible to encompass the meaning fields formed in the house context all around, I think, a picture of universe would have been created that the house contains. Then one would ask: Is the house or the universe great?" (Soykan, 1999, as cited in Narlı, 2014) indicates the meaning and functions of the house beyond protection and shelter. The deep relationship between language and thought also exists between man and house. In a sense, the house is an important living space that reflects the inner world of a person and the culture they grow up in. In this respect, the house functions as an efficient laboratory for psychological and sociological analyzes. By showing the person s/he addresses in his/her house environment, the author also reveals all the elements that make up his/her identity (Elçi, 2003). House is the micro universe that knows and records all states of human spiritual, bodily and intellectual existence, all his/her conflicts, hopes and fears, good and bad deeds. People first recognize their impulses and begin the process of creating meaning, they draw special and general boundaries there. In a way, the mind and soul are structured together with the house. Of course, this is a reality that is also true; houses are shaped according to people, renewed, remember, or forget. House prepares people for society; at the same time, it separates them from society and protects them like a mother. The domains of meaning in house-human relations appear in various forms in literature, from direct expression to imaginary expression. In literature, the primitive shelter and protection functions of the house are erased; when the author talks about the house or the parts of the house, it becomes a being that keeps the original and the eternal renewal in his/her memory. In literary texts, the house may appear as a shell of loneliness and despair, as well as a

symbol of grandeur and nobleness. While weaving love with the network of relationships within what we call home and family in texts; it also nurtures the sense of ownership that we call property (Narlı, 2014). In general, house has been in the center of literature, sometimes on the edge of literature, sometimes in the center of literature, sometimes with the potential of being versatile, very symbolic, very meaningful, sometimes metaphorically, sometimes with a burden of reality. With the author's approach by making an intense emotional and intellectual investment, s/he has taken different disguises and gained different meanings, bearing traces of his/her individuality. On the other hand, the house is a concept in which social dynamics also affect and infiltrate with the same force. House has also acquired meanings that are compatible with the mood of the individuals and accompany their transformations in their inner lives. With the changing and transforming of social and individual issues, the meanings that the house is attributed to in the novels inevitably changed. In literary works, the house is handled in different dimensions, giving symbolic and imaginary meanings, and house sometimes stands out as a structure that shelters, protects, and connects the inhabitants. Sometimes, the reaction to society, traditions, and any oppressive environment that restricts freedom is sometimes expressed by closure at home, sometimes by running away from home or homelessness.

Bachelard, placing the images of the house in the poem on a phenomenological basis, says that even when examined within the framework of very different theoretical horizons, the house turns into the topography of human self-existence. According to Bachelard, it is not just our memories; what we forgot, even our unconsciousness, is housed within us. The human soul is a habitation place, and the poetic subject learns to dwell within himself/herself by constantly remembering houses and rooms. The house is a privileged being in terms of examining the phenomenology of the values of sincerity in poetry, on the condition that it takes all the special values peculiar to the house within the framework of the basic value, in its integrity and complexity. This entity provides both scattered images and a collection of images. The house, the first universe of human being, is literally a cosmos (Bachelard, 1994). Poetry is an important linguistic activity that expands the meaning of words and adds depth and intensity. Both when the image, such as metaphor, is an element of poetry, and when the theme is problematized as a theme, the word 'house' becomes more alive and becomes more active. However, as a result of the enlargement of the meaning as it is

included in the poem, it interferes with the perception of home as well as the established feeling and thought on this issue. What is described is not only a dwelling, shelter to live in, but a lifestyle, a place where the world view is put into practice.

The poem genre tells the house with all the metaphors it evokes. In the relationship between poetry and home, many areas of meaning formed and marked by direct expression, symbolic and imaginary expressions appear. Within these areas, the house has a primitive protection and shelter function. There are many meanings from the house to be an entity that forms and preserves memory. When a poem speaks of a house, parts of a house, or its belongings, that house is no longer just an area of private property; a shell of loneliness and despair; an educational field that teaches / provides opening up from inside to outside; a network of relationships woven by mutual love or an area of conflict formed by quarrels and struggles for identity liberation; the distance between private and social; home of building a new world and opening up to a new world; it is a microcosm as a process that produces countless emotions to the outside world and receives countless emotions from the outside world (Narlı, 2014). The human body and soul constitute the most diverse and complex state of the house. In this complexity, not just our memories; what we forget, even our unconsciousness, is also housed within us. The human soul is a sitting place, and the poetic subject learns to sit within himself/herself by constantly remembering houses and rooms. The house provides people with scattered images and a collection of images at the same time (Badanka, 2019). The house is therefore a true cosmos. It is the corner of man in the world and the first universe. According to Bachelard, the house shelters dreams, preserves the dreamer, the house empowers us to dream in tranquility. On the other hand, the indoor space preserves memories. Therefore, home carries the poetic essence of space. Thus, it is possible to touch the unique images of the house and what they provide to people through poetry (Bachelard, 1994). Poets form shells within the language, and these shells are a shell-universe that they create in the name of their freedom, that is, the "house". Narlı also mentions on this subject by saying, "The desire of poets to establish a home of their own in language is often the image of the house their souls seek" (Narlı, 2014, p. 68). In this way, it is possible to understand the unique images of the house and what it provides to the individual, mostly through poetry. Poem, in the process of reading and writing, imagination, dreaming, consciousness and unconscious, is alive again. The house where a person lives creates the universe

of dreaming, just like poetry. However, in line with this relationship, poetry and space express each other by making sense of each other.

CHAPTER 3
MODERNIZATION AND THE ISSUE OF ALIENATION

3.1. Concepts of Modernism

In this section, in order to create the general conceptual framework, derived from the modern phenomenon and its modern root; the concepts of modernity, modernism and modernization will be discussed. To understand the modernism phenomenon comprehensively, it is essential to put forward concepts of modern, modernity, modernization and finally modernism and the reasons for its emergence.

The word "modern", which can be defined in different ways such as hodiernal, contemporary, new, independent of the products of the past, etc., is derived from the Latin "modernus" and anew in Latin, "modus" means measure and "modo" means present. The term "modernus", which aroused at the last period of 5th century, was also used to describe the current Christian reality rising against the idolatrous past. For a very long time in the following centuries, the adjective modern was not used to describe phenomena and objects similar to today's (Tanyeli, 1997). After all, the concept of modern is generally expressed as "clarity in thought, freedom, independence from authorities, and the newest and latest expressed thoughts" (Cevizci, 2005, p. 598). There is a complete contrast between the current meaning of the modern and the meaning it was originally used for. In both, it pointed to the transition from the modern "old" to the "new", but when first used, the old world was described as dark, pagan, and the "new" meant the world dominated by Christianity. Modern as we use today is founded on the denegation of the first modern; in other words, the new, that is, the middle age, in the previous modern has transformed into the old world of "new" modernity (Bağce, 2004). At different periods in history, different societies have characterized themselves as modern. Although the content of the term modern differs, it emerges in periods when a new age consciousness, which sees itself as the product of a transition from old to new, re-evaluates the relationship between antiquity and itself (Habermas, 1983). It can be argued that "modern", as a western-based concept, reached its final form by covering a period from the

Renaissance and Reform periods to the 21st century.

Etymologically speaking, three fundamental levels of meaning can be ascribed to the term modern. It means present or current in its first and oldest sense and referring as the opposite of its previous concept of past. Within this context, the word modern is used for as long as the Medieval Age. The secondary definition of the word is new in contradistinction to former. The word modern is employed here to define a current time experienced as an era, has specific particular characteristics that differentiate it from previous eras. It is this term that start to effective in the 17th century. During the 19th century a third meaning became significant. Then the term modern gained the connotation of what is temporary, of the ephemeral, with the contrary concept is no more being a distinctly described former instead of an indefinite infinity. Present, ephemeral, and new: All of these meanings are related to the special significance attributed to the present in the notion of modernity (Heynen, 1999).

If the concept of modernity is examined in this context, it is put forward that "modernity is what gives the present the specific quality that makes it different from the past and points the way toward the future. Modernity is also described as being a break with tradition, and as typifying everything that rejects the inheritance of the past" (Heynen, 1999, p. 10). In a sense, modernity means way of life in a world that no longer belongs to yesterday and needs to be dealt with in other ways (Jeanniere, 1993). According to Giddens, in his work titled *The Consequences of Modernity* , he defined modernity as the forms of social life and organization that started in Europe in the 17th century and later affected almost the whole world (Giddens, 1990). Due to these reasons, at the same time, modernity is in constant divergence with tradition, driving up the endeavor for alteration to the case of purveyor of meaning excellence (Heynen, 1999).

Berman concentrates on three stages in which he argues that modernity is historically shaped. In the first stage, approximately from the beginning of the 16th century to the end of the 18th century, individuals are just beginning to experience modern life; they almost do not know what hit them. They grabble desperately but yet half-blindly for a sufficient vocabulary; there is little or no feeling of a modern society or community in which their trials and expectations can be shared. The second stage starts with the major revolutionary wave of the 1790s. A grand modern society comes alive instantly and dramatically with the French Revolution and its effects. Moreover, 19th century

modern people can recall what it was like to live material and nonmaterial in worlds that were not at all modern. The feeling of living in these two worlds causes this inner dilemma. At the same time, the notions of modernism and modernization arise. In the 20th century, in the final stage, the modernization process broadens to include almost the entire and advancing world, modernism culture reaches magnificent victories in art and thought (Berman, 1983).

As Berman points out, as a matter of fact, modernity in the 18th century is, therefore, a state which cannot be fixed to a constant range of features. In the 19th century and afterwards, process of modernization also procured basis in the political and economic areas. In unstable conditions of living, and in daily reality, rupture with permanent worth and definiteness of the custom would be both seen and felt. Modernization became distinguishable on many diverse processes. Hereof, a distinction must be made between modernity, modernization, and modernism (Heynen, 1999).

Modernity points out the typical traits of modern times and how these traits are experienced by the people: Modernity signifies the outlook of life related to a continual evolution process and alteration, with a tendency towards a future that is differentiated from present and past. On the other hand, the word modernization is employed to depict the social progress, the basic traits of which are urbanization and industrialization, or population explosions, a great improvement of communication, democratization, and an expanding world market (Heynen, 1999). In this context, in the 20th century, the processes that created this vortex and kept it alive as a continuous occurrence were called 'modernization'. Berman considers modernization, in which many dynamics play a role in its emergence, as a process that produces, sustains, and has results. In this process, "industrialization transforms scientific knowledge into technology, creates new human environments and destroys old ones, speeds up the whole tempo of life, generates class struggle." Thus, demographic changes take place that drag people to new lives by detaching them from their environment (Berman, 1983, p. 16). In other words, modernization is used to refer to the process that evolves from traditional or pre-modern society type to modern society type and shapes this type. The concept of modernization is generally used to express a process that leads to an individualism and a secular world view in economic terms, trade and industrialization in the economic sense, and a secular world view, the gradual differentiation and complexity of the social structure, and the development of scientific

thinking.

The world-historic processes have nurtured incredible diversity of aspects and thoughts which purpose to turn into humans the subjects and the objects of modernization, to empower them to alter the world that is altering them, to make their path. Over the past century, these aspects and ideas have been roughly combined under the name of modernism (Berman, 1983). Tanyeli states that modernism and its derivative modernism are concepts that cannot be reduced to a single definition since it covers a wide social and human activity field (Tanyeli, 1997). The word modernism ordinarily has a specific definition for every discipline. Also, this definition may comprise stylistic features and a description of the period. The definition created by Berman provides a common framework that can gain a new perspective on certain 'modernisms' in certain disciplines (Heynen, 1999). While modernity expresses those changes occur as a life experience; modernism is the theorization of this process. The notion of modernism can be defined as a movement that tries to replace the old with the new as an artistic, philosophical, and social movement that emerged in the 19th century (Cevizci, 2005). Modernism is a simultaneous the search for a break away from the past and the search for recent forms of expression in the fine arts. Among the elements that formed modernism were the improvement of modern societies and the fast growth of cities, followed by First World War. An important feature of modernism is usage of techniques that arouse interest to methods and materials, as well as the self-awareness and irony of literary and social traditions that often lead to experiments with form (Kuiper, 2019).

Also, modernism is used when talking about the reflection of the modern way of thinking in any field, or to indicate the modern-time qualities of a style or product. Assuming that it emerged as a progress project, the modernity plan was shaped by the enlightenment philosophers living in the 18th century in order to advance an unbiased science, a global morality, and an independent art. In this way, the arts and sciences are not just under the control of the powers of nature; it was also hoped that the world as a whole could lead to an understanding of the self, moral progress, and even human happiness (Özyalvaç, 2013). Heynen described modernism as the desire to move towards the future and progress from the consequences of modernity in the field of culture and art; and as a trend within the framework of theoretical and artistic thoughts about modernity, which aims to make possible people to control the alterations in a

world in which they are ultimately changing. In short, while Heynen evaluates modernism as a style, she treats modernity as a concept or a phenomenon. She considers modernism as a cultural ideology that started in the 19th century, continued, and became apparent at the beginning of the 20th century, both affirming and negating modernity, and is a part of aesthetic modernity that constantly moves in these tides (Heynen, 1999). Modernism by Berman, who sees modernism as a search for a place of its own; is defined as the efforts of modern people to be the subjects and objects of modernization, to find a place where they can hold tightly in the modern world and to feel at home in this world (Berman, 1983). In line with the above definitions, it can be said that; although modernism is related to modernity, it differs from modernity in terms of describing the movements emerging in the field of culture, art and literature and generally pointing to a process that started at the last part of the 19th century.

Modernism is transformation of stagnation into mobility. Along with order, it is the production of disorder, but the produced disorder actually establishes new orders. Modernism is, after all, a social reality and, like any social reality, it enters people's lives with its arguments for and against (Çalak, 2008). There are different opinions about modernism. On the one hand, it is argued that modernism has made liberation and progress with the radical changes brought by it, on the other hand, the constant change of modernism emphasizes its transience, and at the same time, its rejection of everything about the past causes insecurity and the chaos it brings. While both views are included, modernism based on variable foundations is discussed in this study within the framework of negative opinions.

While modernism solves many problems, it also brings new problems with it. As Berman emphasizes when we consider modernism as an endeavor to feel at home in a continuously altering world, we see that no modernism style could ever be defining. Even the most inventive of what we have established and accomplished will turn into prisons or tombs that we or our inheritors would like to get away from or transform, if life is to continue (Berman, 1983). Modernism sees what belongs to the past and even what belongs to the present time as problematic and tries to change it in a continuous cycle and seeks solutions for them. It establishes a link between the concepts of time and development. According to the thought advocated in modernism, the future will be able to reach the better and brighter when it is proceeded with the correct methods determined beforehand.

Modernism glorifies the present versus the past. The glorification of the present is actually a definition that has always been valid; but perhaps for the first time in the modern age, a mass ideological importance has been attributed to the "now" in all areas. It should also be noted that this mass value represents a tragic break from the past, tradition, and everything conventional, with the effect of rapid change created by the industrial society (Touraine, 1992). Tradition is denied with increasing violence, and the artistic imagination begins to take pride itself on exploring and mapping the realm of "not yet" (Calinescu, 1987). Underlying the idea of modernity is its opposition to tradition. Lifestyles that emerged along with the concept of modernity ended the traditional functioning of societies quickly and unexpectedly. The transformations brought about by modernity have been much more effective than the transformations that occurred before, both in terms of their impact on large masses and their intensity (Giddens, 1990).

During the development of modernism, the moment of impermanence is constantly emphasized, and the concept of modernism extends from the field of art to a more global concept. The components of modernism, defined by Baudrillard as a characteristic style of civilization that does not compromise with tradition, are "desire for innovation" and "rebellion against the pressure of tradition" (Baudrillard, 1982, as cited in Heynen, 1999, p. 12). Baudrillard states that he does not see this feature of the modern as a progress like Habermas but puts forward the view that these features gradually become autonomous mechanisms in a more radical way. In this context, he emphasizes transient of modernity (Baudrillard, 1982, as cited in Heynen, 1999). Harvey also emphasizes that this, which is ascribed to modernism, assembly of the ephemeral and the transitory with the everlasting and the immutable and the only reliable thing about modernism is its tendency to integrate distrust, even chaos (Harvey,1999). Modernism, which is based on such a changeable foundation, actually negates the effort of the individual to feel at home.

If modern life is really intertwined with the transitory, instantaneous, fragmented, and contingent to this degree, a number of significant outcomes arise from this. First of all, modernity cannot respect the past of any pre-modern social order, not even its own. The transience of things makes it hard to maintain any sense of historical permanency. Modernism, for this reason, not just requires a relentless break with all previous historical situations, at the same time, it characterized by a never-ending process of

internal rupture and fragmentation (Harvey, 1999). Basically, starting out from such an ambiguous formation, modernism inevitably; it has had to accommodate tension, contradiction, and contradictory activities; or even it wanted deliberately. Because modernism always took place on a platform formed by the contrast and tension between 'self' and 'other' (Giddens, 1990).

To be modern is to find ourselves in an environment that commits us adventure, strength, delight, growth, change for ourselves and the world, and also menaces to demolish everything we have, everything we know, everything we are. Modern surroundings and experiences transcend all limits of geography and ethnicity, class, religion, and ideology; in this regard, it can be said that modernity unifies humanity. But this is a unity of separation; it casts of all into a constant maelstrom of dissolution and renewal, contradiction, of uncertainty and suffering (Berman, 1983, p. 13). The memory or the past of modern human, in pursuit of the catching up with time, disappears in this state. As a matter of fact, the state of melting in Marx's words are handled by Taylor as the solid, permanent, mostly meaningful objects we used in the past are put aside for the sake of temporary, imitation goods that surround us (Taylor, 1998). With the emergence of modernity, changes have occurred in the current order. In general, if we consider the abandonment of the old lifestyle and the formation of new lifestyles as modernization, the modern and the modernized are different from each other.

The great changes that have taken place have created a concept called modern society. Modern society has emerged through a series of processes that include breaking away from tradition and everything traditional, individualization, rationalization, urbanization, and inequality. Baudrillard argues that in this case the culture has undergone an eerie and wide revolution. According to him, this revolution makes the masses passive rather than participatory and neutralizes them (Baudrillard, 1982, as cited in Çalak, 2008).

3.2. Notion of Alienation within Modernism

The individual, who has to face different conditions from the cave to today's society, have to confront many changes both physically and psychologically. As a result of these ongoing changes, it has caused to the emergence of the concepts of the individual who become isolated and alienated from himself/herself and his/her environment.

With the emergence of modernity, the individual who cannot keep up with the changes and socialize like the majority is stuck between these alterations. In the modern incompatible individual who cannot feel himself/herself belonging to a place, this situation has shown its effect as withdrawal, abstraction and finally alienation.

Firstly, when the origin of the word alienation is examined, the word 'alienation', which has been passed from Latin to English, derived from the verb 'alieno', which means estrangement and transformation. The verb, which has the same meaning in English, derives from the adjective 'alienus', which means alien, foreign. The term alienation effect (1940s) is a translation of German Verfremdungseffekt (Oxford University Press (OUP), n.d.).

The concept of alienation has been handled together with many problems by different branches, various definitions and explanations have been brought to the concept. In the most general terms, this concept defines alienation of people from each other or from a particular condition or process (Scott & Marshall, 2014). Alienation only takes place when there is a conflictual relationship between the self and the other, between the subject and the object, and accordingly the subject is irreversibly transformed (Timuçin, 1992). Alienation, more particularly in psychiatry, is deviation from normal; in contemporary psychology and sociology, it refers to a sense of strangeness towards oneself, the society in which they live, nature and other people. In philosophy, alienation means that things and objects seem foreign to consciousness, distant and indifferent, lack of interest, even boredom or disgust towards things that were previously interested in, people with whom we had known (Cevizci, 2005). Alienation is the situation in which an individual experience himself/herself as a stranger. The alienated person moves away from himself/herself as s/he moves away from other people; Although s/he perceives himself/herself and his/her environment like everyone else, s/he cannot enter into a productive relationship, and s/he gets lonely (Fromm, 1990). When talking about alienation, the first thing that comes to mind is the state of detachment from nature and alienation from nature, which human beings experience with the industrialization process. However, the word environment etymologically means the world that surrounds us. Vogel says that when the concept of environment is used, we should not mean the nature, but the modernized environment around us, the built environment built by the human being for the human (Vogel, 2014). To define the situation of the alienated individual in general; the individual spends his/her time,

effort and knowledge on a life outside of himself/herself that s/he does not really want, cannot adapt to the environment s/he lives in, accepts what is presented to him/her without questioning its meaning, and finds the solution in the prison s/he has created, but encounters with a situation of complexity even within himself/herself, even though s/he carries a lot of identity, s/he thinks of as not actually having any of them.

The concept of alienation has been in the world literature for several centuries. As a philosophical concept, alienation has its roots in Hegel. What made Marx his revolutionary imperative is Hegel's view of the movement and externalization, objectification, and re-adoption of knowledge throughout history (Scott & Marshall, 2014). In this context, the concept of alienation has been defined through the thoughts of Hegel and Marx.

Human-being history is also the history of alienation. According to this idea, one does not perceive himself/herself as a person who thinks, hears, and loves himself/herself, but as an object of the alienated expansions of his/her own forces. The relationship one establishes with himself/herself is limited to the relationship that one has with the products s/he creates (Timuçin, 1992). Alienation for Hegel; means disintegration, it is the process of dissolving a simple composition into a more complex one (Kiraz, 2011). According to concept of alienation of Hegel, alienation begins when the soul realizes that it is not outside of the world, but in it. Alienation may come to an end when people become aware of their own consciousness and recognize the spirit that creates them. Here he emphasizes the concept of freedom. Alienation will come to an end only when people have fully regained their true selves and realize that their natural habitat and culture is rooted in the soul (Taş, 2007). Alienation is the inversion of consciousness with itself. In this sense, the concept of alienation gains a positive meaning in Hegel. However, when this inversion is not in proper conditions, when it does not occur in a strictly subject-object adaptation or in the actual attachment of the subject to the object, unhappiness, disharmony begins. In this unfavorable condition, the subject feels far from the consciousness of a disorder of consciousness but perceives himself/herself as a transitory being in the world and finds himself/herself in a sense of exclusion in the social and spiritual sense, not being able to find an environment (Timuçin, 1992).

However, sociological dispute of the notion is more associated with argument that externalization and alienation are outcomes of social structures that dominate

individuals, refusing them their necessary humanity. Alienation is an impartial state innate in the social arrangements of modernism. Alienation is the broken form taken by the commodification of this humanity's own kind (Scott & Marshall, 2014). According to Marx, in modern society, human alienates himself/herself in various ways from the products of his/her own activity by forming a distinct, sovereign, and strong world of objects to which s/he relates as a slave, week and dependent being. Such a society turns people into small islands isolated from each other, rather than bringing people closer together. Such a society is an alienated society, and individuals of such a society are alienated and lonesome people (Cevizci, 2005). In this context, the main transformation that reveals alienation is modernism. Modernization basically pushes the people involved in the production process to alienate, and then the whole society. The product that emerges in this process is in fact this newly alienated human himself/herself.

The definition of alienation should be sought in the conditions in the objectivation process. For this reason, alienation does not originate from the individual, but from the social and economic conditions that shape the individual in society. In the social structure called modern, the individual moves away from the values s/he creates. S/he becomes seriously alienated from the language, art, and culture s/he creates. In other words, in every kind of work s/he does, while s/he is with other people, s/he breaks away from the common values created by humanity and s/he gradually get lonely. S/he starts to prefer to be a spectator to the events around him/her and outside. Sometimes the individual who is afraid of even cruising and runs away, feels depressed in the face of situations in which he is unable to act or react, and this situation brings his/her inner restlessness and alienation and detachment from himself/herself. People's longing for a simpler lifestyle, in which people can live a much more natural life free from the intolerable pressure of competition and conflict, manifests itself in the tendency to withdraw from society seen among young people (Taş, 2007). According to Fromm, in order for the modern system to function, weak, characterless, and submissive "cliché" types are required. Social structure produces the type of people who can meet this need. Then he directs their alienated, cowardly, and depressed mood to a false satisfaction. Consuming a lot and differentiating personalities with the brand changes of consumed goods gives a deceptive image of satisfaction and happiness. But inside, everyone is unhappy, coward, and in pain (Fromm, 2013).

Apart from Marx and Hegel's tradition of thought in question, the sociological tradition of thought represented by Durkheim, Weber and Simmel was also very influential in alienation thought. According to this tradition, modern individual is more isolated than ever before, alienated from himself/herself and his/her society. The modern individual, breaking his/her ties with the old and traditional values, does not trust anything in the new rational and bureaucratic order and has lost faith in everything. With modernization, technological developments in the world have increased and individuals have faced alienation as people's lifestyles gradually turn into mechanization (Cevizci, 2005). Alienation is a complex concept that affects human life. In the process of modernization, it is possible to address the concept of alienation as a result of all the problems experienced by the individual and the inability to meet their basic needs. When the views of Hegel, Marx and other philosophers on alienation are examined, the state of alienation that emerged with modernism in the 20th century also shows the same results.

As can be understood from above, a general theoretical framework about alienation has been formed, and theoretical studies on the concept of alienation have been examined. The most emphasized themes stemming from alienation were determined when the poems selected as case studies are compared with the theoretical framework. Accordingly, problems caused by alienation seen with the effect of modernism are covered under the three following headings.

3.2.1. Loneliness

Loneliness inevitably appears as a concept of alienation in modern life. With a similar approach, Simmel argues that modernity leads to alienation. According to Simmel, the individual begins to be indifferent to the closest spatially due to the increasing abstractions in the complexity and chaos of external life in the modern big city. Modern life is lived in the metropolis and this way of legislation causes loneliness and alienation. Simmel emphasizes that alienation is a kind of social form (Simmel, 2004). In a sense, he emphasizes that alienation, and loneliness as a concept of alienation are a common trauma of modern society.

In the press of the 20th century, with the publication of *the Economic and Philosophic Manuscripts of 1844* by Marx, alienation emerged as a concept discussed with modernity. When modernity began to reveal the reality of its existence in every field,

two different approaches emerged in understanding the modern. Those at one approach has adopted modernity, and the community at the other end has preferred to reject it radically rather than being dependent (Atacan, 2012). According to Berman, modernity was either embraced blindly and uncritically in admiration, or humiliated with a new look and contempt, similar to the Olympus of the ancient Greek Gods. In both cases, it was perceived as an unformed, unchangeable, closed, monolithic structure. Closed-minded were placed instead of open minded on modern life. Instead of 'both this and that', the idea of 'either this or that' occurred (Berman, 1983). According to this explanation of Berman, in the modernized world, the individual must choose between two things and this approach emphasizes that modernism has a dominant side.

The uninterrupted change of all social conditions, the ever-present uncertainty and discomfort separate the modern period from all previous ones. All these stationary and frozen relationships are swept away, along with the old and revered strands of prejudices and thoughts; newly shaped ones turn into outdated before they solidify. Everything which is sacred, polluted, the individual is eventually forced to confront serious sentiments, the real issues of his/her life, and relationships with his/her own species (Marx & Engels, 2014). The state of alienation experienced by today's people in the process of modernization constantly drives humanity into fragmentation, struggle and contradiction, uncertainty and, most importantly, loneliness.

At this point, modernism become completely emptied, meaningless, almost "guardian of all evil" and serves as trigger the fire of deception, fragmentation, de-identification, and alienation. The individuals of the mass society who want to continue their lives I n modern life also faces a dead end. Hope has given way to despair, and integrity to divisions and disintegration. The horizon that is expected to expand has narrowed and one's control over one's life has almost disappeared (Taş, 2007). This atmosphere, tension and turmoil, the expansion of the possibilities of experience and the disappearance of moral boundaries and personal bonds, the shaking of the self and the soul cause the individual to become lonely in the society where s/he is increasingly alienated.

Modern society is not only a cage, but also, individuals in it are also formed by the bars of that cage. We are beings that do not have a soul, heart, sexual or personal identity, or even exist, we can say. Just as in the futuristic and technopastoral shapes

of modernism, here too, modern individual as a subject vanished. Ironically, critics of the iron cage in the 20th century adopted the point of view of the cage keepers. The cage is not a prison, as it lacks contents, inner freedom, and personality. All the cage does is to provide a generation of nothingness with the space it desires and needs (Berman, 1983). Adorno states that the individual is now a part of the machine and has lost the ability to act as a subject. According to Adorno, modernism builds shelter similar to zoos and the masses, who think they are safe inside these iron cages, try to maintain their separate and distant lives. According to Adorno, the effect of modernity on the individual is the reification, loneliness, alienation of individuals (Adorno, 2005).

In the social structure called modern, the individual moves away from the values s/he creates. S/he is seriously alienated from the language, art, and culture he created. In other words, while with other people in all kinds of work s/he does, s/he breaks away from the common values created by humanity. In a process of objectification, which we call the production process today, although people embody their creativity, they also become material objects that separate from themselves and experience great chaos within themselves (Taş, 2007). The alienated person of modern time carries a different form of existence from other times. It is such a general and incomprehensible form of existence, completely depersonalized that Heidegger characterizes it by employing the German pronoun, which is the most impersonal and unbiased term, and it means one of many. It was perfectly suited to revealing the innermost nature of a world where everyone is 'the other' and no one is his/her own and where the meaning of the personal pronoun is so lost (Heidegger, 1971, as cited in Pappenheim, 2009). The individual that Heidegger named the other is actually; the alienated and isolated modern individual, who exists in the transformation process of modern life, is directly involved in developments in every field but still exhibits a distant stance. In addition, we cannot talk about the alienation that modern individual experiences in modern society. Modern human has come into an alienation with almost everything s/he surrounds him/her and is related to. People of the modern mass society, caught up in the routine of life, cannot go beyond the narrow line of life drawn for them, not just in the sphere of action but even in the sphere of speech; they cannot grasp the structure of the society they live in and what the jobs given to them as "public" are within this social structure. The cities they live in consist of small social circles. These small living

communities are cut off from each other. Every group of people in the society lives a life limited by their own narrow environments; they have to live separately as groups, each of which can be easily distinguished (Mills, 1974, p. 451). As Benjamin pointed out, from the 19th century onwards, the human being in modern society has been distracted, surprised, and has turned into a passive, lonesome person who has no longer the ability to deal with anything with the intensity to understand its reality. For this reason, people who are drawn to the feeling that they are left alone against their external reality (against the totality of social life) in their social life that they cannot perceive and make sense in their entirety and that they cannot make sense of life, take refuge in sadness, and move away from others (Benjamin, 1982). Due to the new type of lifestyle during the modernization process, the individual whose right to speak and the right to experience the space was taken away, and who was left out of a large part of the modern life, alienated, and loneliness is a natural result of this process.

3.2.2. Alienation to Interiors of Domestic Space

The city is the first place where the transformations that emerged with modernization come into existence in a concrete form, and especially since the 19th century, modernization emerged as an urban phenomenon. The urbanization of the world, in other words, the formation of modern society is a result of the modernization of the world. One of the sociologically distinctive features of modernization is industrialization, another is urbanization. With the spread of modernity, urbanization has become a modern process. In other words, the city has a central place in the life of modern people (Özyurt, 2007). All these changes such as population, social stratification, settlement style, income, education and cultural structure, lifestyle, which are seen with the modern understanding of life, are the fastest social changes. At the same time, as a consequence of modernization, new type living spaces, which are the main unit of modern city, inescapably transforms. These transformative e spaces affect the individual not only physically but also sociologically.

With modernization, a significant change occurs in people's physical environment, and this change also plays a role in accelerating social change. With modernization, all factors that make up the social structure change. Such as the change of lifestyles, living spaces, changes in family structure, cultural values, and political behavior. In sociological terms, changing living spaces is not only a population accumulation

process, but also the occurrence of behavioral changes peculiar to modern society in people. In addition, it finds supporters as a very common view that alienation will inevitably emerge with the effect of modernization. This situation, which can be called an identity crisis, manifests itself in the alienation of the individual, who cannot find a basis anywhere and cannot adapt to changing modern lifestyles and spaces, to his/her society and himself/herself, which s/he cannot accept and hold on (Erkan, 2002).

According to Bauman, the world we live in is more of a 'universal strangeness' world full of strangers, and among the crowds of strangers, one is forced to overcome problems with his/her own means, 'unimportant', s/he feels lonely and dispensable (Bauman, 2019). The individual who experiences this situation in a severe way hates him/her because s/he cannot adapt to modern space; as a result, alienation is observed in the individual. The modern spaces have undoubtedly formed the individual, but traditional ties between people have weakened, the problem of trust has come to the fore, and the situation of dissatisfaction and alienation prevails.

According to Vidler, the roots of the feeling of uncanny and alienation that are felt today are found in the modern tradition. According to him, the feeling of uncanny was first a legacy of the 18th century. The individual is not like at home in his/her own home. Uncanny can be characterized in this respect as the summary of the modern individual type. According to Walter Benjamin, uncanny and alienation was born from the rise of big cities. The alienation habit repeats itself in unexpected and undesirable ways in history. For many, "comfortable living" is impossible in this world. In this case "alienation" is a natural consequence of the historical context. It is ultimately generalized as a state of modern unrest; ultimately, alienation is attributable to society in the city (Vidler, 1994). According to Bloch, architecture is an effort to produce a humane homeland. Bloch excludes only modern architecture that he speaks of as the new architecture of objectivity. According to Bloch, this architecture is the expression of bourgeois culture that exploits the image of a disoriented utopia, its seriousness and lack of decoration, all that this architecture does, glorifies capitalism. According to Bloch, the cold design, which is a characteristic feature of the machine age, is inherently limited to what is functional (Bloch, 1986, as cited in Heynen, 1999). The houses of the modern city are insulated from the natural; the proportions between dwelling and space have become artificial. Everything in these houses is mechanized and sincere life has escaped from all sides of these houses. Modern city streets are no

different from pipes that suck people into them (Picard, 1956, as cited in Bachelard, 1994). As a result of this modern spaces, which are products of modern life, surround and overwhelm the individual. Spaces that come with modernism have turned into places that crush human existence and suffocate the soul. The relationship between "individual and space" has been disrupted, the individual is alienated from his/her space, even positioned against him/her, and the individual's perception of the space has become superficial because it is subjected to operation over exchange value. Today, space has moved away from being a place where people create meaning for themselves by densifying and deepening (İlhan, 2019).

At the same time, in modern living spaces, its traditional fabric has gradually disappeared and has been replaced by monotonous spaces. New type of spaces essentially contains opposite features to traditional life and residential culture. Emphasizing this destructive effect of modernization, Bookchin (1999) makes the following determination: Modernization, which has stifling characteristics such as anonymity, homogeneity, and institutional gigantism, has absorbed the areas that includes the proximity between people, unique neighborhoods with traditional houses and a human scale policy. In addition, it eliminates the domestic space that includes closeness to nature, cooperation understanding and close family relationships. Modernism is often described as a state of homelessness. Since these issues themselves are open to alter over time, none of these environments can be a true home for people. "The answer is negative. The development of modern civilization has made the world uninhabitable" (Heynen, 1999, p. 18). According to Cacciari, therefore, it is clear that the house belongs to the past, it no longer exists today. Functional modern houses are empty and senseless shells for owners. No design is enough to change this (Cacciari, 1980, as cited in Heynen, 1999).

In the mid-20th century, modernization projects that will perpetuate the individual as if they were independent in small hygienic houses, on the other hand, put him/her under the strict yoke of his/her opponent, that is, the power of capital. Cell-like dwellings become apparent one after another in well-organized blocks, just as city dwellers are attracted to urban centers as producers and consumers for business and leisure purposes (Adorno & Horkheimer, 2014). Those modern functional residences built on a tabula rasa are living boxes that have no connection with the inhabitants, or that factory facilities that have lost their way into the consumption area are

diametrically opposed to the already extinguished longing for independent existence (Adorno, 2005).

With the modernization, the period of change that continues at a dizzying pace all over the world disrupt all-natural structural balances in favor of human beings, other living beings are sacrificed to this process, nature is destroyed and impoverished, and the architectural fabric and memory of traditional houses are erased. The fact that housing process brought about by modernism eliminates the uniqueness of the old houses and new type of houses are captive to a superficial symbolic design also reinforces the feeling of alienation. For this reason, these modern spaces appear as a factor that alienates people. Moreover, these spaces detach people from the soil, nature, and natural life; the concrete walls surrounding the interior of the spaces and its surroundings not only harm human relations but also affect the physical and spiritual development of the human being.

3.2.3. Longing for Past Spaces and Effects of Modern Life

Although spaces meet the physical characteristics of being a place, they cannot always provide the feeling of sense of belonging to a place. Although they meet the physical needs, they cannot answer the question of where we feel belonging with originality. The separation of the places from this context can be explained by the fact that the quantitative characteristics targeting consumption come to the fore and the actions defining space cannot be continued, and the belonging cannot be developed. This de-identity situation arising from the lack of quality of these spaces reflects on the individual and triggers the individual's sense of alienation towards the space, other users of the space and himself/herself (Augé, 1995).

The apartments, which were produced to solve the housing problem due to the increasing population, compromised themselves in terms of architectural features, form and material compared to the traditional houses, and this transformed the physical fabric of the cities (Görgülü, 2016). The situation of imitating the social, institutional, and spatial changes produced by modernism as contradictory and rootless innovations continued for a long time. New house designs have also changed people's mindsets. The modernization and capitalist mentality whispers to people that they can only be happy as they consume it. Because consumption is also a means of social status. The objects consumed by an individual are a dominant criterion determining his/her status.

Old items should be thrown away immediately, and new ones that fit the fashion should be bought instead. No corner of the house should be empty and filled with attractive objects (Yalçın, 2010, p. 40).

In addition, the apartment model leads to a great distance in terms of communication and interaction, despite the spatial proximity. Each of the flats that make up an apartment is a world in itself, an actor in its own right. (Alver, 2010) This causes people to become increasingly distant from each other and individuals long for the lifestyle they had in the past. According to Elçi, that the apartments, which make different people live under the same roof, have remained alien for a long time to the social structure of the traditional house culture based on privacy (Elçi 2003).

Especially those who live in flats of flats in metropolitan areas have turned into windowless monats. As Tanpınar said, each circle has become "a little Babylon, unaware of each other's deaths" (Narlı, 2014). The houses of modern and lonely people in the city have turned into places of loneliness and alienation. In addition to the uniformity of the modern interior that stifles the individual, the modern individual carries the chaotic and meaningless crowd of the city into his/her home in his/her head. In its standardized form, it cannot fulfill any of its functions such as home, family, sharing, giving birth to love, keeping alive and reproducing; it is a cell of the open prison called the city. Towards the present, the modernist cycle of demolishing, distorting, and making is actually a process in which all that solid is melt in the air, as Berman quotes from Marx. Modernist culture progresses by creating, destroying, sanctifying, imagining, and evaporating itself.

The modernized spaces are far from offering the proximity the individual is looking for and expecting. This multi-faceted change first affected the spirit of the society of which individuals are a member, and then the intangible qualities of the spaces they live in, along with the tangible qualities. The distress and alienage that the individual suffers and feels in all aspects are also due to the change in the individuals' most subjective spaces. The alienation of space finds its reflection in the human. The individual experiences the same alienation against the place where s/he cannot find a common point with himself/herself and takes refuge in the memories of the past. Thus, the foundations of the negative emotion chain are laid. For them, the old integrated bonds and spiritual atmosphere of the place and individuals are now lost. In this respect, it is not possible for individuals to feel the old loyalty and closeness to the

places they live in (Demir, 2011). Houses lost never to find again continue to live inside of us. Since the houses we used to live in have been immortalized within us, we relive the memories of old houses like a dream (Bachelard, 1994). The most important force Bachelard puts forward in the home-person relationship is dreaming. "The fact that our childhood remains lively and poetically wounded within us was realized not on the plane of facts but on the plane of dreaming" (Bachelard 1994, p. 16).

In the Turkish poetry, there are also subjects who complain about houses, run away from them, and see houses narrow and dysfunctional in front of a wide and open space. Houses exposed to the dynamism brought about by modernism have lost the concept of being adopted and owned by the user. With the apartmentization and housing process brought about by modernism, the disappearance of the authenticity of the old houses and the captivity of the houses and flats to a superficial and dysfunctional symbolic shape feed the feeling of alienation (Narlı, 2014). The effects of modernism and alienation in poetry began to be processed together with the Second New movement. In parallel with their ideological attitudes and philosophical understanding of the world, these poets adopted a questioning approach towards modern life and space. People who move towards being an individual with modernization try to survive by being strangers and lonely in the crowd. This situation causes a mental breakdown and creates an image of an uneasy, insecure, and unhappy city person. Issues such as loneliness, boredom, longing, and alienation from domestic spaces are frequently seen in the Second New poetry which emerged in parallel to modernization process in Turkey.

CHAPTER 4

DOMESTIC SPACE CONCEPT IN THE SECOND NEW POETRY CONTEXT

4.1. Introduction to the Second New Poetry

4.1.1. The Birth and Development of the Second New Poetry

One of the post-1950 poetry movements in the history of Turkish poetry is the Second New poetry. In addition to being a significant turning point in the history of literature, the Second New poetry has a notable place in terms of the innovations it brought to poetry after the Republic period, the themes they deal with and their perspective on social situations. The Second New poetry, which was accepted as the beginning years of the 1950s and made its existence significantly felt especially between 1955-1965, is not actually a trend that emerged with its common features. This movement emerged on the basis of the similarities of the works of poets who wanted to reveal the new, differed among themselves in terms of their different world views, upbringing, and literary sources. Unlike previous poetry movements, it did not exist as a community with a specific joint statement or gathering around a magazine.

Karaca states the following about the birth of the Second New: "Although giving a certain date or work name for the beginning of the Second New makes it easy to divide the history of literature into periods, it would be an incomplete approach to explain this movement. Because the Second New was born in a process, as in all literary innovations, by being created with social, individual, and artistic influences. There has not been a movement that started with the agreement of the Second New, by publishing a joint declaration or by clustering in a certain journal" (Karaca, 2019, pp. 89-90). Edip Cansever, one of the pioneers of the Second New, talks about this issue: "To give the Second New a trend character is to fall into a second error. If only it is a field of innovation where different poets establish different personalities…" Years later Turgut Uyar shares the same opinion: "The Second is not a new trend. It is a movement where everyone takes responsibility for their own poetry and meets other poets by accident.

Cemal Süreya follows him: "The Second was not born as a new trend. He did not have a program, a joint statement. Most of the poets did not even know each other. They did not correspond either. I think the texts met. However, a poetic movement was born with the participation of many people" (Bezirci, 1987, p. 42). All representatives of this movement are İlhan Berk (1918-2008), Turgut Uyar (1927-1985), Edip Cansever (1928-1986), Cemal Süreya (1931-1990), Ece Ayhan (1931-2002), Ülkü Tamer (1937-2018) and Sezai Karakoç (1933-). These poets, unaware of each other, published poems that differ completely from the existing poetry in terms of language, form, content, and discourse in journals such as *Yenilik, Yeditepe, Şiir Sanatı, İstanbul, A ve Pazar Postası* in 1954-1955. The year 1956 is accepted as the date when their existence was fully revealed and at the same time, they earned their own name, with the "Second New" article written by Muzaffer Erdost in *Havadis* on August 19, 1956 (Akkanat, 2015).

Figure 1.1. a. İlhan Berk (1918-2008), **b.** Edip Cansever (1928-1986), **c.** Turgut Uyar (1927-1985), **d.** Cemal Süreya (1931-1990), **e.** Ece Ayhan (1931-2002) by Ara Güler (photographs are taken by author in Ara Güler Exhibition in Arkas Art Center, 2020) **f.** Sezai Karakoç (1933-), Retrieved from https://www.antoloji.com/sezai-karakoc/hayati **g.** Ülkü Tamer (1937-2018), Retrieved from https://www.idefix.com/yazar/ulku-tamer/s=255363

When the background culture of the Second New poetry is examined, it is seen that there are many reasons in the formation of the movement. The environment created by the World War II in the world, the political and economic negativities in the country, the blockage of Turkish poetry, the feeding of poets and intellectuals from contemporary thought movements constitute the formation basis of the Second New poetry. The Second New emerged neither entirely because of political and social conditions, nor as a completely independent movement. It is not possible to reduce the emergence of the Second New poetry to a single reason: "Determining the Second New with the social environment alone is not a sufficient understanding. Because the Second New is the product of a certain poetic environment as well as a certain social (more precisely, political) environment" (Bezirci, 1987, p. 149).

There are different views on the emergence of the Second New poetry. These are that

the Second New was formed out of a reaction to *the Garip movement*[1] and/or an escape from the social landscape of the era. According to this approach, when viewed from a literary perspective, one of the reasons for the formation of the Second New poetry is "the insufficiency and obstruction of the poetry understanding before the Second New" (Akkanat, 2015, p. 16). In this context, the Second New was born as a reaction to the Garip poetry and got its existence from this reaction. So much so that when it comes to the 1950s, it is stated that poetry has 'in a certain way' weakened, even degenerated; It is observed that the poets of Garip movement put pressure on the whole literary life, tried to radically change the tradition, developed a style against emotion and poetic sensation, and threw out measure and rhyme. Thus, poetry has turned into a rhetoric consisting only of meaning. This situation caused the poetry to be trampled, simplicity and generality came to the fore in poetry, and a lifeless, colorless and enthusiastic understanding came to the fore. All these mean the end of the Garip movement, the beginning of the Second New (Akkanat, 2015). Asım Bezirci lists the aspects of the Second New that differ from Garip in items as follows: "To open the doors to the image again and to the end, to give freedom to the literary arts, to leave simplicity, commonness and simplicity, to turn away from the language of speech and the common language" (Bezirci, 1987).

Thus, the imagery that moved away from poetry with the Garip movement entered poetry again with the Second New. The perception of values that change suddenly is reflected in the world of literature in the face of a new lifestyle that came with modernism that prevailed in the period when the works of Second New were written. "The years 1950-1960 are a period of oppression and depression in which existence cannot be properly realized for progressive Turkish writers and libertarian petty bourgeois intellectuals. It is a period that nurtures and intensifies individualism, boredom, loneliness, indifference, surrealism and irrationality" (Bezirci, 1987, p. 60). The new order brings with it many themes such as alienation, differentiation, massification, modernization, loneliness, anxiety. These themes, which cannot take place in Garip poetry, require the existence of a new poetry, and become one of the factors that form a foundation for the creation of the Second New poetry. The purpose of this poetry formation is "to go deep in the individual, not to wander on the surface

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[1] Known as the Garip movement, or the First New; it is a movement of poetry pioneered by Orhan Veli Kanık, Melih Cevdet Anday and Oktay Rıfat.

in social relations. Turning to people by externalizing the dissolution, disorganization, disconnection and despair in the social is to introduce them to himself/herself" (Doğan, 2008, p. 21).

On the other hand, the cultural crisis that emerged with social, economic, and political crises, and the First and Second World Wars, also affected art and thought. Another factor influencing the formation of the Second New poetry is the intellectual/artistic factors. The Second New poetry was influenced by these movements, which found a place in both world literature and Turkish literature. It seems that "in such a period when the social and political conditions of the period became negative, which deals with the alienation and meaninglessness of human existence, being pushed into nothingness and absurdity, falling into loneliness, in different ways and from different angles. Translation into our language from western authors such as S. Beckett, J.P. Sartre, E. Ionesco, S. Kierkegaard, A. Camus, F. Kafka" has had a significant impact on the formation of the Second New poetry (Bezirci, 1987, p. 60). Surrealism and Dadaism movements, which came to the forefront in Europe at that time, were the leading elements that provided a basis for the birth of the Second New poetry (Bingöl, 2017).

The Second New poetry, which rebelled against rules and tradition of given language; shows the effects of Dadaism with its themes. Dadaism, which is a rebellion movement, started during the First World War. Undoubtedly, the war and the pessimism it brought with it, hopelessness, unemployment, hunger, social, economic, and political troubles form a basis of the Dadaist movement. The psychological war that came with the World War has led humanity to create an opposing thought. Coming with this despair and pessimism, Dadaism ignores the order established by consciousness/mind. It embraces irregularity and opposes all kinds of traditions, rules, and authority in art (Umay, 2017). Dadaism left its place to Surrealism in 1924. The imaginative use of "dream, humour, madness, childhood and language", which is frequently encountered in the Second New poetry, is also an important element in surrealism. These creates the subjects that surrealist approach with interest in terms of revealing the true self without the influence of reason and logic. Childhood, when the self is the most realistic, appears to be one of the important factors, as it is the period when the effect of reason and logic is least. In this context, the influence of Surrealism movement is quite high in the formation of the Second New poetry and the features of

this movement manifest itself in the poems (Geçen, 2014).

Besides, the social and political issues of the period appear as one of the influential impacts in the background culture of the Second New poetry. It is possible to consider the emergence of the Second New from a political perspective. The Second New poetry is the result of the political environment experienced in the 1950s or reflects the results of feeling this environment deeply. Movements that took place during the Single Party and Democratic Party periods had significant effects on the social and literary world. While the youth of the poets of the Second New movement passes in the Single Party understanding, the period in which their understanding of poetry was revealed coincides with the period of the Democratic Party (Akkanat, 2015). With the elections held in 1950, the Democrat Party came to power. Democratization was achieved with the multi-party period. Although the Democrat Party achieved success in its early years, it could not continue this situation for a long time (Doğan, 2008, p. 16). The main features of this environment can be summed up with the words 'pressure and depression'. For him, like the Garip movement, the Second New was called "poetry of oppression and depression". According to Bezirci, the Garip movement is the product of İnönü period and Second New is the product of DP period (Bezirci, 1987, p. 57). Bezirci regarded this period when the Second New emerged as a period that nurtures and intensifies individualism, boredom, loneliness, indifference, surrealism, and irrationality (Bezirci, 1987, p. 60).

The purpose of the poetry understanding of the Second New is "not to wander on the surface in social relations but to go deep. Turning to people by externalizing the dissolution, disorganization, disconnection and despair in the social is to introduce them to themselves" (Doğan, 2008, p. 21). "As it is known, in times of crisis, values are shaken, freedom is reduced, solidarity decreases. Disorder, insecurity, disbelief, hopelessness, pressure, fear increase. In an environment that has lost its meaning, a person becomes more and more alienated and cannot realize his/her essence." This attitude stands out in the formation of the Second New poetry understanding (Bezirci, 1987, p. 98). On the one hand, the social situation, on the other hand, this poetic situation necessitates the formation of a new poem. The Second New poets adopt an introverted understanding of poetry dominated by hopelessness as a result of the pressures that occurred during the period under DP rule. Thus, in general, the Second New poetry has a structure of poetry that is the combination of the social and social

events that occur as a result of political events, as well as literary movements and the different views put forward about them.

The Second New depends on autonomous understanding that wanted to exclude Turkish modernization thereby it is a poetry against general trend of modernization. The Second New as shaped around autonomy concept and depends on individual experience rather than based on imitations of traditional forms of expression. In the end point, poetry is considered as reaction to modernity, but it is neither products of political power or imitation of the West nor the destination of poetry's usual evolution in Turkey. The Second New basically emerged as a result of the period of process of building the subjects purified from the conflict which is interrupted by the period of Democratic Party in the period of Turkey modernization that began after 1908 and continued until the 1950s, in other words, depending on the changing direction after Turkey's modernization in 1950 it found itself the opportunity to live (Armağan, 2007).

Second New poetry as new poetry emerging and growing; it revolts against tradition, what is given, all authorities. The feeling of emptiness, exhaustion, weariness, loneliness, boredom and depression, introversion and strangeness that emerge in individuals as a result of social changes appear as basic themes in this period's poetry. This imagist poetry, which has a rich content in terms of interdisciplinary relations, is a poetry influenced by Surrealism and Dadaism movements and carries their traces. Edip Cansever argues that poems written in a society have holistic similarities with the life of that society. "To understand a society, one must first look at the poems written in that society. You can see the effects of oppression or freedom, interest or indifference, happiness or unhappiness in those poems" (Cansever, 2012, p. 187). "Poetry does not just represent life; maybe it represents a very personal life that we see in terms of our thoughts and adjust according to our thoughts" (Cansever, 2012, p. 98). As Cansever emphasized, the Second New poetry created a unique poetry universe by including the cultural, social and political events of the period in which they existed in their poems.

Looking at the period when the Second New poetry emerged, it is easier to understand the subject that poets dealt with in their poems. The unfavourable conditions created by the World War II in the country, the transformation of peace atmosphere in the first period of the Democratic Party government into an individual dictatorship in the

second period, mass migration from villages to cities, aggravation of living conditions, opposition to all kinds of arts except entertaining ones and rapid capitalist developments it creates a new human type by turning it into a semi-colony (Doğan, 2008). The Second New poets, who emerged with individual reactions to Garip poetry, Socialist Realists, the period-dominant poetry understanding and given acceptance of society, formed poetry universes in such an environment. According to Karaca, poets who passed their youth "under the social and political conditions of the national chief era and the Second World War" must have been more or less affected by the psychology of despair and pessimism caused by the war in the world, the poverty, oppression and ideological conflicts in our country (Karaca, 2019, p. 66). Due to the political, social, economic pessimism they lived in and the chaotic environment of the period, they turned to their individuality and reflected the social with closed images between the lines. In addition, the temperament element undoubtedly has a great role in the formation of poetry perceptions of the Second New poets. This movement, which is formed by the poems of the people who direct this movement, also carries traces of the temperament of its representatives. Many factors such as the environment, hereditary characteristics, and individual factors in lives are effective in the formation of temperament. Biographical factors such as İlhan Berk and Ece Ayhan growing up without a father, Cemal Süreya without a mother and poets leading a poor life appear as factors that affect the shaping of the poetry movement (Geçen, 2014).

The Second New poets, especially the cities of the modern period, in which the commodity circulated, carry them into their poems in the mediation of the unrest and alienation that emerged with socio-economic negativities and impositions. In this context, the city is perceived as the street, the home where the individual exists, as a place of unrest where individuals who are isolated and alienated are positioned with "false meeting spaces" and "diluted relationships" (Kanter, 2013, p. 23). As a result, this poetry takes place in a period when people who become globalized with the freedom of transition to multi-party life and started to get caught in the network of capitalism, and modernized with migration, thereby this poetry refers the people who accept the city as a living space, and it appears as a movement that poetizes the vulnerability, being forced and experiences of person and ignoring the background of his/her human side and making him/her the subject of modern consumption (Tüzer, 2011, p. 406).

These poets also experienced themselves the city and existential problems that they referred in their works, and they felt the unrest, isolation and pessimism created by the cities. In their poems, they tried to express the cities which are the biggest obstacle against the fact of human existence, people who try to live in these artificial environments, the situations of individuals who lose their essence while trying to hold onto life. "The point that needs to be distinguished here is that the city, which is the subject of poetry with different characters, symbols, metaphors and imaginative discourse, sometimes as an expression of a reality, sometimes as a shelter of love, beliefs, uneasiness or experiences are the states of modern human" (Tüzer, 2011, p. 407). The poets of the period in which modernization increased the Second New poets has dealt with all the facts brought about by this new lifestyle and all the effects of modernization on both architecture and individuals and society as the main subject of their poems.

4.1.2. Reflections of Modernization in the Second New Poetry

The idea that the Second New is an important turning point in modern Turkish poetry in terms of modernism is voiced by many people. According to Kahraman, since the Second New poetry is a break from language and an opening towards its extreme limits, it should be addressed within the context of modernism and its framing (Kahraman, 2000, p. 128). Armağan considers that modernist poetry started with the Second New poetry in Turkey. According to him, modernist literature is not a process that can be reached by passing through certain stages, it is a style that is shaped around a certain perception and experience. The emergence the Second New as modernist movement in the 1950s instead of 1930 can be explained by the crisis experienced by Turkey (Armağan, 2014). Indeed, the political and social developments experienced in the 1950s enabled the Second New poetry to improve. One of the studied themes of post-Republic Turkish poetry, especially since the Second New movement, is the reaction to modern life, the desire to escape from the city, and the embargo imposed by cities on human life and soul (Sağlık, 2009, as cited in Kıraç, 2019). Modernism, which entered into Turkish social life, has had a significant impact on the cultural structure of Turkish society after quite painful processes. One of these effects undoubtedly happened in the spatial sense, and in this direction, cities, which are among the large elements of basic living spaces, have had their share of these effects.

As a result of the technological changes and developments developing with modernism, people felt excluded, degenerated, and surrounded. People, who are condemned to live in narrow spaces, feel the depression and distress deeply. The biggest problem of people, whose material and spiritual ties with the environment and life are weakened to the point of breaking, is the danger of being lost in the business of modern life and the crowd of social life. With modernization, alienation comes first among the emotions that individuals feel most intensely. The development of mass society prevents the individuality of the individual, and the development of the technological society it brings increases the feeling of loneliness.

The 20th century, when the Second New poetry movement emerged, is also an era in which modernism, capitalism, globalization, and urbanization have risen. The Second New poetry from the 1950s, Turkey has gradually globalized capitalism begins to be plugged into the network; it started to emerge in this period when people who became modernized by migrating from villages to cities, but who did not give up their rural attitudes and behaviors while urbanizing (Tüzer, 2011). However, the individual who could not get used to the city and being a modern citizen, and could not keep up, faced an identity problem both in the place he lived in, in the city and in himself/herself. This identity problem causes the individual to be incompatible and restless in the city or even at home. This situation, which is also defined as identity crisis, is generally due to the individual's inability to find a basis anywhere and to adapt to modern lifestyles (Erkan, 2002). However, the biggest reason for all these to emerge is the developments such as urbanization, modernism imposed by the age on the individual's identity and living space. All these developments quickly besiege the city and the people living there. As a result of modernization, the individual who has become a part of them is a being that has lost its essence and nature, lost its human qualities in the city, lost its identity, and became alienated as a part of the modern. Alienation or identity crisis/problematic is also one of the biggest factors affecting the Second New poetry movement, which developed in a period of modernism. This shows that the Second New poetry movement cannot be dealt with independently from alienation and identity problematic. Unable to isolate itself from the social developments of this age, this poetry movement has thus sensitively processed what the age has presented to the society and imposed in its poems.

The Second New poetry movement is built on the feelings and thoughts of a new

intellectual type who comprehends the modernization process. This new poem describes the emotional worlds of individuals in the spiral of non-communication, incongruity, loneliness, encirclement, and alienation, which are the manifestations of alienation, especially in the relationship with modernization (Şenderin, 2016). Poets of the Second New, who are known as urban poets, dealt with all the facts about modern society, the transformation of living spaces, and all the effects of modernization on both architecture, domestic spaces, the individual and society in their poems.

The members of this poetry movement, especially with the texts they put forward between 1950 and 1970, are the people who personally experienced the obstruction and felt the uneasiness of the new living spaces with the city. They expressed the issues belonging to the modern world that were organized around themselves and preventing them from reaching their individual spheres of existence, and they gave the opportunity to theorize Modern Turkish Poetry in a systematic structure. In the new spaces formed in big cities, people tried to hold on and adapt, and for this reason they lost their subjectivity and could not resist the abrasion of modern time, which was tried to be pointed out by the Second New (Tüzer, 2011). The poet, whose existence is possible with the city, must live in a rough, artificial, and restrictive space with all his/her sensitivity and understanding of freedom. There is no way for them to leave the city. It is cities that make them dream and nightmares. On the one hand, s/he dreams of ending this conviction, on the other hand s/he becomes the prisoner of his/her dreams. The rebellion arising from this feeling of imprisonment can be a passive rebellion or it can be seen in dimensions that completely contradict the values of the society. But what is interesting and tragic is that the rebellious poet stays in the middle of the city like the convicted poet. These two situations result in individuals feeling alone in the middle of the crowd. The modern city has undoubtedly formed the 'individual'; on the other hand, the individual has gained the right to be among everyone and in every space with relative freedom. In this respect, the modern city is the sum of isolated individuals (Narlı, 2008). The relation of modern life with the Second New poetry is the reflection of the relationship between the city and the individual, which cannot be considered separately. This reminds the sentence of Ece Ayhan, one of the Second New poets, "our poetry is from the city brothers" (Ayhan, 1994, p. 24). None of the poets of this period, who were closely intertwined with the

city, could not escape from the living spaces in the city that has changed with modern life. Because "the poets involved in this poetry movement are the people who personally experienced the human congestion with the texts they created between 1950 and 1970 and felt the uneasiness of the living spaces that were emptied with urbanization" (Tüzer, 2011, p. 404). For them, the crisis presented to people by cities that are difficult to get out of, manifested itself in concepts such as losing one's self, loneliness, uniform life, disharmony, homelessness, restlessness, anxiety-fear, and alienation. S/he appears in the crowd of the city, in a self that could not find peace by getting lonelier in the new lifestyle s/he imposed. This confirms the determination they are in the city but not urbanized (Akpınar & Yılmaz Çebin, 2015). This situation shows that the poet is not far from the developments that raise him/her and make sense of his/her life, and that what s/he writes, draws, and tells is in harmony with the world view under his/her own consciousness.

Another problem addressed in the Second New poetry movement and considered to cause the alienation of individuals is the individual's rootlessness problem. The alienation of the modern individual from himself/herself, which has reached its most tragic dimension in the last century as a result of modernization, is a state of rootlessness (Martindale, 2005). "Rootlessness", which essentially expresses the separation of the modern individual from tradition, metaphysics and the original values that can be symbolized by the countryside, is important in terms of indicating the congestion that appears in the soul of today's people, who, when considered metaphorically, have a life that is understood away from the union of heart and mind (Tüzer, 2011). The biggest reasons for this problem that cause the alienation of the individual are the rootlessness and incompatibility. In addition, this situation brings about the problems of the individual's existence and holding in modern life. Turgut Uyar said, "S/he could not attach himself/herself to the place where he had broken off in no way. Nowhere else, ... S/he could not attach himself/herself in no way. Now s/he could not attach, but no longer felt the desire to attach" in his verses, he refers to the feeling of inability to sense of belonging, homelessness of an incompatible individual who cannot be connected anywhere (Uyar, 2014, pp. 163, 164). On the other hand, in lines of Edip Cansever, "Whereas, I have neither had a house nor a place to go now/But the time has come to go", the elements of non-belonging and rootlessness predominate (Cansever, 2011a, p. 161). As can be seen in these poetry examples, the modern

individual is generally perceived as out of place in the problem of belonging. The state of staying together of the modern individual has also caused him/her to not feel that he belongs to a place.

One of the significant issues that the Second New poetry deals within detail is the problem of standardization. The developments that emerged with modernism had negative consequences on both the space, the individual and his/her life. With the uniformization caused by modernism, places and people without identity have been produced as copies of each other. The standardized lifestyle imposed on the individual in modern life has destroyed the pluralism of the individual and the city. As a result of these developments, both space and people have become symbols of unrest and distress. Thus, as Tüzer emphasized, who lost their individuality and originality by being surrounded by modern life; the modern individual, who becomes ordinary and same by taking the form desired by the modern society, cannot avoid being alienated from himself/herself and his/her environment (Tüzer, 2011). Architecture is one of the elements that best explain the signs, associations and cultural, political, social, religious, and emotional codes of a building, place, or settlement. In order to better understand and interpret a city, a building, and a place, it is necessary to read these implicit codes of that society correctly. Because architecture is like a text to be read, and at the same time, the most important element that makes it understandable is the details of the lines of the structure known as the letters of this text (Özügüzel, 2019). Another requirement to read and assess the meaning of the architectural structure correctly is to determine the conditions of the era in which the work emerged and in which it is located. Because the meaning of the architectural structure is hidden in the conditions of the age in which it lives (Kuban, 2018). In the Second New poetry, architecture is one of the most criticized elements away from art and aesthetics, and its inappropriateness to human life is mentioned. The changing architectural concepts and the standardization of spaces with modernism create a great adaptation problem for the individual who is forced to live in these spaces. Individuals who are condemned to live in these places, which break people away from nature, past traditions, and basic values, and who cannot adapt to it, are pushed into alienation. As Cemal Süreya wants to emphasize in the lines "At every step, on every hand/ Buildings were rising like smoke", living spaces that have become cold, concrete piles with modernism suffocate individuals and alienate the areas they live in (Süreya, 2013, p. 127).

The Second New poets also take a stand against modern life, reacting to the depressed environment that engulfs the modern individual, and the invasion of metropolises in the form of a concrete block forest that destroys nature and human nature (Andı, 2014). At the same time, the Second New is one of the poetry movements that most clearly reflect the state of alienation and the attitude of their poetry towards architecture. Turgut Uyar clearly states in his lines that these cold architectural structures, far from the idea of home imposed by the modern lifestyle, trap the individual away from the nature, the natural, the past and the sultry concrete piles away from the warmth and peace:

I leaned on my walking stick, I did not like the view of the sky in this square, it is divided by roofs, roofs and roofs, I knew my fellow townsmen would not love it. I showed them with my walking stick, I told the workers to demolish those, those, those structures. I will put new ones in their places,..., I shared out my nuisances to my fellow townsmen, now they are walking around behind me, they fidget around, they say oh, where shall we demolish, When I say "demolish" they shout "demolish" all together, how did they build this city one thing on top of another, they put neither sky nor 'good morning', they brought whatever they found except the plains and the mountains,..., they piled everything up, they built waterways, fountains, they opened grocery stores, they opened tailor shops, they opened smithy, they opened repair shop, they built court hall, they enacted laws, they sensed that something was getting smaller and smaller in so many things, but they could not find it, it is not true to say that they could not find, actually they did not care, they were saying it could be okay without it, they replaced it with other things, but it is such a thing that as it fades and its importance decreases, it affects the order, increases ignorance, makes houses and streets uninhabitable, something that makes the person avoid leisure time,..., now I say demolish, demolish these houses first, these demolish these terrible houses, these streets, these old dilapidated barracks, these shops, these walls; let's save these skies, they demolish, My fellow townsmen shout "demolish" after me, some board members and some old people against me, women and children are always on my side, I lean on my walking stick, I show "demolish, clean", they demolish, only fountains should remain, only shadows… (Uyar, 2014, pp. 150,151)

Modern people, who try to take root with the consciousness that they have developed to protect their existence rather than their soul by sheltering in the concrete armor in

modern living spaces, feel once again the soil under their feet is slipping (Tüzer, 2011). Cities, which have been ontologically depreciated with modernism, turn into completely different places as a result of the loss of traditional values and natural elements. On the other hand, the individual longs, and longs for the loss of value that occurs as a result of this transformation, and a conflict with the city and the problem of alienation arises (Eyan, 2019). This situation of modern life emphasized by Uyar is one of the prevalent reasons that make modern architecture problematic in the eyes of the Second New poetry movement.

On the other hand, houses, which are one of the interior spaces of the modern city, are among the places where individuals are most in contact. Standardized houses, which are the imposition of the new lifestyle that emerged with the cold, concrete architectural understanding provided by modernism, condemns individuals to a uniform mechanical lifestyle just like the environment they live in. As Kanter emphasizes, the house is the place where the tragic writing of the individual stuck between the four walls/circle starts and lives rather than being a home, the individual who cannot find peace outside is unhappy in his/her home (Kanter, 2013). With modern life, it is striking that the house ceased to be a home and turned into a compulsory reception/meeting space to live together, and even symbolized a belonging to property rather than a family (Elçi, 2003). With the apartmentization and housing process brought about by modernism, the disappearance of the authenticity of the historical houses and the captivity of the houses and flats to a superficial and dysfunctional symbolic shape feed the feeling of boredom and distancing. Houses exposed to the dynamism brought about by modernism lost the concept of being adopted by the user.

Houses that change shape in almost the same plane with modern transformations can be seen as indicators of these changes and transformations in poetry (Narlı, 2014). The Second New poets also reflected the fears imposed by modern life, the capitalist lifestyle that came with modernism, and the feeling of not feeling at home as a result of all of them (Yener, 2015). Although the house is a place of sincerity for the Second New poets in which they seek 'ontic trust', it is also a compulsory field of despair that triggers unrest and unhappiness (Kanter, 2013). The Second New poets considers houses in modern cities as incomprehensible narrow prisons. Houses are not placing of peace for individuals who have problems in adapting to modern life and what they

bring, but places of distress, depression, and escape. Areas of unrest and distress, derived from past and present experiences, find their way into poems.

İlhan Berk uses this phenomenon in poetry by carrying it to a socialist criticism level and Turgut Uyar expresses the inner distress of the individual against the city through the problem of alienation. Cemal Süreya not only treats the poverty of individuals in an ironic way, but also places the incompatibility with modern life at the center of this process. In Edip Cansever, on the other hand, acting through the individual, he expresses the spaces that change and the problems arising from the incompatibility of the individual. In Ece Ayhan's poetry, the search for old values against modern life and the transformation of the desire for natural harmony into a desire for escape is mentioned. In the works of Sezai Karakoç, the alienation situation of the individual who is detached from his/her past and imposed a new lifestyle is discussed (Eyan, 2019).

In the face of all these elements brought about by modern life, causing alienation, and ignoring the individual, the attitude of the individual is in the form of opposing, adapting, becoming passive and withdrawing into his/her shell (Sarıkaya, 2013). However, in the whole of the Second New poetry, poets take an uncompromising attitude. Because they know that the compromising compromises/conforms, and the compromising loses their mottled color. This point of view is a general perspective of the Second New poets (Özügüzel, 2019). The Second New poets, who chose to use the chaotic spiritual structure of the individual, who was dragged into uneasiness and distress in many respects, especially in the face of the internal dynamics of the spaces that emerged with a modernist identity, try to reflect the basic lines of this unrest in different ways.

4.2. Analysis of Alienation in the Domestic Space through the Works of the Second New

With the acceleration of the modernization process, people living in crowded modern cities in huge concrete piles devoid of spirit and aesthetics gradually become lonely and alienated both to their surroundings and to themselves. Sincere relationships replace; they left to shallow, formal, and superficial touches. As emphasized by Narlı, this new state of the houses is the image of people who cannot cope with materialist relations, the crowd that is always rushing and oppressing each other, insatiable

changes, longing for the past, alienated, lonely, and thus disintegrating within themselves. The rigid geometry of the modern city has concentrated thought on itself but locked the horizon. The houses of the modern life are insulated from the natural; the proportions between dwelling and space have become artificial. Everything in these houses is mechanized and sincere life has escaped from all sides of these houses. In the modern houses, the memories of the past and the childhood in which they take shelter do not comfort the people who lost their integrity, and the house pushes the people into alienation and loneliness (Narlı, 2014).

The modern houses, which are a model of vertical settlement, detach people from the soil, nature, and natural life, and the concrete walls surrounding the building damage human relations as well as affect the physical and spiritual development of the human being. The Second New poets reflected in their poems alienation imposed by modern life that commodifies the human being, making it an object of alienation. As consequences of alienation, with the increasing feeling of inability to feel at home in modern spaces; alienation to domestic space, the increasing loneliness of the incompatible individual; and finally, the situation of longing for the past spaces experienced by the individual who is stuck between traditional spaces and modern alienated spaces emerged. In this context, reflections of alienation through domestic space in Second New poetry are examined under into three main sub-headings. These are loneliness, alienation to the domestic spaces, longing for past spaces, and effects of modern life. When the poems selected as case studies are analyzed, it is seen that poets also emphasize alienation over these main themes. Moreover, under these headings, these determined main themes were examined separately in each poet. This approach also paves the way for showing the similarities between poets in terms of handling the theme and what kind of approach they adopted. Thus, it is possible to make an evaluation about the whole of the Second New poetry based on individual poets. Also, under these themes that emerged as a result of alienation, the sub-themes emphasized by the poets in their poems were determined and classified within themselves. Additionally, as can be seen in the table below, it is also stated which poets have included which themes in their poems (Table 4.1).

Table 4.1. Reflections of alienation through domestic space in the Second New poetry

MAIN HEADINGS	Themes Found as Result of The Analysis	İlhan Berk	Edip Cansever	Turgut Uyar	Sezai Karakoç	Cemal Süreya	Ece Ayhan	Ülkü Tamer	Total
Loneliness	Lack of sense of belonging	1	8	1					**10**
	The loss of a place of shelter	1	2	1					**4**
	The house as a lonely, unhappy soulless place that is closed to outside	3	2			2	1		**8**
	The individual who is stuck in at overwhelming, dark houses like prison and cell	5	2	1					**8**
	Place of restlessness and silence	1	2	1			1		**5**
Alienation to the Interior of Domestic Space	Unease with modern house interior	1	3	1	1				**6**
	House as a place of necessity, not a home	1	2						**3**
	Disappearance of the idea of home and sincerity		1	4			1		**6**
	Being stuck between concrete walls		2		3				**5**
Longing for Past Spaces and Effects of Modern Life	The disappearance of old lifestyles and traditional houses	1	1	1	1		1	1	**6**
	The anxiety of the individual stuck between the memories of past houses and modern spaces	4	2		2				**8**
	Longing for traditional wooden houses as symbols of happiness, tranquility, and warmth	1	2	4	3				**10**
	Unease arising from cold and artificial existence of standardized spaces		1	4	1				**6**
	Longing for old houses that intertwined with nature		3	3					**6**

4.2.1. Loneliness

The house of the modern and lonely person is also a place of solitude. Because the modern human carries the chaotic and meaningless crowd of the city into his/her house in his/her head. As such, it cannot fulfill any of its functions such as home, family, sharing, giving birth to love, keeping alive and reproducing; it is a cell of the open prison called the city (Narlı, 2014). When the individual realizes that s/he is deprived of the spiritual support and confidence provided by the traditional environment, s/he feels lost and lonely. As a result of this, the interior takes shape according to this mood, and alienation and loneliness occurs.

In the Second New poetry, people substitute in the interior, sometimes willingly and sometimes compulsively. With the contradictions experienced by the individual, s/he alienated from the outside world, feels the need to take shelter in a house as a result. This is sometimes due to a social distress, and sometimes because they prefer to remain as an individual rather than a being just like everyone else. İlhan Berk in his work, A The poem, *Great metaphor: The house* (*Büyük Bir Eğretileme: Ev*) focuses on the intangible meanings that the house carries rather than its physical existence. According to him, the house is where the individual lives appear as a place that reflects his/her existence. Everything that the individual wants to escape stands in front of him/her in the house, where s/he takes refuge. As a result, houses appear in poetry as places that are both closest to the individual and as the places where the individual feels the furthest (see Appendix A1):

> The house immediately knocks on the doors of the rich world of
> images.
> House: Privileged entity.
> We have a place to go and come all the time: House.
> The house is a great metaphor: both right next to us and
> At the far end of the world
> The house is you.
> House is your homeland. (Berk, 2003, p. 1409)[2]

Closed doors, mentioned in Berk's poems under the title of *Marquee* (*Otağ*), are signs of obstructions. It is the metaphorical meaning symbols of being judgmental and condemning. These individuals, who cannot define their existence, surrender to their shadows, and after a while cut their ties with the society and lose their strength.

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[2] All poems are translated by the author. The original versions of the poems are included in the appendices.

Houses, furniture, and walls that s/he do not feel sense of belonging increase the loneliness of the individual (see Appendix A2):

> You haven't seen the houses; how will you know the loneliness in the houses?
> (Berk, 2013, p.278)
> Closed! Who passed these places like that? Who put up these walls, opened these mirrors?
> Death? who is this whiteness?
> (…)
> Sooty, loneliness! Which houses and which places are these? Who closed these doors like that?
> (Berk, 2013, p. 279-281)

The room is more personal than the home as a place. Small spaces represent the individual more due to the greater penetration of people and the spread of the soul into space. It is also depicted as places that have an existence in outside of their physical existence and observe the lives of those living in it. In the poem *Room (Oda),* it becomes the world of the living within the room, drawn by borders and reflects the inner world of person. The room of the individual who is lonely as a result of his/her alienation against the society also reflects this state of loneliness and alienation as the room of the individual (see Appendix A3):

> House is a room.
> An island.
> (On its own)
> An inward call.
> Praise for closeness, loneliness
> But we always see a house.
> Yet the house is the audience.
> It wanders, lives like it does not exist
> Opens and closes doors
> (…)
> Human is an island.
> Room: A world.
> (Berk, 2003 p. 1541)

Regarded as the most subjective spaces regarding the houses, the rooms, by Berk, are spaces that observe the life of the individual and at the same time reflect his/her loneliness. Small, dark, and narrow spaces are generally depicted in the poem *İlhan Berk* with an attitude emphasizing the individual's isolation (see Appendix A4):

> And angry, nervous, and dark like houses with bottom chambers
> (…)
> And their little house opens onto a little street, and dead end

(…)
(Sky cannot be seen from their houses
And their hair is always upright)
(Berk, 2003, pp. 698-699)

Color, light, sound together or separately ensure that the house, objects, situations, or events experienced in the house are permanent. In this context, sound, light, color, temperature are concepts that should be handled together with space. Space finding its place in the memory of the individual is related to these factors. Spaces where bad memories are experienced generally find a place in memory as dark, colorless, and cold spaces (Demir, 2011). When İlhan Berk's poem *After Halil of Seben (Sebenli Halil'in Ardından)* is evaluated in the context emphasized by Demir, Berk associated home interiors with loneliness and silence and discussed the house as the center of distress in his poem. In the poem, references to the physical condition of the house, such as the darkness of the house and the small windows, also emphasize the similarity of modern houses with spaces such as prison and cell and are also addressed as symbols of the psychological changes that the house evokes on Berk. The fact that the house is physically dark, and these negative features have found a place in the poem as the reflections of the unhappiness, loneliness, and distress that the house arouses in the individual. Berk is depicted as a stifling, uncanny house, and a place to stay away from (see Appendix A5):

How dark is the inside of your house
Its windows are so small.
The sun hit the opposite plains
If I lift you up, will not you stand up
(Berk, 2003, p. 142)

İlhan Berk describes in his work *Garlic (Sarımsak)* modern houses reflecting the unhappiness and loneliness of individuals as spaces without windows or closed. These spaces, which are symbolized as isolated, lack windows that provide images of life that change rapidly and also, emphasize both the desire to escape from the chaos of the outside world and the interior spaces where he feels deeply alienated (see Appendix A6):

All windows, doors closed, no light leaking, with no life.
(Berk, 2003, p. 645)

Houses identified with loneliness in İlhan Berk's poems *Lithography (Taşbaskısı)* are

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considered as completely lonely spaces, closed to the outside world. According to Berk in the poem, describing the houses as cold is the way that the house expresses its distance from the concept of home. Houses are considered as a place that condemns individuals to solitude and silence (see Appendix A7):

> Streets are empty streets and inside of the houses are cold I say if a man comes out, I want to ask something (Berk, 2003, p. 488)

Similarly, in the poem *Houses I (Evler I)* houses as places of solitude and silence are bigoted *and* overwhelming. The place that should be the shelter of the individual, on the contrary, appears in poetry as the places where s/he wants to escape, become alienated and impress his/her loneliness (see Appendix A8):

> I
> House interiors
> hey!
> house interiors
>
> V
> … "I don't want to know
> my future",
> said
> the house.
> (Berk, 2003, pp. 1115-1117)
>
> IV
> House
> is bigoted.
> At house
> life is wasted.
>
> VII
> Everything is considered as a burden
> in the house.
>
> VIII
> House
> has always been
> kept out.
> (Berk, 2003, pp. 1417-1418).

In another poem *Room (Oda)* Berk defines the house by integrating it again with the concept of silence. The notion of house is described in the poem as spaces reflecting loneliness as a result of the individual who is alienated from the modern world outside with his/her silence away from the idea of home, and cannot find peace and belonging

in his/her home, which s/he sees as a reflection of this modern world: (see Appendix A9):

> The nature of the house is silence.
> Rooms, halls, stairs, floors spin silence.
> THE HOUSE DESIRES SILENCE.
> House is a ball of pathways. These pathways feed it.
> Such silence spreads limitlessness.
> Everything also lives this silence to the fullest.
> (This is the only thing shared at house.)
> (Berk, 2003, p. 1541)

When the poem *Park of the Hopeless III (Umutsuzlar Parkı III)* of Edip Cansever are analyzed, individuals trying to be themselves in the modernizing world try to show this with both physical and emotional attitudes in order to prove their existence and be noticed. By rejecting an imposed artificial identity, s/he tries to be himself/herself and behave as s/he intends to be, but gradually finds it difficult to resist change. The lines "I count my deaths, my rebirths" are actually a description of this situation. The individual is caught between the self in the past and the self-imposed in modern life. Faced with the problem of existence and lonely, the individual attempts to escape from both himself/herself and his/her environment. However, the individual who cannot be himself/herself either at house or in the outside world is always alone, uneasy, and unhappy. In this way, these desperate and lonely individuals who experience an identity crisis get away from their own existence and self, causing them to alienate themselves and their environment (see Appendix A10):

> Counting my deaths, my rebirths
> I understand, but newly, I understand that I am fed up with
> They call it changing in the houses, around the corner
> Changing
> (…)
> Or something else: I am separating myself
> That, I myself who getting all alone
> I am running like this, like a river truth
> I am like a long story
> With my most unread places
> No, I am bored now.
> (Cansever, 2011a, p. 162)

In *Penguin with American Pool* (*Amerikan Bilardosuyla Penguen*) poem, the city has turned into a place of despair that increases the loneliness of the individual and controls the lives in the process of commodification. The poet constructs the individual in the modern city with the transformative and corrosive effect of the spaces that increase

with modernization. At the same time, the poet refers to the loneliness of the individual who has the problem of alienation with the effect of modern life and continues to blame the city at this point. The individual can neither fit in his/her house nor feel belonging to the outside. It is difficult for the individual to return home or leave the house. These contradictions experienced by the individual leave the individual confronted with loneliness. The individual, who is alienated in the face of places such as houses and streets that he cannot adapt to, falls into an adaptation problem, melts unconsciously in the crowd and drifts into anxieties (see Appendix A11):

> If you are going out, go, haven't you decided yet?
> The more you look at yourself
> (…)
> Bellows, giant gates like fish gills
> Loneliness absorbs you
> (…)
> It takes you, measures you, makes you to yourself
> It reveals you
> What you know but cannot say
> Returning house, eating, falling asleep
> (…)
> Going to uncertainty in an old air
> Like galloping horses in endlessness
> (…)
> You look at the cities in the mornings
> You look at the world in the mornings from the cities
> (…)
> A window is about to enter the street
> The hands of demand draw the roofs
> (Cansever, 2011a, pp. 138-141)

In this poem, *Pesüs I*, the problem of existence that the individual experience in modern life is discussed. The change of places where individuals live one by one, and the replacement of warm intimate spaces by cold buildings and concrete walls increase the uneasiness of the individual towards the city and spaces where he lives. Increasing modernization and being squeezed into a certain pattern under the yoke of modern life erodes the individual and drives him/her to loneliness. This situation results in withdrawal and alienation (see Appendix A12):

> Somehow, I stood on the sand of the sea
> I stopped, the last remnant of the city must be to forget it
> I was saying.
> (…)
> That it started to come upon me like a creature I've never seen
> Something must happen

I was hearing this.
(…)
Just hear? I got scared and I was alone with all my parts
I became that horrible being that I call the plain
By multiplying from an inexhaustible source
As it flows over me
I was protecting myself
(…)
I have always been doing a lot more
It was an untested form of grappling, it was
Then I was getting tired.
Just getting tired? I was pulling back a little
Its claws roaming on asphalt, its feathers duplicate glasses
Those concrete walls that think a place to be exceeded
I was pulling back a little,
who scratching the marbles and cold portraits.
(…)
We were on fire in such a way that the world was a world
that was not forgiven from this flame.
It was the world left over from an old Torah record
It was increasingly a world not ours.
(Cansever, 2011a, pp. 402-404)

In this poem, *Cemal's Inner Speeches / III (Cemal'in İç Konuşmaları/III)* the individual is described as lonely and rootless. In modern life, an individual cannot turn any place into a 'house' to 'home'. S/he cannot adapt to the rhythm of modern life, and the constant changes frighten him/her. At the same time, s/he cannot find a place for himself/herself in the outside world and also cannot feel belonging to his/her house or room. With his/her alienation, s/he is left alone with his/her own loneliness (see Appendix A13):

The room has no window - better
I am looking at myself too
To my arms hanging from myself
To my eyes that are distilled from myself
I do not look, I just hear them
That is better, so good
I lock the door - my door
(…)
The room has no window - fortunately, it has no.
I am talking
With myself
(…)
You are alone
The usual afternoon of loneliness.
(Cansever, 2011b, pp. 274-279)

In the poem, *Sugary Truth (Şekerli Gerçek),* the incompatibility of the individual with life, who has a sense of loneliness, boredom, and nothingness, is mentioned. Inside the house, the individual swims alone and in a void. The tragic fate of the individual who is born out of the incongruity in the individual's life and suffers from his/her own limits can be understood. The loneliness in the house is evident with the dark image of 'The walls are full of loneliness' (see Appendix A14):

> House, darkness, pots, and pans are on tenterhooks
> It is not clear whether he has wife, children or not
> Table chair stove
> Do not search for such things
> A table, a mat
> Whether there is a sofa, is not there?
> there is no that either
> man, in a borrowed life
> The walls are full of loneliness
> (…)
> When the man realizes that he is fed up with nothingness
> Let the window come and the wall
> (Cansever, 2011a, pp. 76, 77)

The poem, *Night Phase I (Gece Faslı I)* depicts a troubled 'big modern city' picture. In poetry, the individual becomes an unaccustomed or unfit subject who is lonely in the city. Although others become uniform in the face of this situation, the individual who cannot adapt to modern life cannot feel peaceful either at home or on the street. The individual cannot escape his/her loneliness anywhere and complains about this situation (see Appendix A15):

> All display windows are illuminated,
> All streets are crowded
> (…)
> You cannot be alone in this city
> In the evenings.
> Everyone lives somewhere,
> In the tavern at house on the street,
> Our concern is loneliness.
> Our concern is different.
> (Cansever, 2011a, p. 30)

Sometimes the use of expressions such as hollow and nook in poems to describe the lonely individual symbolizes the emptiness and nothingness that the individual lives. It tells of introversion, loneliness, walking around in things, strolling in the solitude of the room, and taking refuge. In this poem, *First Letter to Hilmi Bey from Bitola (Manastırlı Hilmi Beye Birinci Mektup),* 'Hollow' refers to the emptiness that the

individual has fallen into as a result of feeling restless and rootless even in his/her house as a result of his/her increasingly alienation (see Appendix A16):

> Here is the city born from my extinction
> I do not overflow anywhere; I am just leaking into myself
> A huge hollow that I call 'me'
> On the seat, in reflection of the mirror
> A hollow! on the sofa, in the kitchen, on my bed
> It is as if I am trying to live upside down
> (Cansever, 2011b, p. 247)

Basically, the poem, *Penguin with American Pool I (Amerikan Bilardosuyla Penguen I)*, emphasizes a lonely and anxious individual stuck in the daily rush of modern life, unable to decide how to intervene in life. The individual has lost his/her inner reconciliation and is stuck in own self. Struggling with the contradictions and the realities of the age, the individual is dragged into despair, thinking that s/he cannot do anything in the face of alienation and loneliness (see Appendix A17):

> Then drawn from wall to wall
> It carries a dead horror
> You, hey, getting killed like walls
> The newest tamtams of our world
> Or leaving a person with himself/herself
> You
> It greets you here
> Honestly, what can you do?
> (Cansever, 2011a, p. 137)

In the poem, *Angler Eyüp Describes the Untold (Anlatıyor Oltacı Eyüp Anlatılmazını)*, an atmosphere is felt in the interiors of the house without enthusiasm, and which causes unrest. The drama and loneliness of the individual is at the forefront. The speed factor of the changing modern city does not allow people to think and to establish connections. Individuals who do not know where to go due to their incongruity carry this uneasiness into their own houses. People seem confined by themselves, lonely, anxious, and imprisoned indoors (see Appendix A18):

> There are some men walking towards me outside of me
> The footsteps of a stray horse ramble inside me
> (…)
> I say a fear, it is a fear after all
> (...)
> In the form of things and shapeless people.
> In the form of people and shapeless things.
> (…)
> It is my fear

> Is it possible
> I do not know; I am talking to myself now and loudly
> If I do not do it like this, it seems like the apocalypse will come
> at that moment.
> So, I will have to disappear and go crazy
> (…)
> The world stays like this without ever moving
> It does not just stay; it asks us with a grandeur of concrete.
> (Cansever, 2011a, pp. 435-439)

In his work *Room* I (Oda* I),* the house emerges not only as a space composed of architectural elements and objects, but as a space that is constantly changing with the individual's actions and the connection, s/he establishes with the environment s/he is in. The individual who cannot adapt to the constant flow of modern life and who is isolated wants to escape from the turmoil and take shelter at home. However, the mood of the individual also affected the space, and this situation increases the loneliness of the person as the individual senses and perceives the space (see Appendix A19):

> I am in my room writhing through that labor pain
> I have not been moving for a while
> If I say I never move, I draw the sketches of death like before
> (…)
> For instance, I move from one seat to another. Dragging
> Myself on the floor. The floors that are cold as stone
> It likens my body look like a cold stone relief
> (…)
> I hear my loneliness all alone now
> I hear my loneliness all alone now. And me
> (Cansever, 2011a, p. 452)

In the poem, *Room* II (Oda* II),* the room signifies a positioning in futile wandering within a house. This description is actually an ongoing reaction to modern life that alienates him. The verses of "an insect that eats a piece of dry twig from inside / insect that became a twig" depicts the disidentification and de-differentiation experienced by the individual who has become standardized with modernization. The poet, who examines modern life from a critical point of view, also deals with the loneliness of the individual due to this negativity s/he experiences (see Appendix A20):

> I take the shape of my room day by day
> I process this moaning existence again
> Who knows, maybe I hear its destiny
> An insect that become a twig
> eating a piece of dry twig from inside

Its strange fate
Neither like death nor immortality.
(Cansever, 2011a, p. 453)

In the poem *Park of the Hopeless VII* (*Umutsuzlar Parkı VII*), the individual does not feel belonging to the house in which s/he lives and is not happy to be there. In the poem, the poet complains of both physical and spiritual exuberance and inability to fit into the house. While the house is a shelter for the individual, it is depicted as a space that increases his/her loneliness and restlessness. The house turns into a claustrophobic space as a result of not being able to fit into the house. In this case, the tangible structure of the house becomes incompatible in an imaginary dimension (see Appendix A21):

Though I have neither a home nor a place to go now
But the time has come to go
(...)
Drinking water, setting the clock, and walking around for no reason is a bit
When open the windows – let's say we opened the windows, then what? -
The bottom line is, I am not the man who opened a window, a curtain
I know, but I know very well that I closed
just for the hell of it? no.

I know I'll find myself inside
If I was seen outside, it is nothing but stubbornness
Yeah, because this darkness is best that works for me
I am hiding myself, myself stemmed from a pile of dead
(...)
We can't fit in houses, our bodies got so big
And our conversations grew so big that one after the other
You know, the things we merged into one and always carry to house.
From the coffee house, the square, from inside of street
(...)
Cowering, staying stock-still in a place between four walls
When looking at the walls - moreover looking at ourselves like this
(Cansever, 2011a, p. 167)

The architectural environment is not just a shell or shelter. The psychology of the individual reflects on the house and the rooms where s/he lives, and with the items inside, the individual subjectifies the space s/he lives in according to his/her own personal world. House equals to existence. The house, which is the most subjective space of the individual with the situation that Cansever describes in his poetry, has only existed as architectural boundaries, remaining empty as a modern house undergoing change. Cansever's poem *It was the Jazz Season (Caz Mevsimiydi)* depicts

the perspective of the individual who is in the middle between street and house. The individual neither feels belonging to the home nor can find the peace they seek in the streets. He always drifts between these two places in a dilemma (see Appendix A22):

> At stations that cannot be breathed through withering
> At stops that cannot be left by going
> And in those shabby taverns -tumbledown-
> Quite reticent
> as sorrowful as it can be
> It would be expected without resistance.
> (…)
> In stone buildings, when resurrecting with a shiver
> –In other words, when feasting eyes on around at short intervals–
> It was a season. Even picture cards
> were cute corpses lined up in the rooms.
> (Cansever, 2011b, p. 368)

As people become alienated from society, they want to escape from the wicked mind, from the mass culture, to retreat and take refuge in a place where they can make sense of life and where authority cannot easily reach them, but still this situation drives the individual into loneliness. In this poem, *First Letter to Hilmi Bey from Bitola (Manastırlı Hilmi Beye Birinci Mektup),* Cansever depicts the balcony as the intersection of the interior and exterior and as a means to perceive and capture life in the outside world, while also associating it with loneliness (see Appendix A23):

> Here are those rains, here is that balcony, here is me
> Here is that begonia, here is the loneliness
> (...)
> I continuously go out on the balcony
> Thus, it is as if I'm covering a distance
> I get the first color of a district
> For instance, I am in a tea house in Ümraniye.
> Sometimes
> A road from memories to memories
> (Cansever, 2011b, p. 247)

In another work of Cansever, *Choir* (Koro), almost all individuals experience a blockage, loneliness, and distress. This issue is clarified in this study that has been examined. With the connotations created with words such as 'loneliness', 'fear', 'crowd', 'criminal' in the poem, the cities transformed by modernism and individual who uneasy and incompatible with the crowd social life in chaos are depicted (see Appendix A24):

If you're suddenly all alone everywhere
And if you're afraid of it
Even from the smallest things.
(…)
You are steadily guilty
You are steadily guilty
You are steadily guilty and now
You have no power to pay yourself.
If a whole crowd gradually becomes you
If your face resembles their faces, your clothes resemble theirs
Like a patient who suddenly thinks s/he's fine
Even if you can afford to shout a little
An echo: you are always alone
You are always alone
(Cansever, 2011a, pp. 298, 299)

Parallelism is established between the phone and the knocking of the door in this poem, *First Letter to Hilmi Bey from Bitola (Manastırlı Hilmi Beye Birinci Mektup),* which the troubled individual delivers with its reduplicative word fiction. The sound of both will eliminate loneliness and bring peace to the individual, but the sound is an illusion. The theme of 'loneliness' is also included in the connotation field, especially with the word 'door' (see Appendix A25):

I sold the big clock in the living room
There isn't any piece of time
that the clock can measure.
I'm like insects that don't know where to go
To a hollow, a life carved
What is the point of the clock
I go out on the balcony all the time
(…)
The garden swinging from memories to memories
(…)
What was I saying? Rains, yes
I'm not cold, I'm just chilling
Like the cat pushing its form
Hang on
There's a knock on the door, no, the phone
Phone door phone
Is it both or
Or
Neither phone nor door
A lightning sound at least
Not that either
I haven't heard a sound or anything.
(…)
Why not

Just like a while ago
One of me has risen - you don't say!
Not like that, it was all a shadow
A wandering, shifting shadow
(Cansever, 2011b, p. 252)

When Uyar's poem, *Fire Meeting (Yangın Toplantısı),* are analyzed, it can be seen that people who are moved between cold walls of the city from the countryside with their lifestyle completely changed are condemned to a life that passes through the concrete piles. Nature offers freedom to human. Cities, on the other hand, take this freedom away from the individual and cause the person who is the prisoner of cultural degeneration to alienate himself/herself first and then the society s/he is trying to belong to. All these result in individual and social lack of communication. The individual's desire to be alone in any space is related to the feeling of heading towards his/her own inner world and free actions. The use of boundary elements in the interior of the domestic space individual excludes his/her own self from the outside world (see Appendix A26):

How cannot she fit those sorrowful clothes
In the balconies I see it every day.
Here we are at her house, even her belongings have it
(…)
Like crazy spiders devotee to loneliness
I fancy new nights
how I close the windows, I wish you see
A satisfying loneliness comes to my mind, I am unable to contain oneself for
It is not mountainside solitude not a waterfront solitude it is an urban loneliness, emptiness...

(Uyar, 2014, p. 158)

In this poem, *Tailors Came (Terziler Geldiler),* the word 'tailors' is used as the shaping element of the external modern world. Under the changed social conditions, individuals take shelter in their homes, but still could not prevent the unrest brought about by the change. On the other hand, closing the windows is a condition to prevent the sun and a refreshing element from entering the house. Thus, in the darkness of the house where the individual's loneliness is stuck with uneasiness is emphasized (see Appendix A27):

Tailors have come. With things that look like big broken things
to more dark colors and more relationships

With things that scare and embarrass a city.
(…)
Tailors have come. These suns were out of the room now.
Everyone is shaky and impatient, shaky and impatient in their house
Newspapers did not publish, we were in the shops' era
Hundreds of tailors in hundreds of rooms closed their windows
(Uyar, 2014, pp. 225, 226)

The simplest way to protect a space from outside is to secure the door of that space, in other words, its entrance. At the same time, the door, which is an illusion of privacy, can have a warning feature and cause different perceptions. It shows a feature that separates inner life and outer life. Forcing the doors opening to the space is a factor that changes the normal static atmosphere of the room. As the door separates and unites the space and provides passage in between, the opening / closing also connects the previous action with the next one (Demir, 2011, p. 33). As Demir emphasized; in this poem, *It is a poem telling that the wire acrobat has reached windless loves * (Tel Cambazının Rüzgarsız Aşklara Vardığını Anlatır Şiirdir*)*, the doors find their place with the individual and give meaning to the door. This situation also evokes a closure. In this closure, individual is alone. The word 'door' has been used in the poem as a metaphor that emphasizes the loneliness experienced by the individual both in modern society and in his/her own house. The individual comes from the outside world, isolates himself/herself from his/her house and tries to protect himself/herself from the constant changes (see Appendix A28):

First Istanbul was there, s/he was not
Then one day s/he came out
All the doors have found their place
First, s/he took off his/her glasses and put them on the window
S/he took the cigarette pack out of his/her bag and put it
S/he took out his/her loneliness
(…)
Istanbul, a city without lights in geography
(Uyar, 2014, p.117)

A mentioned by Narlı, likewise, the space becomes the basic element of the case by undertaking a dramatic task as one of the ways of introducing people and affects the person's environment, perception patterns, moods and even character of that environment (Narlı, 2014). Houses are sometimes reflected through the lifestyle and behavior of the person the person is in. The fact that the houses is a hiding cabinet makes the space a witness place of confidentiality and privacy. In the poem, *Make*

Love Passenger (*Seviş Yolcu*), Cemal Süreya describes the house as a lonely, unhappy dead place in his poem. The individual, who moves away from the chaos in the outside world, carries his/her loneliness to standardized modern house, s/he wants to get away from this place, but also does not dare to do so (see Appendix A29):

> The corpse stays in the adventure of a shore just like that
> My room is so joyless, your face is so cool
>
> Yet as you open the door slightly with one hand
> The trembling in the other hand is the native language of the world
> (…)
> Houses are calm sewers of an ancient civilization
> Streets are clashing, clearing each other
> (Süreya, 2013, p. 136)

According to this poem, *Darling, I am Now ...* (*Sevgilim Ben Şimdi...*), individuals who cannot adapt to the new standards of modern life become increasingly alienated from society and the people around them. This situation causes people who are closest to each other and even those who live in the same house to move away from each other. For this reason, the house is increasingly becoming the main center of the isolation resulting from this alienation. Every structure and item of house stand in front of individuals as symbols of this isolation (see Appendix A30):

> The plates on the table are cheerless
> Corridor is desolate
> Towels are alone in the bathroom
> If you ask the kitchen - messy and dirty
> Çiti [a brand name of the era] is standing there, the bread box is empty
> The fan is breathless
> The carpets are dusty
> My clothes are in the wardrobe and here and there
> (⋯)
> Blue night light is unwilling
> The door says open me close me
> Curtains are like snakes that shedding skins
> If you ask the radio, it is silent
> Stool is beware of chairs
> The small room is dark and desolate
> (Süreya, 2013, p. 307)

The house is the loneliness of modern individual. Modern individual is alone; because s/he severed ties with a biological, social, and cultural family (Narlı, 2014). However, loneliness creates fear and can also be associated with despair. In this context, in the

poem, *Similarities on the Issue of a Fear* (*Bir Korku Temi Üzerine Benzerlikler*), Ece Ayhan handled the door, which is an element of house. Here, in the metaphorical sense, the door symbolizes the alienation that the individual who hides house from modern life and is pushed into loneliness on the other hand, and in fact, his/her discontent with this situation (see Appendix A31):

> The terrible cry begins
> you are that much alone
> what do you do if they put up a wall instead of the door
> intangible and imperative pain is similar to children.
> (Ayhan, 1994, p. 241)

When the works of the Second New poets are analyzed, it is seen that individuals of modern times are also people who have abandoned the values and ways of living that stand out in the way of life of traditional society. As emphasized by Şimşek, modern individuals, who moved to factories or cities with industrialization and modernization, started to live a different life here. Life has become a quicker and more technical appearance for individuals. Modern individual is now alone in the flow of everyday life as an individual. In the modern way of life, it has led to a routine in which the human being involved in a technological, mechanized order moves away from his/her individual existence (Şimşek, 2014). In modern life, it causes the individual to lose the character of being an individual, unable to define his/her existence, the individual moves away from the society s/he cannot adapt to, alienates, and becomes doomed to loneliness. The situation that contributes the most to this is the transformation of the houses, which are the most special places of the individual. Modern houses, which have become standardized and ruptured from everything natural, also constitute the most important subjects of this isolation situation. Because individuals have difficulty in finding their existence in these houses, which are the same as each other, and cannot feel sense of belonging. Therefore, modern human has been alienated from himself/herself, from the people around him/her and from his/her house. The house stands in front of him/her as a place that increases the loneliness of the individual. Human relations have been transformed into relationships of automaton, alienated from each other, who see their security as being dependent on the herd, being separate from others in terms of thought, feeling and action. While the people strive to be as close to each other, on the other hand, they feel completely lonely and are buried in a deep feeling of insecurity, unrest, and guilt, which are the usual results of alienation.

At the same time, the communication problems experienced by individuals in the society and their incompatibility with the understanding of modern life appear again in their insincere homes that serve as reflectors of all these. When poems are studied, it can be seen that modern houses usually stand out as a place of solitude, even though it carries many meanings of the house. While the houses where modern individuals live should serve as shelters, they have come to the fore as a place filled with more crowd and artificiality.

4.2.2. Alienation to Interiors of Domestic Space

Space do not just come about by defining walls or surfaces. It also exists with what it makes its user feel. However, modern houses could not provide warm places that provide this sincerity all the time. The alienated person breaks away from the home that produces the general value judgments of society in order to remain himself/herself and chooses to be isolated. In this respect, people who are uneasy with modernism always have a home problem. The Second New poets use the interior as a place to escape from external fears and worries. For the individual who carries the restlessness indoors, the house is sometimes turned into a prison or depicted as the place where the worldly suffering is taken. The domestic space, which should be a protective home for the individual, exists as a symbol of everything the individual wants to escape.

While the house protects individuals from all kinds of effects brought about by the outside world with its physical existence, they also exist as spaces where they reflect all kinds of emotions psychologically. However, the problems created by social changes with modernization create pressure on the individual. In the poem, *Wall IV (Duvar IV),* according to the individual who is overwhelmed by the pressure and turns into himself/herself, houses are described as interior spaces where boredom, loneliness, and anxiety shelter. The alienation that the individual experiences towards the outside world as well as his/her house is reflected in the poem over every element of the house, in a sense even the house itself has become alienated to its existence and every physical element (see Appendix B1):

> The house (the logo of the house) makes them imagine the richest dreams, the wall
> it seems as if it excludes itself: it stays away from everything.
> It does not share the house.
> It ignores the house.
> Is it just the house?

The cities, areas, and gardens that it closed and surround
It does not consider them belonging to itself.
Lives by letting everything go of.
It has chosen solitude.
While windows, doors, balconies, rooms, ceilings, cabinets are living nested, it is like a stranger to the house.
(Berk, 2003, p. 1445)

In the poem, *Balcony (Balkon),* Saying "Balcony, / Alcoholic child of House", Berk evaluates the balcony in the context of refuge-house-loneliness. At the same time, it is an element that separates the individual from the natural. With the disappearance of the houses with gardens and courtyards with modernism, they are the balconies that establish the only physical relationship of the houses with the outdoor space. All alienated values are seen from here and condemns human here. The individual can neither be included in the chaotic modern life he is afraid of, nor can he find peace in his/her house where s/he does not feel sense of belonging. The balconies are presented as the spatial equivalent of the individual's stuck (see Appendix B2):

Balcony
knows itself as the cosmos.
(Little Phoenician)

Balcony,
The hanging spirit of the children!
(Balconies should walk around at night.)

Balconies,
The eyes of the houses.
(…)

Balcony,
alcoholic child
of house.
(Berk, 2013, pp. 1461-1463)

There are also definitions of the door in Berk's metaphorical look at the door. In this poem, *Kapı (Door),* the phrase, "There are many handprints on the door" indicates that the door has been opened and closed by many people many times. This line is actually to emphasize the fact that the house became a public place, rather than a private space. In fact, this is exactly what is meant by the phrase "door = house" and "there is no house". With the modernized life, the perception of the place to shelter in the house has remained in the middle, and even the doors that separate the exterior and interior

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spaces and restrict the passage have not prevented this. This situation increases the alienation towards house (see Appendix B3):

> A voice: How many handprints are on the door?
> How to create
> the equation to find the door?
> Should we add or subtract?
> or divide?
> (…)
> Door = house
> Has the house ever been a house?
> The house, it doesn't exist
> The house, it is for dying.
> (Berk, 2013, pp. 1427-1429)

As reflected in this poem of Edip Cansever, *Poems for an Old Calendar III (Eski Bir Takvim İçin Şiirler III)* houses that serve as places that accommodate the physical existence of the person in the world and provide the most subjective experiences, are a part of the identity and reflection of the individual's alienation from himself/herself in this order that the individual cannot keep up with modern life and in fact, his/her existence, and self in the world. It becomes the center of his/her departure from these places. The individual is no longer able to connect with the house and objects that reflect his/her inner world. An individual who cannot find his/her place of belonging in the modern world is also uneasy with the place s/he lives (see Appendix B4):

> It doesn't seem possible to be asking anything to me
> Let someone come and remove my plate
> My fork, as well.
> I'm the oldest representative of disgust, abomination
> Nothing between the two things
> Neither the chair nor the table, I stumble right there.
> (Cansever, 2011a, p. 485)

When the poem, *What We Can Do Other Than Being Human I* (*Ne Gelir Elimizden İnsan Olmaktan Başka I*) analyzed, it can be seen that for this modern individual who wants to escape from the crowd, distress and chaos of the city and take shelter in their houses, the house is a shelter, a place to find wanted and preserve memories. The individual escaping from the outside (city) and taking shelter inside (house) causes them to look for what they have lost outside. The 'washed sea, rooms, memories, women, flowers, mirrors, fractures and endless wounds' what they have lost or wanted to be emerges as integral elements with the image of home for the individual. However,

as it is understood from the line "houses, desperate songs of staying in houses", the individual cannot find what they are looking for in their house, and the houses turn into a repulsive place to escape rather than a shelter. The memories confronted in the houses cause the individual to become more alienated and isolated from the modern world and his/her house, which is a place belonging to him/her (see Appendix B5):

> I
> Whatever I do now, whatever I do, how many times I am alone
> How many times alone, but how many times alone, again how many times being people with my being
> If I lock myself, if I lock myself to houses, if I will find a washed sea there
> If I am going to find memories –Did you say memories? What a loud fight
> If I will find rooms, women in rooms, flowers, lots of mirrors
> *Rakıs*, *rakıs* again, fractures, endless wounds
> If I will find there, a seat towards a seat
>
> II
> I am unhappy person; I brought my face to you in this sense
> (...)
> When I turn suddenly to my face, to this most lost age of my face
> He said: I wonder why you are absent
> (…)
> I said, bla bla...
> For example, if I die using that distressed heart
> (…)
> And the bottoms of the wall; darkened neckbands
> I don't know why
> So, there are tables, typewriters on the table
> I don't want, why should it be
> Houses, hopeless songs of staying in houses
> Their dynamic children, fragile glasses, dirty-purple balconies
> (Cansever, 2011a, pp. 249-253)

According to the poem, *Tragedies V (Tragedyalar V),* the continuity of life in the city, its fast pace, perceptual situations that change rapidly and at short intervals cause the individual to escape from this chaos and take shelter in their houses. However, the fears and disturbances created by modern life on the individual do not leave him/her alone at house. The escape of the individual does not bring peace but discomfort. Everything s/he escapes in modern life stands in front of the individual in his/her house. Every element of the home increases the discomfort and alienation of the individual (see Appendix B6):

> So many passes from rooms to rooms
> Never-ending opening and closing of doors
> A sound like
> Dry blood, dead soldier, crickets
> An echo
> Then a meaning that suddenly cools this echo
> that dries up and puts it into the day
> (…)
> One day his skeleton is on the console
> From the shouting of nature and all angry creatures
> A burnt day
> (…)
> Opening the endless doors
> Of an endless situation
> One who is moving, shouting, and also drinking a lot
> So filling up the rooms
> as fears, disgust, disagreements
> (Cansever, 2011a, pp. 317, 318)

Housing blocks, new types of domestic spaces, built in accordance with contemporary living conditions, reveal a modern life. The attitude of the residences in the poem, *Players * III (Oyun Oynayanlar* III),* is always in the form of unpleasant cold concrete structures. What is meant to be emphasized in the poem is that the individual will never have a real home in the modern city. Because friendly, peaceful places with a sense of home have been destroyed with the disappearance of traditional life and effects of constantly changing lifestyles. Therefore, the individual can never feel fully at home (see Appendix B7):

> He came from a city that has become itself even not having a single home.
> To Here, breathing an inn in his horizonless days
>
> (Cansever, 2011a, p.659)

In this poem, *Third Letter to Hilmi Bey from Bitola (Manastırlı Hilmi Beye Üçüncü Mektup)*, individuals who have difficulties to feel belonging to their houses in modern life become alienated both from house and outside world. They consider the house as a place of necessity. The house only becomes a place to escape from the chaotic situation of the modern world, but the disturbance does not cease in houses and rooms (see Appendix B8):

> Everything turns into speed −most of the time−
> I'm dressing up my room
> I'm undressing my room
> I'm changing the places of things

> If I go out, take a tram
> I immediately get off one stop away.
> (Cansever, 2011b, p. 262)

In the poem, *Disappear (Kaybola),* according to Cansever, the changes that cities go through in the changing age have become frightening. Even if the individual does not want to see them and tries to avoid them, s/he is exposed to this imposition in every way. Windows, which are the basic elements of the communication established with the outside world, which is an element of the house, are now the elements that should be avoided for the individual who does not want to see the changes s/he is not happy with. The loss of the window emphasized in the poem is interpreted as a loss of light when it is thought for the house. When considered for the individual, it can be interpreted as the disappearance of the facts that give hope and confidence and the individual being condemned to loneliness and alienation in the changing modern world (see Appendix B9):

> This is the scariest age, takes it out of the cities below us
> Moldy house decoration, a deer-looking animal
> They also force us to look.
> They are stopping a light now
> Three people dressed in white
> It drives them crazy in emptiness
> One window less.
> A window disappearing disappearing...
> (Cansever, 2011a, p. 117)

In Cansever's work, *Yakup the Uncalled (Çağrılmayan Yakup),* the metaphor of the frog symbolizes stereotypical individuals. In this poem, the helplessness of the individual who is afraid of being like the others in a monotony is expressed. The poet describes the uneasiness of the individual stuck in modern life between concrete structures and changing living conditions. This encirclement and despair, from which the individual cannot escape, causes him to break up in a fragile identity. Individuals who experience alienation in modern life and modern spaces are generally given the name *Yakup* in poetry. At the same time, with the verse of "rotten houses, with endless rocks inside of them", the perspectives of the restless individuals on the interior spaces they have to live in are also evident. Houses with a feeling of warm nest have been replaced by multi-storey, cold buildings such as rocks and stones. "Nobody was pulling me out / I was hearing sludgy stones under my feet / A meaningless, sticky pile

of stones" verses clearly reveal the alienation of the individual towards these places (see Appendix B10):

> I
> I come from looking at frogs, said Yakup
> He said this to himself three times
> Frogs, they were crowded
> They were so much, honestly, I was surprised
> (…)
> Someone was leaving here and there
> In the state of never going out and exhausted
> Someone was going out
> A nightlight lamp was glowing, turned on
> Inside a window towards the street
> (…)
> I'm here, so I'm ... yes I'm coming
> Don't let them turn off the lamp, I'm coming
> You turn on all the lamps, yes
> I mean Yusuf, did I say Yusuf? no, Yakup
> Sometimes I mix it up.
> (…)
> It was a day I stopped, I say, I gave birth to my face to the sky
> It was a day and, in a life, where I lived as if I was living
> And that I found dead owls on the roads
> That I find rotten houses, rocks endless cores
> In the color of a dead person that paints the day
> II
> I climbed the stone stairs slowly, that's how I did it
> Old stone stairs. A lot of men by my side
> Passed and leaved easily
> (…)
> They are ... I've seen similar things to them a lot
> And they completed a time, so they did
> (…)
> Here I was constantly confusing the stone stairs,
> connecting the stone stairs to the frogs
> with myself.
> Nobody was pulling me out
> I was hearing sludgy stones under my feet
> A meaningless, sticky pile of stones
> (…)
> I could barely get in front of a window in the middle floor
> If I could save my feet now
> my feet ... from stones
> If only I could save…
> (Cansever, 2011a, p. 379-382)

In the poem, *Pesüs II,* houses, which are one of the interior spaces of the city, are at the top of the places where individuals are most in relation. Most importantly, a house

is a living space that best reflects what the individual has and establishes an emotional bond with, is intimate with memories. The house is the body of relationships between the person and his/her life that brings meaning, integrity, and order to the experience in the space, and it has the characteristic of being connected to individuals, the place where they live, the past and the future. However, in the period of modernization, houses bring unrest, not peace, to the individual. Each item, every item in these houses, which are a part of high concrete structures, increases the loneliness and alienation felt by the individual. At the same time, the sky is no longer visible from the windows of these houses, which are part of cities detached from nature. Individuals lead their lives between artificial concrete blocks as if they were living in a cage. All they can see are concrete constructions going on without interruption (see Appendix B11):

> I would be that I would build a lonely me
> That does not concern anyone else at all.
> I would build a lonely me and the cat
> It would enter the hall suddenly, it was
> As if it was the one to concretize the starting time.
> (They were something like nothingness of the nothing.
> They had some stuff
> They were coming and going between those items
> They were also a little silent. And a hefty console
> With a worn-out carpet
> If we don't count
> Ashes, a night light, an engraving on the wall
> (…)
> And through the windows long reinforcing steel were coming in
> The heavens are molded and thick
> Standing like an iceberg above the city
> (…)
> And the cupboard was freezing incessantly. So that
> First it froze the kitchen with the logic of a refrigerator
> Then it entered the rooms., the cashier
> Statue, sick woman, increasingly
> The chair, the cat under the table - yes, the cat
> It froze a cracked mirror with the console
> When this happened, so every corner of the house was freezing
> (..)
> I guess there was a question to be asked so
> One question, yes, at least
> It should be "What period of history we lived in?"
> Like a human museum ...
> The cat
> left the hall suddenly. And it was
> as if he embodied the ending time.)
> (Cansever, 2011a, pp. 411-413)

In this poem, *Praise to the Dead (Övgü, Ölüye),* the experiences of semi-urban, half-villager people who lived in the city but could not survive in the city and could not hold on to it are emphasized. Simultaneously, houses far from the concept of home and sincerity imposed by the modern city have been found strange by individuals. Individuals who cannot find what they hoped for in the city want to escape from the city due to the changing life conditions and situations brought by modern life and the existence of a life away from their own lives. These alienated individuals are pushed to be a part of the chaos in the modern city, with the imposition of modern life. Thus, this modern life, which was not suitable for them, became a place where they were forced to live. It is emphasized in the poem that they became a part of the modern life that stands before them with all their ugliness and does not coincide with their own lives (see Appendix B12):

> Why did they find the houses odd and long for barbarian nights
> (…)
> Suddenly it was those mornings, they were shops where cheese was
> wrapped in bad paper. That women in apron
> gave birth to children with cheerless songs,
> prolonging life involuntarily. That
> we stretched our neck to the moonless and flowerless renunciation
> (…)
> it was a grand endless evening, that we didn't get rid of it
> whatever it found, with its dullness, its wisdom, it blackened whatever
> it found with its cunning. It would increase.
> It had nothing. It had a definition.
> Strangers and nails came. All crimes
> was praised. They extolled the mess, we participated.
> (…)
> Perhaps you are an eternal glazed tile, that belonged
> to everlasting time without timber,
> shops without signboard...From godly despair.
> (...)
> The city misses you, you are the earner,
> kings getting smaller, you are the earner, on the paper
> where cheese is wrapped in bad shops without spending money
> . Get used to the dead,
> to the dead ...
> (Uyar, 2014, p. 220-224)

In the poem titled Uyar's *Journal of Defeat (Yenilgi Günlüğü),* the struggle for existence of the individual who tries to be himself/herself by moving away from the lifestyle imposed by modernization, but later ended in defeat, is discussed. S/he tries

to protect himself herself against this situation that he cannot adapt to, but still cannot be successful. The individual feels overwhelmed and defeated under the responsibilities imposed by modern life. S/he who escapes from the chaos of the outside world seeks a solution by taking shelter at home. But the changing living system has included the house in this transformation. Therefore, the individual cannot find the peace and quiet s/he seeks in his/her house. This causes the individual to alienate the city s/he lives in, society and his/her house, which is his/her most private space (see Appendix B13):

> Monday
> it was Monday when s/he was awakened in the morning
> (...)
> out of place, timid, like a newly created
> (…)
> it took a ready form and came
> Because -I seemed to understand- s/he was defeated a little
> (…)
> bears the seed of defeat every Monday
> because there is nothing before mountains and pre-creation
> (…)
> I bought some soujouk on Monday night
> I came to my room, eternal and incompetent
> (…)
> I knocked, they opened the door, to my room
> I took off my tie
> I did not find the skies odd
> smiling but new
> because it was me in the middle.
>
> Tuesday
> (…)
> it was evening, the second day
> it was evening.
> suddenly the lights came on in some places
> I left.
> I am back home
> I found the house.
>
> Wednesday
> (…)
> we were not prepared for anything
> games were played, the skies closed, we were defeated
> but they put a violet in the cities
> a violet
> then we sensed the defeat from the beginning
> (…)
> the third day, tired

home in my mind, forgot to go.

Thursday
(…)
-I found the house by mistake for a day
thursday.
I waited for a long sound, I did not sit down
with barbers and mathematicians
with airplane grunts
I did not sit ...
I waited for the morning, friday.

Friday
what can be said! It was the age, we were usual,
we were strained in the mornings, but we were in the evening
everyone was a face from mistake, they gathered
we were there too.
what can be said! we thought everything was getting better
in the rooms, we were very narrow in large areas
they gathered without enough believing
we were there too.
(Uyar, 2014, pp. 274-282)

In poetry, *Cities of Blood (Kankentleri),* blood is used as the symbol of corruption and death. The destruction of wooden houses and the old way of life is handled with negative feelings, and this is emphasized by the metaphor of blood. Modern cities have swallowed and erased everything that is natural. What is meant to be emphasized with the lines "dead women give birth to dead children" is that individuals do not feel what they live in the spaces of modern life. The vitality and hope were destroyed by the new spaces that came with modernism. "Blood flowing window from dark houses" emphasizes this situation. According to Demir, it is not only light but also warmth that brings vitality to the home. In return, darkness evokes coldness (Demir, 2011, p. 22). However, modern houses are places far from liveliness, warmth, and sincerity (see Appendix B14):

Blood flows from houses with dark windows
On the dead women on the bricks
(…)
Blood flows from the wooden buildings to the streets streets
(…)
In the trees, in the waters of the ships, in the restaurants
A patch of blood on the blood of the cities
Dead women giving birth to very dead children
In rooms with console without birds and fish
(Uyar, 2014, p.191)

The world in which the individual is in this work, *Arrived in Meymenet Street (Meymenet Sokağı'na Vardım),* pushes him/her to unhappiness. The individual who lives among the high concrete structures detached from nature feels like a cell. While the house s/he lives in suffocates the individual's self, the individual also suffers from being away from nature. Doors, walls, and everything belonging to the house in which s/he lives increase his/her alienation and constitute an obstacle between the individual and the natural life. The only thing that keeps the individual away from the blockade s/he is stuck in, and his/her alienation is the sky s/he can see between the concrete lines (see Appendix B15):

> There are fifty-six more files, I will edit.
> The sky is rising and touching my lips.
> Though, there are doors walls curtains
> (Uyar, 2014, p. 128)

As emphasized before, also in this poem, *In the World* (Dünyada*),* individuals who took shelter in their houses because of the fears of the outside world caused this deterioration to spread to the house. Although being outside is equated with death, taking shelter in the house cannot provide complete peace (see Appendix B16):

> It is the morning of the city, it is impossible not to know, s/he goes out
> S/he would carry a sough with himself to the streets
> (…)
> Entering a house, lying there, magnifying a glance
> In messy, messy messy house interiors
> In the house interiors that scatter as they gather
> I was a drink I would defeat everybody
> In the house interiors that scatter as they gather
> From the most vivid medieval age that come resisting
> −you have a crush on me
> (…)
> Every morning is a suicide, in the world
> −you have a crush on me
> (Uyar, 2014, p. 199)

According to this poem, *Preparing to Survive (Kurtulmaya Hazırlık)*, life, people, and things are portrayed with strict pessimism. Because for the alienated individual, even his/her house exists as a place where everything s/he avoids is imposed on him/her (see Appendix B17):

We don't stop, we're renewing the world.
We move a seat from here and replace it there.
I'm moving the window's position.
(Uyar, 2014, p. 176)

In this poem, *Radiator (Kalorifer),* every place that the person's gaze touches is shown to complement the negative picture. According to the psychological world of people, the room and the items in the room also gain meaning accordingly. The radiator in the middle of the room is a metaphor of alienation. This situation is actually symbolized to emphasize that the house is transformed with cold, insincere spaces that do not give a sense of belonging to the user, rather than its physical existence (see Appendix B18):

The radiator just in the middle of the room
It passes with its valiant pipes
Passes ashamed and necessary
Heats up above, burns below
(Karakoç, 2010, p. 105)

In the poem, *Death of the House (Evin Ölümü),* Karakoç reveals the cities that collect concrete, the individuals that the walls rise and enclose, and the changed dimensions of these individuals and the social life. In their house in high-rise buildings, the individual is constantly surrounded by walls, just like in a prison. The individual gradually turns inward and uneasily feels neither belonging to the home nor to the outside (see Appendix B19):

The legacy of yesterday's city with dim hope
To the inner streets of that unhappy breathless city
(…)
Laying concrete collecting stones
The walls are tough, the windows are high
We withdraw more and more
Walls walls walls
Surrounded by walls
(Karakoç, 2010, p. 321)

The balcony, which is the gift of the modern age to the house, is the physical space of the room, which is mounted on the wall that carries the individual outside. It is located at the intersection of the street and the house. It opens the outside world spiritually and physically. The balcony metaphor, seen in almost all of the Second New poets, is generally an addition to modernizing houses. It is both a place to see and be seen. It is generally a place of fear and death (Narlı, 2014). The balconies, which Narlı defined spaces of fear and death as elements of the modern age, are handled with a similar

approach by Sezai Karakoç. In this work, Balcony (*Balkon),* according to Karakoç, the balconies that should be seen as part of houses have found their place in their poetry as small, makeshift building elements in modern buildings. Although they are designed as elements to communicate with the outside in multi-storey modern buildings, contrary to these purposes, they created a gap between the environment and the interior and were depicted in Karakoç's poem as dead, evocative areas. Karakoç, who gives the balconies in the concept of alienation, points out the balconies not only for the place of death but also after death (see Appendix B20):

> If the child falls, s/he dies because the balcony
> Is the brave bay of death in houses
> While the last smile is disappearing on children's face
> Hands of mothers mothers on the rail of the balconies
>
> Balcony inside me and in houses
> Takes up as much space as a coffin
> You hang your laundry, ready shroud
> Lie down on your sunbed, dead
>
> In future times
> They will bury the dead in balconies
> People won't be at ease
> Even after death
> (Karakoç, 2010, p. 81)

The stressful people caused by the problems in modern life and the houses that surround them feel a stressful distressed atmosphere. People seem to be withdrawn, lonely, alienated, anxious and imprisoned indoors. For Ece Ayhan, in this poem, (*IV-Duba'dan Laternacı*) the balcony of the house, which is the only spatial connection with the outside world, the balconies are depicted as places that evoke death (see Appendix B21):

> Who has no chance, left his/her hands from the barge
> These are the philosophy of the useless
> A butler threw himself off the third-floor balcony
> (If I hid my childhood, I would have my hands in the barge, too)
> (Ayhan, 1994, p. 234)

When the poem, *Exchange (Kambiyo),* is analyzed, nothing private is left in modern cities anymore. The boundaries between private and public spaces have disappeared, and life in the outside world has penetrated into houses. The individual feels insecure and uneasy in this situation. This situation is actually underlined by the expression of 'being naked'. As the concept of home disappears in the dynamics of modern life, the

individual does not want to return to the house that s/he does not feel sense of belonging and becomes more alienated (see Appendix B22):

> the subjective windows and also the city if you paid attention
> you understand better now, don't you
> why we are so naked
> (…)
> Maybe someday maybe I'm ashamed
> coming home like a shadowless empty defeated team
> (…)
> I cannot come back to houses to windows without a hat for a thousand
> years
> you know I do not want
> (Ayhan, 1994, p.209)

According to the poem, *Melancholy Flower (Melankolya Çiçeği),* individuals who cannot find the sense of home they seek in the houses of isolated cities separated from the nature caused by modernism seek new spaces for themselves. This is like a utopian dream. In the houses of modern life where they are restless and unhappy, they dream of houses that are surrounded by nature and the sea (see Appendix B23):

> Tevfik with a vest and his friends search for an island.
> They are bored of the long nights of
> Rumelihisarı
> (…)
> The bedrooms will see the morning sun, the living room will take the
> harbor,
> And the desks will see mountain view .
> And a melancholy flower in a pot; water will be given regularly; its
> place will not be changed.
> The 'island' could not be found, without a calendar or a clock.
> (Ayhan, 1994, p. 101)

The individualist mentality of modernism lays the groundwork for alienation. The problem of incompatibility, which is frequently experienced in the chaos of modern life that mechanizes people, is increasingly considered as a normal situation. Feelings of insecurity and suspicion are at their peak. New type of modern houses, which is one of the most important manifestations of modernization, stands out as a factor that degrades the individual and drives them to loneliness. In circles stacked on top of each other like tin can, people continue their lives without interacting with each other. Under normal conditions, spatial proximity causes social ties to strengthen, but the opposite is the case here. Disconnected from natural environment, individual seems to be isolated in the apartment. This causes the individual to suffer from psychological problems (Sürgit, 2019). As seen in the poems examined, houses that changed from

almost in the same plane with these social and political changes and transformations stemming from modernism are seen as indicators of these changes and transformations in poems.

The speed of the users is insufficient in transformation against physical needs regarding spaces that have developed with modernism. The place where the individual stands is not 'right here'. Modern individual is always the one who tries to get 'here' for now and 'there' endlessly. This kind of slippery place also produce a certain level of insecurity and anxiety for individual. Modern individual is always anxious where s/he lives. Therefore, 'here' is temporary, unreliable (İlhan, 2019).This situation shows the problem of homelessness. The alienated individual breaks away from the house that produces the general value judgments of the society in order to remain himself/herself and chooses to be isolated. In this respect, people who are uneasy with modernism always experience a home problem (Elçi, 2003). The individual feels a lack of belonging to his/her house, which is his/her most subjective space. Thus, individuals who do not have a sense of belonging become more alienated from the places they live in. At the same time, the Second New poets use houses as places to escape from external fears and worries, but houses stand before them as a reflection of all that individuals escape. Sometimes, houses that are turned into a prison or a cell become the place where the worldly ordeal suffers. According to the state of alienation experienced by the person, the house and the objects in the house also become the metaphor of alienation.

4.2.3. Longing for Past Spaces and Effects of Modern Life

During the years of the Second New poetry, with the effect of modernism, from traditional wooden structures to reinforced concrete structures was experienced, especially in big cities, starting in the 1950s and until the end of the 1960s. The elections of 1950 show that the era of upper modernism in architecture has begun by ending the first period of the Republic (Bozdoğan, 1998). However, Batur explains the argument that the different form of modern architecture, which is different from the traditional historical environment, creates disharmony in cities, and that the face of the Anatolian city is changed with "brown buildings without housetops, ruler streets with acacia arranged lines" (Batur, 1997). Housing blocks, apartments built in accordance with contemporary living conditions, reveal a contemporary life. However, these

changes in the modernization process, which is also criticized in terms of architecture, have also found a place in literature and have been critically addressed in poems by the Second New. The approaches towards residences in poems is always in the form of unpleasant, cold, concrete lines.

In this poem, *Massey Harris,* İlhan Berk describes the changes experienced by houses and individuals along with the transformations experienced in the city and society with modernization in his poems. With modernism, village life and village houses are no longer elements of the modernizing society. After the increase of transformation with modernization, the people of the village head to the city. People who have lost their family members have to live in the desolate house. As a result of this, houses are included in İlhan Berk's poems as places that spread unhappiness (see Appendix C1):

> People were gone
> Children, women, animals were gone.
> Harvest mice were gone.
> People have begun to worry inside the house where they left.
> (…)
> A wind had blown, Swept away the apples and apricots
> It seems like it swept away
> The sun in front of the house
> The ants of the yard
> (…)
> First of all, women understood that there was foreign land for men
> For women, children, there was a living without men.
> A loneliness for the rooms, for the ants of the house
> (Berk, 2003, p. 135-136)

In poems, *Rogue Sailors (Serseri Huylu Gemiciler), The Most Beautiful Cities in the World Awaken* (*Dünyada En Güzel Şehirler Uyanır) and İstanbul,* in modernizing, transforming cities, people who struggle for life among crowds are crushed and drowned in the big city and rising houses. Structures that have undergone change in modern cities contrast with the places where people lived in the past. In the poems of İlhan Berk, people who are convicted to work under bad conditions assume the burden of life together (see Appendix C2):

> Lights, tall houses, big cities
> I know how they missed a barge watermelon.
> From the pier that people are swarming like an ant
> I know how they suddenly evacuate the city and become a secret
> (Berk, 2003, p. 29)
>
> Twenty years I watched cities awaken endlessly
> They get up with soldier songs in the morning and evening

> I know
> Apartments, hospitals, banks like a knife
> interrupt the sleep of the city.
> (Berk, 2003 p. 30)
>
> People along streets, markets, houses
> People have stood shoulder to shoulder with others
> Destitutely
> Tired nervous grieving vindictive
> (Berk, 2003 p. 41)

Houses belonging to the past were also associated with the concepts of family and home in İlhan Berk's work, *Sandal (Çarık),* and treated them as spaces of sincerity. Old houses are discussed with concepts such as belonging, warmth, and happiness and are described as the space where the individual has the family. Houses that have changed with modern life cannot give individuals the warmth that the houses in the past offered, and the individual longs for these spaces s/he has in the past (see Appendix C3):

> I remember now
> The house was warm
> There was tarhana on the table
> There were seven people around it
> The heart of all seven
> were sparkling
> I looked out the window
> It was a thirty-household-village
> (Berk, 2003, p. 123)

On the other hand, with the emergence of modernism, space moves away from the interaction of mutual relations and space is no longer formed only from what is happening in sight, but from distant social interactions. In this poem*, III. Little (III. Az),* İlhan Berk depicted the change of architecture, houses, streets, changing with modernism. With the disappearance of houses in public places such as neighborhoods and streets where close relationships are established in the past and people who knew each other lived, it is emphasized that this situation is unfamiliar for the individual (see Appendix C4):

> One morning we woke up, we found all the doors closed, all the streets
> seized
> I cannot recover myself easily
> I guess those streets cannot keep going to such a place like this again
> (…)

I do not like streets without small shops, without coffee house, I don't
like rooms, walls
(…)
Suppose that what you said happened, you left our streets first
You are in a street
There are not green lettuces, quinces, sincerity of almsman, the things
I said do not exist.
(...)
Here we go, you are in such a place
(Berk, 2003 p. 218)

In the poem, *What We Can Do Other Than Being Human III (Ne Gelir Elimizden İnsan
Olmaktan Başka III),* every place that the individual's gaze touches are shown to be
complementary to the negative picture. Modern life, houses, furniture are all portrayed
with a strict pessimism. Because for the alienated individual, life is full of pain that
establishes tragic destiny. The individual cannot define his/her existence or identity
within this life supply that s/he cannot adapt to. In fear of losing himself/herself, s/he
seeks the remedy to taking refuge in the memories of the past. However, the memory
of these places that paired with peace and happiness also disturbs the individual.
Because s/he also faces the memory of the life s/he lost and will never have again. This
pushes the individual into a greater loneliness (see Appendix C5):

You say: why should I use this emotional time
A balcony used to be
A mountain top added to the balcony
Then suddenly uniting
the balcony and the mountain
Such a flock of birds resembles a single bird
(…)
Those stopped clocks, being left without a universe alone
Its lustful bazaars; bazaars ... oil, fish,
Seems like their houses are big, big keys
Like a blurred eye - just like that - its very slippery rooms
(…)
But who are you? should never rely on this
should never ask about it
(…)
Oh, now in the warmth of that stone house - as if I wanted to
commemorate
how far is it
What a rebellion of sadness - not even- the buzz of an insect
(…)
I said, I do my best - to forget - ah
that bug's buzz
(...)

I add another loneliness on loneliness,
that is all
(Cansever, 2011a, pp. 260-262)

Cansever's poem, *Ash Leaks (Sızar Kül),* actually depicts how chaotic modern life is, and what kind of an equation modern individuals try to maintain their modern life in relation to this and what they are exposed to. Structures, houses, and all elements of houses in cities describe the chaos and complexity in which the modern individual is dragged into it in this poem (see Appendix C6):

Leaks from eaves, water pipes
From windows, doors, fire escapes
From a bend, from their quick talk
From inquiries, shopping, market noises
From flags and ships
From the shores, the outskirts
From a life that will no longer be spoken of
(…)
From the disappearance of nothing once again
And ringing in the ears
From a city that will almost burst like a balloon with a picture
(Cansever, 2011a, p. 552)

According to poem, *The Flower That Has Escaped* (*Kaçışına Uğrayan Çiçek)* ,in modern houses, opposite to the past, the new houses have no front. In fact, the front of the new house is now roads, shops, cinemas, markets. The person who leaves his/her house goes directly into this crowd and rush. Cansever also emphasizes these changes in his poetry (see Appendix C7):

Then I said I will tell them
Why the front of my window disappeared
(...)
I say all times were run out; I wish they understand
Two cherry trees left alone
Two single cherry trees
(...)
What was there-what was on the porch?
I cannot remember now
-Not right now, for a long time-
(...)
The rooms are over because the stairs too
There is outside: here and there
(Cansever, 2011b, p. 345)

In this poem, *Park of the Hopeless X (Umutsuzlar Parkı X),* the poet associates the house he shared with his family in the past with the concept of tradition. According to

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the poet, the traditional house is a place that contains crowd, happiness, smiles and speeches. In fact, this house, which contains everything from the past, longs for this traditional home that evokes the individual happiness with the traces of the old life lost in the progressive modern life that changes with the future (see Appendix C8):

> Here we are on a stage: house, tradition, emotional woman
> And I am a tiny thing on tiny stones
> A window is white, a sourish dark, how nice
> Lots of rooms, lots of laughter, lots of talks
> What a pity! there is no time to save the future
> Even if we think about it now - we cannot think
> Moreover, what about it, and what would add to our life
> Nothing! because whatever is in us for the future
> It's like a story of decorating this life
> Our table, bedrooms, lamps
> Mom's history books, dad's sunglasses
> Like wells that we hang bottles on summer evenings
> The void in the attic, the shadow of the opposite wall
> Swallow's nests, where the wings of the genus pass from our face
> Melons, watermelons, what we think apart from that meal, those
> Did we lose something, who knows what it added to us
> (Cansever, 2011a, p. 177)

It can be seen that in this poem, *Shelter* (*Sığınak)* ,an individual who is alienated from modern life has difficulty in adapting to the society and places s/he lives in. S/he wants to get away from this modern lifestyle, which s/he has never been able to get involved in and finds the solution in his/her pre-modern memories. S/he longs for the lives of the houses that are far from the multi-storey concrete structuring of the city, in touch with nature (see Appendix C9):

> He walked into an apple scented house
> Sky was playing violins nowadays
> Statue of a deer
> Side by side with a tea urn
> It makes human complete with room
> With sizzling
> -Never forget this, please-
> (…)
> He has a house far away
> Sparrows lifts off from its roofs
> The house with women in its garden
> (…)
> Like a story of depth
> Like white horses of dark valleys
> Many suns, few gods
> You have a house far away

Women wandering in its garden
You are in its very cool beds
The trees do not move.
(Cansever, 2011a, pp. 193-195)

The individual does not want to be like everyone else and therefore cannot feel fully belonging anywhere. He can neither return to the past nor adapt to the period he lived in. Increasingly, places of the past are dealing with an identity problem arising from the loss of values. This poem, *Celestial Meaning (Gökanlam),* deals with a negative perspective towards modern life and modern spaces. Cansever's system is modernized life, an exploitative part of a modernized and industrialized society. In the modernizing cities, the individual feels like a trapped hunt and feels the uneasiness exceedingly on him/her. The individual still longs for the times s/he lived in those wooden houses with the warmth (see Appendix C10):

We are there around here
(...)
Neither hopeless nor not, at the same age as the pain
A shadow of a dead game animals wanders on our feet
That we wrinkle and curl up, hanged, and become singular
In houses, streets and real predicaments, knotted ties
(…)
If I touch and caress old things
A slate roof, wooden houses with porticoes
(Cansever, 2011a, pp. 494-497)

This alienation that the individual lives against the city does not bring a solution to this situation, even the new type of life that the city provides for him, and the houses that provide a modern living space. The individual, alienated from all of these in poetry, *Flashed or not Flashed A Firefly* (*Ha Yanıp Söndü Ha Yanıp Sönmedi Bir Ateş Böceği),* longs for the homes of the past and the sincerity they have (see Appendix C11):

From inside of a now of absence
To a now filled in my veins
When my act explodes, from the mounds that open courtyards, balconies,
Me. That lily mark on my face, old
(…)
And the legend of the city, the city
Very simple: a mauser, a silence, the historical sound of an altar stone.
And we had lies. Oh, yellow chairs of our lies
Oh, yellow
Isn't there a time in the world that falls off or is left over?
On the benches and sofas

And in the intention of redbud of the narrow streets
So, wherever there is a sky
Wouldn't it
In houses that smile when their doors open
(Cansever, 2011a, pp. 505-508)

On the other hand, in another poem of Cansever, *Becoming A Child When Waking Up (Uyanınca Çocuk Olmak),* the loss of the privacy of the house is discussed. In the modernizing world, the distinction between home and street has disappeared. Houses are far from being private spaces. The boundaries of the house disappear and are now intertwined with the exterior and the street (see Appendix C12):

There is also: a street enters the most opened windows
Enter? It lays its cars on the bed
(…)
My eyes! hey street! brings back my eyes
Sometimes a glass breaks with a crash
(…)
Those walls, plates of ours always take away our house
(…)
It brought a whole new crowd
(Cansever, 2011a, p. 126)

In this poem, *In love (Aşklar İçinde*), critically deals with the changing modern architecture, construction, and way of life. Surrounded by modernism, this change, which turns the places where people live into concrete, metal / iron, tar piles, pushes the individual to alienate everything. Drawing attention to this situation, the poet also offers us clues about the state of affairs in society. Due to the increasing concrete construction with modernization, everything natural has started to be destroyed and individuals have been cut off from everything natural. The poet clearly expresses this unfavorable course of living spaces and society with these verses "Our workers, our workers who will establish tomorrow / I do not know if they will see it, but they will definitely establish it / They will hit every nail with folk songs and pour concrete with enthusiasm" (see Appendix C13):

Sounds of sawmill sounds up close, I see the sun turning
Green among the sycamore leaves
Green and yellow turn together
They fall into the sea by breaking
Everything you think becomes a cover on the sea and the asphalt road
Tears are a cover, honor and courage are a cover together
(…)

> They made the Küçüksu meadow a construction site
> Workers are laying concrete, bending iron, boiling pitch
> (...)
> Our workers, our workers who will establish tomorrow
> I do not know if I will see it, but they will definitely establish it
> They will hit every nail with enthusiasm and pour concrete with ballads
> And they
> I just say "they"
> Of men talking to each other on a journey
> Confused like cigarettes on their fingers
> What to do without knowing
> They will understand How weak they are
> How miserable they are
> It is already past noon.
> (Cansever, 2011a, pp. 625-627)

With the modernization and the widespread use of concrete construction in houses, the architectural transformations experienced have found a place in Turgut Uyar's poetry, *Getting away on Green Whitewash (Yeşil Badanada Kurtulmak)*. The individual depicted in Uyar's poem does not want to be in the house with this architectural feature and strives to reach the natural, the way of life he previously had (see Appendix C14):

> It is as if the evening sun in the furnished rooms
> It is so cold, such day of winter.
> (...)
> Far from such waters and meadows, so cluttered
> So dishonest, such a son of a gun,
> That I remembered that I fired, that I could not destroy
> This dark picture in the middle of my time
> (...)
> I fidget, I am going out right now
> I am going out for trees, birds, wafers,
> Pebbles, colored glass shards, lock pieces,
> (...)
> too crowded, too crowded like a sea.
> I stopped and counted the floors of the houses.
> Five-six-seven.
> (...)
> We memorized this kind of life as the most beautiful way of life,
> Our bare heels of feet are cold or never mind.
> (Uyar, 2014, pp. 176-178)

The poet emphasizes the astonishment created by the increasing concrete construction on the individual in this poem, *Structure (Yapı)*. Speaking of a change in the poem, the poet points to an artificial situation by saying that along with the doors and the windows are installed and the stars and clouds are also installed. The poem actually

shows the alienated structure constructing a new an artificial world. In this situation, traditional houses and streets remains as old and excluded living spaces in this change (see Appendix C15):

> Hayri child
> was watching an apartment building construction
> They dug first
> (…)
> then they brought a huge vehicle
> when men cannot afford to dig
> a man measured the beautiful land
> another was holding a marked pole in his hand
> Hayri suddenly conceived
> that a horse may be hungry now
> for example
> when it rained last summer
> (…)
> then suddenly
> old houses and old bazaars
> they became old again
> (…)
> doors and windows were installed
> plasters and paints were made
> stars and clouds were also installed
> (Uyar, 2014, p. 535)

In another of his poems, *Martyrs (Şehitler),* the metaphors that point out the modern-alienation situation draw attention. In this work, the poet deals with the children he takes from the village, the city, and the beach. However, each of these children has different characteristics due to the places they live in. Although the village is considered with 'intimacy with soil', the words like 'city', 'giant machines', 'food', 'blood', 'unable to grow', 'not being able to love', point out alienation due to modern life (see Appendix C16):

> You,
> were born in a village whose name I do not know ...
> you grew up intimately with the soil,
> You are tired, you loved
> (…)
> You,
> were a city kid
> Your blood became the food of giant machines.
> You could not grow up
> You could not love
> (…)

You,
were born on a warm beach.
You had a white house
You lived with your mother and father,
You were hale and hearty.
(Uyar, 2014, p. 29)

Then the Hunt Is Over (O Zaman Av Bitti) poem deals with the forces and the order in the city, which are constantly working, exploited, enslaved, and destroying the nature and nature like a machine. At the end of the poem "The hunt is over. They evacuated the forest. They came and rested. There were no deer in the long parks for today" this situation is emphasized with verses. The hunt is over, and the rebuilt city has been turned into an uninhabitable, repulsive place without a forest, animals, and detached from its nature. This situation shows that the mentality that tries to destroy the beauty of the environment actually destroys itself and harms itself (see Appendix C17):

The stairs became nice, the tables were very suitable, they looked fondly to the shining lights
How foaming soaps, how copacetic mirrors
Men who are inadequate, without windows, all wet
Exhausted men began the city at night
(…)
Is it called evening to dirty restaurants, in the back streets?
(...)
Is it called the evening to the moldy urban steam rising from the crowd
(…)
They call it evening, women and men get into the beds
The tired ones consume the pens from their anxiety
They keep silent, they do not write anymore in the house of forty roomsDue to their respect to evenings
(…)
Whose herds are they chased in such a world that cannot be escaped
(…)
Straight up in starched collars, slippery in oils all day
in the nooks
What good is the soap they take and the foam they find and return?
Dead in order; the grumpy, resentful out of order
They are simple they are standardized they're only on start of line
(…)
They said the evening, the sky confirmed those who said
We ran to houses with big doors
At that tired hour of the endless stairs
(...)
We shook the crowd off us, we are welcomed by the night
Then it fogged up, we stopped the waters, we survived.

> We thought about the sesame plants, the windows, we became hopeful.
> Luckily, there was night.
> (…)
> The hunt is over. They evacuated the forest. They came and rested.
> There were no deer which are not exhausted in the long parks for today.
> (Uyar, 2017, p. 192-195)

In this poem, *Limelight (Karpit Lâmbası),* the poet desires to take shelter in his memories with thinking the carbide lamps and loves of his past, where he felt safer because he was afraid, anxious and worry about the display windows, asphalt, diesel smells, iron, which are the elements of modernism imposed by the age he was in. Because for him, the city he lived in has now been besieged by the impositions of the age and made repulsive. This caused him to seek the remedy for salvation in the past, which is far from the impositions of the age (see Appendix C18):

> I am afraid of my smallness while living;
> These display windows, asphalts, diesel smells
> Ships load wheat and unload iron,
> Clouds are restless, women are beautiful ...
> You lighten my night, limelight
> from the eaves of loves of all times.
> (Uyar, 2014, p. 69)

In this poem, *Arrived in Meymenet Street (Meymenet Sokağ'na Vardım),* Turgut Uyar has taken the concept of wooden house that belongs to previous the architectural conceptions before modernism as the subject of his poetry and associated this house with the concept of happiness despite being worn out and corroded (see Appendix C19):

> The four men stopped on Meymenet Street and looked at a house.
> I stopped and looked it was a wooden house
> Think of it we would not look if we wanted to, but we wanted to look
> We saw happiness settled on darkened boards
> Energetic lights from the old sun we know
> (Uyar, 2014, p. 127)

Turgut Uyar also included the objects used in daily life and constituting the interior space in his poetry, *Thousand Years (Bin Yıl),* and attributed various meanings to them and establishes a bond between this social life and poetry through the semantic values he attributes to the objects. The "oil lamp" in this poem is also used to emphasize the pre-modern lifestyle. The presence of the "oil lamp" actually emphasizes the life, existence and vitality in the house belonging to the past life. Along with the meaning

attributed to a single object, the safe space provided by the houses of the past life emphasizes the longing for a warm home and sense of belonging (see Appendix C20):

> hot sunday mornings have made happy.
> like a thousand-year-old city
> "as long as you have this joy
> you can resist too much to death"
> though it was not a joy
> it was the light of an oil lamp
> s/he recognized it so s/he knew
> it was pale but resistant
> some unsolvable nights
> migrations massacres deaths
> it weighed with the naivety of a water
> and made it positive
> (Uyar, 2014, p. 578)

Uyar also associated the "oil lamp," an important object belonging to houses in the past, with the concepts of peace and happiness in the house, in his poem, *Recordance* (*Yad)*, which is another work of Uyar. By attributing meaning to the furniture belonging to the period before modernization and technological developments, he actually emphasizes the sense of home provided to the users of the houses of that period and the longing for that period (see Appendix C21):

> Oil lamp burning in the middle of the room,
> And sometimes nights lit through lightning.
> The nest of the stork above our chimney,
> How beautiful fairy tales and riddles were, how beautiful.
> Oil lamp burning in the middle of the room
>
> My joy was left behind in the old days,
> I had beautiful days wet with rains,
> land where I was born, in that dry lonely place,
> It was a fairy tale, not oil that burn in the lamp
> My joy was left behind in the old days ...
> (Uyar, 2014, p. 17)

In another of his poems, *Those Houses with Bad Sun (Güneşi Kötü O Evler),* Uyar again paints a portrait of retrospective home. All of these are actually the alienated perceptions of space trying to resist with the past. Curtains bringing the sun indirectly into the house, tailors rehearsing are metaphors of alienation. To decorate unhappiness, to cover up what is essential, is to alienate (see Appendix C22):

> That I know and love, memorize, that I memorized as the sun

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it was not the sun in the room
(…)
In these houses that change the sun, tailoring is done, and the clothes
are rehearsed.
(…)
Liquors that have never been drunk are stored in large glass cabinets
(…)
I can't eat doner kebab in those houses
I can't rehearse, can't shed thread, can't laugh painfully
If I laugh I stop I feed my misgivings, I adorn and grow my unhappiness
(Uyar, 2014, p. 132)

According to the poem, *It is The Psalm of Yekta When the Waters Are Dark. (Sular Karardığında Yekta'nın Mezmurudur)*, individual who goes from a small town with small houses to a big city is astonished by the life in the city. Stuck in this city, where huge buildings and crowded groups, the individual longs for his/her old life. In this big city, which is far from nature, the individual cannot prevent him/her from longing for his/her small city that is intertwined with nature. When it comes to the big city, the individual becomes alienated by hitting the houses and streets, becomes ugly by curling up and shrinking and becomes to resemble the cowardly loneliness of the city. The poet, who concludes that his/her loneliness has become ugly with the artificiality of the city, compares his/her incompatibility with the modern life with the ugly view of the city and longs for his/her past (see Appendix C23):

Akçaburgaz was a small city
It was a city with small houses
I was alone I was naive I was on my own
I came to this big city
(…)
I came to this big city
I came with dust and insects
I just came with mother-of-pearl shells
This is a city, I left the earthenware pots
Water from the big leaves should make me happy
Ships leaving the port should make me happy
Tunes away from the dark should make me happy
My loneliness did not fit into the city
Because it was used to the mountains it was used to me
Crashed into houses and streets suddenly
Shrunken, ugly, curled.
Because the loneliness of cities is coward
I was happy with it in Akçaburgaz
I was pleased with it
(Uyar, 2014, p. 168)

The most basic problem of the individual who lives like 'everyone' by losing his/her own voice and identity in the city is the unease arising from this alienation/standardization. The most important thing from Uyar's poem, *Canadian Violet Good Long Balcony (Kanada Menekşeli İyi Uzun Balkon)*, is to emphasize this uneasiness. The individual in the city, which has become consumption centers with modernization, has nothing to do. Although s/he is uncomfortable with his/her situation, the city s/he is in pulls him/her into his/her own chaos and modern individual can never feel complete (see Appendix C24):

> My mind always touches on past summers "bright on foggy shores,
> strange, white flowers" I looked for a place
> (…)
> I watch the melons in that restaurant when the men with ties enter,
> (...)
> "I suddenly hear the voices of sawmills"
> That city, which is all our restlessness, vacates the footsteps of iron
> to our tired hearts
> (…)
> Leave me in the restaurant but for what do you feed these violets
> On the long balconies against the city, what do you lack, here
> are our mosaics, here is our Seurat, here is your amorous evening and
> sterling, I don't understand for what you grow
> (...)
> For what do I open your door to those balconies?
> I do not understand for what you grow, "maybe I will" but
> it gives me confidence that you grow them, when the "city" sees
> your passion for Canadian violets, that you couldn't live a day without
> them
> Even if everything was always complete, I would feed those violets,
> too
> I would feed, irrigate, and grow
> on the good, long balconies towards the city
> would they make my freedom, my humanity, my primitiveness as they
> stood still and grew confidently
> (Uyar, 2014, p. 196)

In the poem, *Dead Washers (Ölü Yıkayıcılar),* individuals who fit or have to adapt to the city have been forced to become standardized by, modernizing, alienating, with their discourse, lifestyle, all kinds of behaviors and actions, and behaviors. People look at the objects around them, with their identity and the presence they try to express in the houses they live in; they try to perceive comparatively their changing lives in these spaces. However, the memories of the house in their recollections cannot match the

feelings of this new place. For this reason, individuals long for the places and memories in their memories (see Appendix C25):

> We lifted the curtains. Death
> It was wet in the world. It was a Tuesday without the sea.
> We opened the windows, it stayed like that now.
> For who a Tuesday without a sea is important?
> (…)
> family photos on the walls, inappropriate to the dead.
> We opened the windows, it stayed like that now.
> (…)
> Long stations, long courtyards, long silence
> The last sensibility we lost, the silent rebellion to death
> and an evasive look at attractive gray
> in the mouth of the dead.
> (…)
> Good that you came, you have been here
> Everything is so long; we are cold and
> so pale ...
> (…)
> In an old garden
> In an old train and an old time.
> An old time
> Without a rough reminder of that treacherous consistency.
> (Uyar, 2014, p. 259)

Awareness of the past and longing for the past come to the forefront in Sezai Karakoç's poem *The Guest (Konuk)*. The poet does not want to remember his memories of the times and places he lived in the past because the memories of the place he lives in now and the place in the past contradict each other. In fact, emphasized in this poem is the problematic situation of the transition from old houses, which are closely related to the past nature to reinforced concrete architecture (see Appendix C26):

> I am here for years
> I lived another time
> people different words different
> It was another silver pouring from the trees
>
> I cannot look back, do not force me
> Fairy of memories, do not mow my rib
> With the mouth of that sharp sword
> I do not want to taste that poison of torment
> (…)
> Memories, celebrate your victory in the nuptial
> I am in a mad reality on a concrete background
> (Karakoç, 2010, p. 613)

Karakoç is not satisfied with the widespread structural transformations in architecture that came with modernization. In the poem, *Silence Music (Sessiz Müzik),* Karakoç emphasized that these changes in houses also affect individuals, and that the cold and artificial existence of these structures transforms individuals and leads them to the same lack of feeling and materialism (see Appendix C27):

> In order to prevent
> What has happened in this world
> What are you doing
> The walls of your house are made of stone
> Is its smoke also of stone
> (Karakoç, 2010, p. 64)

With the influence of modernization and westernization movements, with the inclusion of reinforced concrete structures in the life of the individual, the individual has moved away from nature and everything that is natural. With the apartment building, the houses are visually and physically separated from the natural areas. Karakoç emphasizes the effects of this transformation in his poem *Tinder (Kav)* (see Appendix C28):

> After remembering all the cherry lover kids
> You returned from the evening of the universe to the bars of the houses
> (…)
> Like they do on every picnic
> Flower bird bee and sun in the blue sky
> (...)
> And the city is centuries ahead and beyond
> (…)
> Now an asphalt that ruptures you back from nature
> Heating chimneys that broadcast the city's thoughts
> People running here and there
> And all the lights turn on
> (Karakoç, 2010, p. 141)

On the other hand, Karakoç includes the presence of wooden houses in his poem, *Sound (Ses),* which is a symbol of traditionalism, which is in direct relation with the condition of the period before the modernization coming with modernization, and also depicted the individual as a symbol of peace and tranquility, a home concept (see Appendix C29):

> Going to Eyyûb Sultan
> From the window of a wooden house

> Looking at the blushing twilight light
> before the sunrise
> Rising in the cypress
> (…)
> With that semi-burn fog
> It rises up into the house
> (Karakoç, 2010, p. 334)

In his poem, *I Will Not Say Beyond* (*Ötesini Söylemeyeceğim*), Karakoç emphasizes that the house is made of wood by repeating this, wants to emphasize that the warmth that should have belonged to the house was caught by the use of living and natural wood, which is the symbol of traditionalism (see Appendix C30):

> It's raining on the red roof tiles.
> You know our house is made of wood
> (...)
> You know our house is made of wood
> From a wood stuck together like a match
> (...)
> I love her and our house
> Our house is made of wood all over
> (...)
> Get up and go onto the red tiles
> Rain falls on our wooden house
> (Karakoç, 2010, p. 46-49)

In this poem, *Forty Hours With Hızır (Hızırla Kırk Saat),* Sezai Karakoç is after the homes and rooms of the past. He relives the memories of old houses as fantasies. It shows that the house is one of the supreme integrative forces of human's thoughts, recollections, and dreams. The binding principle of this integration is imagining. Here, especially Sezai Karakoç finds peace in the rooms of memories of history (see Appendix C31):

> In a small house
> A lamp of olive oil
> In the rooms
> With old women turning around
> In a dim hall
> (…)
> Waiting grandfather
> Uncles
> There is also an old man telling a secret
> (Karakoç, 2010, p. 266)

However, in his other poem, *Death of the House (Evin Ölümü),* Karakoç emphasizes

that, along with modernization and technological developments, the traces of the old began to be erased from the objects used in the interior, and then this change will be affected and destroyed by the entire house (see Appendix C32):

> They put out the oil lamp of the house with sugar they put it out with flowers
> The whisper of the west was in them
> The son had gone first and they would go, too
> The architect was in the west, the house would go there
> (…)
> The house did not settle down to its new place
> Ear could not get used to the suspicious neighborhood sounds
> It was looking for soil there was no soil
> (Karakoç, 2010, p. 317, 318)

In the poem, *Blackout (Karartma),* with the increase in the houses of modernism, the old-style traditional wooden houses have become more and more tenants in the changing city. The disappearance of old lifestyles dominated by sincerity is emphasized with the 'oil lamp' metaphor (see Appendix C33):

> And wooden tenants are entering the city straight.
> (…)
> A thousand mothers from Eyüp, who are condemned to sit in front of themselves.
> Karşılar Sütlüce ve Çıksalın. The gas oil in the lamps has run out.
> (Ayhan, 1994, p.91)

With modern life, the individual's lifestyle and habits and especially his/her house are forced to be changed and the individual is detached from everything about the past, which gradually leads the individual into an impasse. In the throes of this process, the individual looks for ways to escape from new modern spaces, which s/he cannot adapt to. S/he seeks the remedy in taking refuge in the memories of old lifestyles. The signs of this situation are given in the poem *Red House with Tiled Roof* (Kiremit Damlı Kırmızı Ev). In the poem, the story of a house that was destroyed by burning is depicted. This house emerges as a nostalgic image as it is connected with the past life of the individual. It can be said that the 'red house with tiled roof' is a metaphor that symbolizes everything that the individual longs for. The house, which is depicted as 'at the top of a mountain', is considered in the poem as a place that is intertwined with nature, sheltering the warmth of a home and away from the chaos of modern life. The burning down of this house in the poem refers to the loss of traditional life with modern life. With the demise of the house, the individual who is forced into an unfamiliar

living space and style, now describes himself/herself as dead. At the same time, it is emphasized that the concept of home has been lost with the disappearance of the red house. With the destruction of the house, the process of separating the individual from nature and being forced to participate in modern life and live-in modern houses is considered as the situation of being repeatedly sentenced to death by the individual. In a sense, living in these modern houses is equated with living in a coffin (see Appendix C34):

> "Dead," they will call now. "Hey dead, look what I am doing."
> As the minutes are processed into our mouths, fire, and red house with a tiled roof
> That red house with a tiled roof that I now hang on a plane tree.
> The closer I get; the pale house stands behind the two deads.
> I know its roof from below. I cannot see
> home nymphs with green hats.
> The red house with a tiled roof.
> Home fairies with green hats.
> (…)
> Maybe we are dead now.
> But who are dead now? Who is starting to live? Or is this house?
> (…)
> A red house with a tiled roof. Maybe this was my living.
> (…)
> Our red house with a tiled roof, on a mountain top,
> When we want that we hold the edge and launch it into the sea.
> Towers of love where we grow geraniums.
> (…)
> Beautiful house that saves children, that does not kill.
> (…)
> One evening they carried a garland from the city.
> They nailed in the coffin to kill us again.
> Then every night suicides started.
> (Tamer, 1998, pp. 23-29)

In the Second New poetry, when the modern city houses are considered as a living space, they are not considered as a living space idealized by theirs values. It is important in that it indicates the emotional value of the Second New poetry works about the modern houses. When the artificiality that superficial relations dominate modern life evaluated; the bond between the individual and modern life is also weakened. The changing architecture in the modern life has crushed and erased the old buildings. The Second New poets make a critical reference that everything has a meaning under the name of modernism in the changing and transforming world. They explain to us that modern houses have lost its origin by modernizing in a change and

transformation, complying with the impositions of the age. They emphasize that houses turn into a concrete pile with modernization and at the same time, and they underline that sincere spaces gradually disappear. As a consequence of this situation, As Berman pointed out, modern individual assigns himself/herself to reminiscences of past. It needs past because it is a storage for all the costumes are retained. S/he realizes that s/he does not fit on any garment- neither primitive nor classical, neither medieval nor the orient, since s/he cannot admit the fact that a person in modern life can never look well dressed, one tries it and the other. In modern times, however, no social role can fit like a pattern (Berman, 1983). The feeling of being in between causes an increase in the alienation experienced by the individual.

Especially, one of the multi-storey housing production styles, the modern domestic space that does not have a counterpart in the traditional home system but is included in the city life as a new home style with modernization. The apartment, which is a new house model, is an integral form of modernized life (Alver, 2010). The concrete piles as a housing process brought about by modernism eliminates the authenticity of the traditional houses, and interior of modern houses are captive to a superficial and dysfunctional symbolic design, feeding this feeling of boredom, distancing, and alienation (Narlı, 2014). The scale used in the monumental buildings of modern houses and the interiors that have been standardized have created a feeling of oppression and loss in the individual. Structures imposed on individual called houses, standardized insincere structures bear the traces of this cold construction. However, opposite to this situation in the houses where s/he lived in the past, the individual feels complete and existing in his/her house. For this reason, s/he alienates to the modern houses and longs for the places where s/he lived in the past.

CHAPTER 5
CONCLUSION

This study has examined the concept of alienation through poetry to provide a better understanding about impacts of alienation on interiors and at the same time how domestic spaces are included in poetry and how poetry depicts spaces in its own fiction. During modernization process, which is considered as the main reason for the emergence of alienation, the places where people live gradually changed. These changes have had an effect on its users and individuals' perspectives on spaces have changed. Within this context, this study has investigated the social and cultural consequences emerging under the influence of modernism on interior spaces, the changes of the relation between the individual-house through poetry. For this purpose, several research questions have been proposed. The first research question of this study sought to define to poetry as an efficient tool to read and analyze socio-spatial environments. The second research question of this study aimed to determine the effects of social changes emerging with modernism on interiors and their traces within poetry. The third research question intended to detect reflection of alienation brought by modernization in the spaces depicted in poetry.

In this respect, understanding the importance of poetry as innovative tool in scientific realm of architecture/interiors seemed crucial for realizing this purpose. Hence, the second chapter started with the more general issue of spatial references within literature, investigated different perspectives about literature and space in the context of their relations. Intersections and characteristics of architectural/interior architectural spaces and literary spaces were defined. A basic conceptual framework has been formed about the expression style and features of poetry, which is the main tool of the study, and the relationship and common points between poetry and space were revealed. Subsequently, in order to better understand the relation between poetry and domestic space, firstly, definitions of the scope and qualities of the concept of domestic space were clarified, and then how domestic spaces find themselves in poetry was presented comprehensively.

Afterwards, to determine the notion of alienation in establishing a conceptual context, theoretical background of concept of modernism and terms which are derived from the modern phenomenon and its modern root have been presented. Firstly, based on the finding of literature research, with the main theoretical perspective of Berman (1983), and Giddens (1990) framework of modernism for this study has been constructed. Also, notion of alienation within modernism and its impact on individuals and space, especially transformation of domestic spaces has been specified in this section.

Chapter Four has sought to define roots and poetry understanding of the Second New poetry, which was selected as the case study. Therefore, causes of occurrence and development process of the Second New were revealed comprehensively. Moreover, the effects of changing lifestyles with modernism and alienation as a result of this on poets' understanding of poetry were examined. Within this context, works of the Second New have been reviewed and analyzed in order to clarify the traces of alienation on domestic spaces. Consequently, after reviewing each poem, they were classified under three headings which were the main themes. The results of analysis have been presented with each poem that are translated in English. In the works of the Second New, the evaluation of the depictions of domestic spaces according to the reflections of the alienation within modernism, which they see as the main theme of their poems, shows the following:

In addition to all the positive aspects of modernism, its negative reflections on individuals were pointed as the direction of distracting people from their moral values, alienating, massing, separating them. The emergence of the Second New poetry Movement in such a period made it necessary to examine their poems in this context. The issue of modernization appears in the Second New poetry with the themes of oppression, alienation, incompatibility, and tradition. In the poems of İlhan Berk, Edip Cansever, Turgut Uyar, Sezai Karakoç, Cemal Süreya, Ece Ayhan and Ülkü Tamer, poets of the Second New poetry Movement, who are in a constant struggle against this change imposed on them, themes such as alienation, monotony, unhappiness, and homelessness have found their place in both explicit and implicit ways. The criticism of alienation as a result of modernization in the Second New poetry take place on the issues such as spaces that transform by ignoring the individuals, alienation, and longing for the past. These poets, who are based on human in their poems, express the pessimism, disharmony, and restlessness they experience by turning to the inner

worlds of people in the context of the relationship between individual and space. Also, the phenomenon of house, which has been transformed with modernism, is one of the themes commonly emphasized by the Second New poets.

When viewed from a general perspective, the viewpoints of poets put forward through the poems examined; İlhan Berk, one of the Second New poets, includes the situation of the alienated individual being imprisoned and isolated in standardized spaces in his poems. Edip Cansever draws attention to the existence problem of the alienated and as a consequences of alienation, lonely individual. For him, the modern alienated individual is lonely, unhappy, and anxious who has lost his/her essence. He calls on the individual who has lost his/her self-values and becomes standardized by being imprisoned in modern houses, he calls for a return to himself/herself, emphasizing that the remedy is to take refuge in the memories of past life. Turgut Uyar sees houses that have been transformed modernization process as places where people become indistinct. In his poems, he describes the loneliness, chaos and conflict situations modern humans experience in houses that are turned into concrete piles, in a discourse based on alienation. He questions the problems faced by the modern individual and opposes the loss of some human values in modern life. Houses transformed by modernism in his poems appear as a negated value, while houses belonging to the traditional lifestyle that exist in the memories of the past appear as the affirmed and desired space. Sezai Karakoç, on the other hand, focuses on the incompatibility between the place and the individual, who is forced into modern life and cannot find peace. Moreover, he deals with the fact that the peace and warmth found in traditional lifestyle houses cannot be found in modern houses, and the individual's constant longing for the homes where they lived in the past. In their poems, Cemal Süreya and Ece Ayhan focused on modern houses, which are seen as center of alienation, pessimistic, besieged, oppressive spaces, and imposed on the individual. Ülkü Tamer considers houses as spaces that the alienated individual suffers from existence and must be moved away. As can be seen, although each of the poets reflects the living areas imposed by modern life with their individual perceptions, certain common points stand out in the perceptions of the poets.

The Second New poets examine the existential problems of the individual within the tangible reality of the house. The reason why poets perceive the home metaphor as a more introverted problem is that they consider the house as the most important and

private place of individuals. Houses designed for people to live in better conditions do not seem to be purely for the advantage of individuals in the modern society. Houses become symbols of alienation and appear in poems as spaces of impermanence, with the multi-directional, changeable, and flexible spatial images brought about by modernism and its influence. Containing the reflections of various moods, houses have sometimes become a place to escape from the outside world and sometimes become an overwhelming place that bores the individuals they contain. The houses depicted in the poems that are classified in the context of loneliness, alienation to interior of domestic space, longing for past spaces and effects of modern life are criticized over the negative situations created by the reflections of the alienation situation with interior spaces, arising from the conflict of modernism and traditional lifestyles. Individuals with existence problems in these houses have always suffered from this existence issue.

The home metaphor is at the center of loneliness in the poems of the Second New poets. In their poems, the tangible and imaginary perception of the house is fed by the problematic of the modern individual, and therefore the poet himself, not being able to escape from the incompatibility even at home and the changes and chaos brought about by modern life. Modern individuals tried to fit their lonely and incompatible bodies into the interior. This loss of identity, problems of rootlessness and concept of chaos that individuals experience in their own houses have revealed the destructed person and his/her inability to feel sense of belonging. Individuals who could not get away from the chaos created by modernism, even in their own houses, turned into a new generation of human figures who became lonely, mechanized, restless, helpless, and surrounded by depression. At the same time, due to the loss of a place of refuge, the homes where individuals live have now transformed into a lonely, unhappy dead place that is closed to the outside. Individuals feel stuck in at overwhelming, dark houses like prison and cell. Lack of sincerity between the cold walls of the modern house increasingly transforms living spaces into a place of restlessness and silence.

In addition, the Second New poets, in their poems, exhibit a tangible look at this theme by including depictions of the interior, the presence of household items, and the feelings of being outside the house. On the other hand, poets' poems about the domestic spaces are mostly aimed at gaining an imaginary value for the house. The state of alienation seen in the poems analyzed under the title of "Alienation to Interior

of Domestic Space", begins from the exterior of the house, that is, from the alienation towards modern society, and progresses towards the interior of the house, its belongings, objects, and rooms. This situation causes uneasiness in modern house interior. Disappearance of the idea of home and sincerity at first, these houses are now perceived only as a place of necessity, not a home. While home should have positive meanings such as belonging, trust, protection, warmth and being together, the houses of modern life are far from these thoughts. New spaces unfamiliar to the individual have existed with the meanings of confinement, constraint, narrowness, and an obstacle in front of the individual, and have found a place in their poems in the context of alienation. The inclusion of modernity in the domestic space as a nuisance basically points to the difficulties and necessities imposed on the individual by the modernization process. The individual who is overwhelmed in the modern interior wants to escape to the outside world but cannot feel a sense of belonging in neither inside nor outside. That is to say, as a space where the outside is constantly included in the interior, the houses signify permeability and displacement rather than contrast. In addition, windows, and doors, which are related to houses in poems, are the places where the interior and exterior meet. This situation emphasizes the existence of poetry subjects who lean on the interior space but cannot completely isolate themselves from the changes in the external world. These elements, which are the parts of the house, are included in the poems to emphasize that the separation between home and public space has disappeared, the house has lost its character and privacy with modernism, and it is also considered as an attempt to isolate the individual who is alienated from the modern lifestyle by closing himself/herself in the house. However, privacy and subjectivity of the house has disappeared. Thus, the house cannot be said to be a place of absolute happiness, a shelter: it become only an ideal, a utopia in individual's memory.

Looking at the poems collected under another title, longing for past spaces and effects of modern life, unease arising from cold and artificial existence of standardized spaces emerges as an important problem in the context of modern houses. Poets expressing the pessimism and unhappiness they experience by turning to the inner worlds of people in the context of human-space relationship, emphasized the helplessness of individuals who feel trapped in concrete houses which are lack of physical relations with nature. However, poets have depicted utopian escape spaces in some of their

poems. Modern individuals, who are not satisfied with the conditions in which they are found in poems, hold by creating imaginary shelters for themselves. These utopian escape spaces and other space aspirations are expressed in their poems. However, for individuals who cannot leave their current spaces, their houses are seen as prisons and cages. These spaces longed for and imagined in poems appear as places where the individual lived in the past. They also depicted the houses of the past as places of happiness. Poets position the present against the past in their poems in order to emphasize the lifestyle that has changed with modernization and the changing and impossible meanings of the house. In the poems, in the context of past space, it is problematized with the contrast of modern house type and traditional house. This opposition includes the criticism of modern life. The disappearance of old lifestyles and longing for traditional houses as symbols of happiness, tranquility and warmth causes anxiety on individuals. Because individuals feel stuck between the memories of past houses and modern spaces. The house created by modern life, divided between inside and outside, and private and public is no longer possible to be a shelter. The impossibility of the house as an absolute shelter, this division of the house causes the individual to never lose the feeling of "not being able to feel at home".

Regarding these findings, it is stated that as living spaces changed with modernization, so they affected society and individuals, both socially and culturally. Modern living conditions have confined individuals to places where they cannot find peace, and the gap between the individual and the area he lives in has widened day by day. Moreover, the results of evaluations have revealed this situation reflected at all socio-cultural scales, including in literature, which is based on humans and space itself. It can be clearly said that the importance of the house and the space, the transformation it has undergone with modernization, can trace in these poetic images. In this context, we can say that the poems of the Second New poetry are poems written by poets who are aware of all these changes, and they are sources that will illuminate the effects of modernism. In the Second New poetry, it is revealed in this study that all the negativities brought by modern life are not only addressed as the space where the individual lives, but also reflect the social and cultural elements. Moreover, poems contain more than just description of space, also they express special interpretation of the spirit of the houses which gain different appearances with modernization. Spatially, the house, interior, and architectural elements belonging to the house are included in

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the poems. As a description of a certain period in the poems, indoor spaces have been considered as useful resources to examine the effects of modernism and changes on users.

As stated, poets have benefited from metaphors to reveal the period they lived, their perspectives, and the life of the individual, and they conveyed the individual's perspectives of the period they reflect interior spaces and interior design elements in their poems. The architectural metaphors used to reveal the feelings of the individual by defining the space through the experiences of the user. This state of providing information and inspiration of poetic texts provides a source for the body of knowledge of architecture and interiors in a sense. Accordingly, it can be a good method to understand different approaches to space, to use poetry to reveal memory and elements, and to examine its metaphors. Such a method can offer a different and unique perspective for architects and interior architects about the world they live in. With this new perspective, the disciplines of architecture and interiors develops its own spatial productions, the methods, and tools it uses, and keeps up with the interdisciplinary environment of the era. Thus, it is emphasized that the inferences made from poetic texts will directly feed architectural/interior architectural production and will constitute a source for all kinds of research to be carried out on the space. At the same time, thanks to the mutual contribution of the interaction of both fields, it is emphasized that the disciplines of architecture/interiors are not only limited within the disciplinary boundaries, but also, their knowledge is reproduced in the literary field and reaches a wider audience.

As emphasized above, both architecture/interiors and literature, especially the field of poetry, are related in their own contexts as a part of the social environment. Spatial narratives depicted in poetic texts convey written information about real/fictional space. By means of this study, it is predicted that the relationship between architecture/interiors and literature can be addressed not only in the fields such as novels and essays but also in the field of poetry. In this context, it is the potential of using the data obtained through the interaction of architecture and literature in general, architecture/interiors and poetry in particular, to transform them into scientific knowledge within the discursive field of architecture and interiors, such as theorical studies and education. The effects of the themes of modernization and alienation on the space are clearly demonstrated in this study through poetic texts, as well as poetic

texts can be taken as reference in cases where similar themes need to be handled in architecture and interiors. Within this context, the benefits of poems to disciplines of architecture and interiors as important tools have been revealed within the scope of this study.

A space needs countless written expressions from its design to its construction and even in the process of being experienced. As emphasized in the analyzed poems, it is thought that what space makes its users feel is becoming more and more important every day. This study also allows the effects of the space on users to be considered during design processes. In spatial design, the importance of this study is revealed in terms of educational philosophy and design processes and how to include what the architectural space evokes on its users. Thus, as it is previously acclaimed by several scholars, this study has clearly shown the reciprocal relation of literature and architecture/interiors. Analyses on poetic spaces in line with the information obtained from discourses of architecture/interiors clearly declare that poetry as a literary genre provides direct periodical resources for subjects like the relationships they establish with spaces and the effects of social changes on these spaces. Although poetry cannot directly describe spaces with all their features, these spaces can enrich knowledge about how domestic spaces as architectural spaces are depicted. In addition, the demonstration of these inferences as a useful tool in spatial research can be seen as the contribution of this study.

In addition, as previously emphasized, spatial narratives depicted in poetic texts convey written information about real/fictional spaces. Within this research, which is carried out from a perspective of architecture/interiors, it is aimed that the dialectical situations between architecture/interiors and literature can contribute to epistemological realm of architecture/interiors and open up new fields of research. Due to the scope of the study, it is important that this study sets an example for the written expression needed for research areas such as practices, theories and history of architecture/interiors. By means of this study, with the new perspective put forward, the discipline of architecture/interiors also develops its own spatial productions, methods, and tools and keeps up with the interdisciplinary interactive environment of the age.

As a final statement, it will be important to state that this study emphasized the significance of study about poetry and space relations focusing on analyzing the

symbolic meanings ascribed to the spaces depicted in poems in the scientific realm of architecture and interiors. Furthermore, this study underlines a new perspective for interior architects who deal with interdisciplinary studies, and it is suggested that poetry analysis as a literary genre can be used as a method for the disciplines of architecture and interiors in a wider framework such as education and theory fields and it also assumes that similar readings will be made within the boundaries of the disciplines of architecture and interiors.

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APPENDIX A – Loneliness

APPENDIX A1

BÜYÜK BİR EĞRETİLEME: EV

Ev hemen de varsıl imgeler dünyasının kapılarını çalar.

Ev: Ayrıcalıklı varlık.

Hep gidip geleceğimiz bir yer var: Ev.

Ev büyük bir eğretileme: Hem yanı başımızda hem de

Dünyanın bir ucunda

Ev, sensindir.

Ev, yurdundur.

(Berk, 2003, p. 1409)

APPENDIX A2

II. BALAD

Sen evleri görmedin, evlerdeki yalnızlığı nereden bileceksin?

(Berk, 2013, p. 278)

III. ARA BALAD

Kapanık! Kim geçti bu yerlerden böyle? Bu duvarları koydu, bu aynaları açtı?

Ölüm mü, kim bu beyazlık?

(…)

isli, yalnızlık! Bunlar hangi evler hangi yerler? Bu kapıları böyle kim kapattı?

(Berk, 2013, pp. 279-281)

APPENDIX A3

ODA = ADA

Odadır, ev.

Bir ada.

(Kendi halinde)

Bir içe çağrı.

Kapalılığa, yalnızlığa övgü

Ama biz bir evi görürüz hep.

Oysa ev seyircidir.

Gezinir, yokmuş gibi yaşar

Açar kapar kapıları

(…)

İnsan bir adadır.

Oda: Bir dünya.

(Berk, 2003 p. 1541)

APPENDIX A4

İLHAN BERK

Ve dip odalı evler gibi sinirli, gergin ve karanlık

(…)

Ve küçük evleri küçük bir sokağa açılır ve çıkmaz

(…)

(Gök görünmüyordur çünkü evlerinden

Ve hep dimdiktir saçları)

(Berk, 2003, pp. 698-699)

APPENDIX A5

III

SEBENLİ HALİL'İN ARDINDAN

Evinizin içi ne karanlık

Pencereleri el kadar

Karşı ovalara güneş vurdu

Kaldırsam ayağa kalkmaz mısın

(Berk, 2003, p. 142)

APPENDIX A6

SARIMSAK

Bütün pencereleri, kapıları kapalı, hiç ışık sızmayan, hiç hayat olmayan

(Berk, 2003, p. 645)

APPENDIX A7

TAŞBASKISI

Bomboş sokaklar ve soğuk evlerin içi bir adam çıksa diyorum bir şeyler sorsam diyorum (Berk, 2003, p. 488)

APPENDIX A8

EVLER, I
Ev içleri
hey
ev içleri
(…)

EVLER, V
. . geleceğimi
bilmek istemem
dedi
ev (Berk, 2003, p. 1115)

EVİN TİNİ
IV
Bağnazdır
ev.
evde yaşam
yiter.

VII
Yüktür her şey
evde.

VIII
Ev
hep
dışta kalmıştır.
(Berk, 2003, pp. 1417-1418).

APPENDIX A9

ODA
Evin doğası sessizliktir. Odalar, sofalar,
merdivenler, döşemeler sessizlik eğirir.

SESSİZLİK İSTER EV.

Ev keçiyolları yumağıdır. Bu keçiyolları

besler onu. Böyle bir sessizlik, sınırsızlık

saçar.

Her şey de hu sessizliği dolu dolu yaşar.

(Evde paylaşılan tek şey de budur.)

(Berk, 2003, p. 1541)

APPENDIX A10

UMUTSUZLAR PARKI III

Öldüklerimi sayıyorum, yeniden doğduklarımı

Anlıyorum, ama yepyeni anlıyorum bıktığımı

Evlerde, köşebaşlarında değişmek diyorlar buna

Değişmek

(…)

Ya da bir başkaca şey: ben kendimi ayırıyorum

O yapayalnız olmaktaki kendimi

Böyleyken akıp gidiyorum bir nehir gerçeği gibi

Sanki ben upuzun bir hikâye

En okunmadık yerlerimle

Yok artık sıkılıyorum.

(Cansever, 2011a, p. 162)

APPENDIX A11

AMERİKAN BİLARDOSUYLA PENGUEN II

Çıkacaksanız çıkın daha karar vermediniz mi?

Baktıkça bakıyorsunuz kendinize

(…)

Körükler, dev kapılar, balık solungaçları gibi

Emiyor sizi yalnızlık

(…)

Sizi alıyor, sizi ölçüyor, sizi yapıyor kendinize

Açığa koyuyor sizi

Bilip de söyleyemediklerinizi

Eve dönmeyi, yemek yemeyi, uykuya dalmaları

(…)

Bir eski havada belirsizliğe giden

Dörtnala atlar gibi bitmezlik içinde

(…)

Siz sabahları şehirlere bakarsınız

Siz sabahları dünyaya bakarsınız şehirlerden

(…)

Bir pencere sokağa girdi girecek

Damları çiziyor istemenin elleri

(…)

(Cansever, 2011a, pp. 138-141)

APPENDIX A12

PESÜS I

Bir şekilde denizin kumları üzerinde durdum

Durdum ki, şehrin son kalıntısı onu unutmak olsa gerek

Diyordum.

(…)

Hiç görmediğim bir yaratık gibi üstüme gelmeye başladığı

Bir şey olsa gerek

Ben bunu duyuyordum.

(…)

Yalnız duymak mı? korktum ve her yerlerimle yalnız oldum

Oldum ki, düzlük dediğim o korkunç varlık

Bitmez tükenmez bir kaynaktan çoğalarak

Üstüme aktıkça benim

Ben kendimi koruyordum

(…)

Daha bir sürü şeyleri de hep yapıyordum ki

Pek denenmemiş bir boğuşma şekli oluyordu bu da

Sonra ben yoruluyordum.

Yalnız yorulmak mı? giderek geri çekiliyordum biraz

Pençesi asfaltlarda gezen, tüyleri camları ikileştiren

Aşılır bir yer sanan o beton duvarları

Mermerleri ve soğuk potrelleri tırmalayan

Ben

Geri çekiliyordum biraz

(…)

Biz öyle yanıyorduk ki, dünya ise bu alevden

Bir bağışlanmamış dünyaydı

Artakalan dünyaydı eski bir Tevrat plağından*

Gittikçe bizim olmayan bir

Dünyaydı

(Cansever, 2011a, pp. 402-404)

APPENDIX A13

CEMAL'İN İÇ KONUŞMALARI/II

Odanın penceresi yok -daha iyi

Kendime bakıyorum ben de

Kendimden sarkmış kollarıma

Kendimden damıtılmış gözlerime

-Bakmıyorum, duyuyorum onları sadece

Böylesi iyi, çok iyi

Kapıyı kilitledim -kapımı

(…)

Odanın penceresi yok -iyi ki yok

Konuşuyorum

Kendimle

(…)

Sen yalnızsın

Yalnızlığın her zamanki ikindisi.

(Cansever, 2011b, pp. 274-279)

APPENDIX A14

ŞEKERLİ GERÇEK

Ev karanlık kap kacak iğne üstünde

Karısı çocukları var mı yok mu belli değil

Masa iskemle ocak

Arama öyle şeyleri

Bir sofra bir yaygı

Bir sedir olsun yok mu

Yok o da yok işte

iğreti bir yaşayış içinde adam

Duvarları yalnızlık yemiş bitirmiş

(…)

Adam bıktığını anlayınca hiçlikten

Gelsin pencere gelsin duvar

(Cansever, 2011a, pp. 76,77)

APPENDIX A15

GECE FASLI I

Bütün vitrinler ışıklı,

Bütün caddeler kalabalık,

(…)

Yalnız kalınmaz bu şehirde

Akşamları.

Herkes yaşar bir yerde,

Meyhanede evde sokakta,

Bizim derdimiz yalnızlık.

Bizim derdimiz başka.

(Cansever, 2011a, 30)

APPENDIX A16

MANASTIRLI HİLMİ BEYE BİRİNCİ MEKTUP

İşte yok oluşumdan doğan kent

Hiçbir yere taşmıyorum, kendime sızıyorum yalnız

Ben dediğim koskocaman bir oyuk

Koltuğun üstünde, aynadaki yansıda

Bir oyuk! sofada, mutfakta, yatağımda

Yaşamayı tersinden kolluyorum sanki

(Cansever, 2011b, p. 247)

APPENDIX A17

AMERİKAN BİLARDOSUYLA PENGUEN I

Sonra duvardan duvara çizilerek

Ölü bir korkunçluğu taşıyor

Sen, hey, duvarlar gibi öldürülmek

En yeni tam-tamları dünyamızın

Ya da kendisiyle bırakılması insanın

Sizi

Sizleri selamlıyor işte

Doğrusu elinizden ne gelir ki

(Cansever, 2011a, p. 137)

APPENDIX A18

ANLATIYOR OLTACI EYÜP ANLATILMAZINI

Dışımda bana doğru yürüyen birtakım adamlar gezinir

Başıboş bir atın ayak sesleri gezinir içimde

(…)

Bir korku, ne de olsa bir korkudur diyorum

Bir gizdir kelimesinden doğmayan

Eşyalar ve şekilsiz insanlar halinde

İnsanlar ve şekilsiz eşyalar halinde

(…)

O benim korkum

Olabilir mi

Bilemem, kendimle konuşuyorum şimdi ve yüksek sesle

Bunu böyle yapmasam o anda kıyamet kopacak gibime

geliyor

Yani yok olmam ve çıldırmam gerekecek

(…)

Dünya hiç kımıldamadan öyle duruyor

Yalnız durmak da değil, bir beton heybetiyle soruyor bize.

 (Cansever, 2011a, pp. 435-439)

APPENDIX A19

ODA*

I

Ben o doğum sancılarıyla kıvranan odamda

Bir süredir hiç kımıldamıyorum

Hiç kımıldamıyorum, dersem, ölümün eskizlerini çiziyorum eskisi gibi

(…)

Bir koltuktan bir başka koltuğa geçiyorum meselâ. Kendimi

Yerlerde sürüyerekten. Yerler ki taş gibi soğuk

Soğuk bir taş kabartmasına benzetiyor gövdemi

(…)

Bir başıma duyuyorum artık yalnızlığımı

Bir başıma duyuyorum artık yalnızlığımı. Ve beni

(Cansever, 2011a, p. 452)

APPENDIX A20

ODA*

II

Gün günden odamın şeklini alıyorum

İşliyorum bu iniltili varlığı yeniden

Kim bilir, duyuyorum yazgısını belki de

Kuru bir dal parçasını içinden yiye yiye

Dal olan bir böceğin

O garip yazgısını

Ne ölüme benzer ne ölümsüzlüğe.

(Cansever, 2011a, p. 453)

APPENDIX A21

UMUTSUZLAR PARKI VII

Oysa ne bir evim oldu ne de bir yerim var şimdi gidecek

Ama gitmenin saati geldi

(...)

Su içmek, saati kurmak ve sebepsiz dolaşmak biraz da

Açınca camları- diyelim camları açtık ya sonra? -

Sonrası şu: ben bir camı, bir perdeyi açmış adam değilim

Bilirim ama çok bilirim kapadığımı

Öyle iş olsun diye mi, hayır

Bilirim içerde kendimi bulacağımı

Dışarda görüldüysem inattan başka değil

Evet, çünkü bu karanlık işime en geleni

Kendimi saklıyorum ya, bir yığın ölüden gelen kendimi

(...)

Evlere sığamıyoruz, öylesine büyüdü ki vücutlarımız

Ve konuşmalarımız, öyle büyüdüler ki peşi sıra

Hani hep bir olup da eve taşıdıklarımız

Kahveden, meydandan, sokak içlerinden

(...)

Sinmek, kalakalmak dört duvar arası bir yerde

Bakınca duvarlara — üstelik böyle de bakmak kendimize

(Cansever, 2011a, p. 167)

APPENDIX A22

CAZ MEVSİMİYDİ

Solmakla solunamayan istasyonlarda

Gitmekle gidilemeyen duraklarda

Bir de o salaş meyhanelerde – kırık dökük –

Oldukça suskun

Olabildiğince üzünçlü

Dirençsiz beklenirdi

(…)

Taş binalarda ürpertiyle dirildiği

−Yani kısacık aralarla gözlerin emzirildiği –

Bir mevsimdi ki, resimli kartlar bile

Odalarda dizilmiş sevimli cesetlerdi.

(Cansever, 2011b, p. 368)

APPENDIX A23

MANASTIRLI HİLMİ BEYE BİRİNCİ MEKTUP

İşte şu yağmurlar, işte şu balkon, işte ben

İşte şu begonya, işte yalnızlık

(...)

Balkona çıkıyorum sürekli

Yollar yollar yollar katediyorum sanki böylece

Bir semtin ilk rengini alıyorum

Örneğin Ümraniye'de bir çay bahçesindeyim

Bazan

Anılardan anılara bir yol

(Cansever, 2011b, p. 247)

APPENDIX A24

KORO

Birdenbire yapayalnızsanız her yerde

Ve bundan korkuyorsanız

En küçük şeylerden bile.

(…)

Durmadan suçlusunuz

Durmadan suçlusunuz

Durmadan suçlusunuz ve artık kendinizi

Gücünüz yok ödemeye.

Giderek siz oluyorsa bütün bir kalabalık

Yüzünüz yüzlerine benziyorsa, giysiniz giysilerine

Ansızın bir hastanın kendini iyi sanması gibi

Gücünüz yetse de azıcık bağırsanız

Bir yankı: durmadan yalnızsınız

Durmadan yalnızsınız

(Cansever, 2011a, pp. 298, 299)

APPENDIX A25

MANASTIRLI HİLMİ BEYE BİRİNCİ MEKTUP

Salondaki büyük saati sattım

Saatin ölçebileceği

Herhangi bir zaman parçası yok

Gittiği yeri bilmeyen böcekler gibiyim

Bir oyuğa, oyulmuş bir yaşama

Ne gereği var ki saatin

Balkona çıkıyorum sürekli

…

Anılardan anılara sallanan bahçe

…

Ne diyordum? Yağmurlar, evet

Üşümüyorum ürperiyorum sadece

Biçimini zorlayan kedi gibi

Dur biraz

Kapı çalındı, hayır, telefon

Telefon kapı telefon

İkisi birden mi yoksa

Yoksa

Ne telefon ne kapı

Bir şimşek sesi hiç olmazsa

O da değil

Ses filan duymadım ki ben

(…)

Neden olmasın

Biraz önceki gibi

Üstümden biri kalkmıştı -yok canım

Öyle değil, bir gölgeydi hepsi hepsi

Yer değiştiren gezgin bir gölge

(Cansever, 2011b, p. 252)

APPENDIX A26

YANGIN TOPLANTISI

Nasıl o giysileri hüzünlü

Balkonlara sığdıramıyor her gün görüyorum.

İşte evindeyiz eşyalarına bile sinmiş

(…)

Deli örümcekler gibi yalnızlığa vurgun

Yeni geceler kuruyorum

Pencereleri nasıl kapıyorum görseniz

Bir doyurgan yalnızlık geliyor aklıma yerimde duramıyorum

Dağbaşı yalnızlığı değil su kenarı yalnızlığı değil bir şehir yalnızlığı, boşluğu...

(Uyar, 2014, p. 158)

APPENDIX A27

TERZİLER GELDİLER

Terziler geldiler. Kırılmış büyük şeylere benzeyen şeylerle

daha çok koyu renklere ve daha çok ilişkilere

Bir kenti korkutan ve utandıran şeylerle.

(…)

Terziler geldiler. Bu güneşler odanın dışındaydı artık.

Herkes titrek ve sabırsız, titrek ve sabırsız evlerinde

Gazeteler yazmadı, dükkânlar dönemindeydik

Yüzlerce odalarda yüzlerce terziler, pencerelerini kapattılar

(Uyar, 2014, pp. 225, 226)

APPENDIX A28

TEL CAMBAZININ RÜZGÂRSIZ AŞKLARA VARDIĞINI
ANLATIR ŞİİRDİR*
Önce İstanbul vardı o yoktu

Sonra birgün çıktı geldi

Bütün kapılar yerini buldu

Önce gözlüklerini çıkardı pencereye koydu

Çantasından sigara paketini çıkardı koydu

Yalnızlığını çıkardı koydu

(…)

İstanbul coğrafyada ışıksız bir şehir

(Uyar, 2014, p. 117)

APPENDIX A29

SEVİŞ YOLCU
Öyle durur bir kıyının serüveninde ceset

Odam öyle sevinçsiz yüzün öyle serin ki

Yine de bir elinle kapıyı aralarken

Öbür elindeki titreme dünyanın anadili

(…)

Evler eski bir uygarlığın dingin lağımları

Sokaklarsa çatışıyor temizliyor birbirini

(Süreya, 2013, p. 136)

APPENDIX A30

[SEVGİLİM BEN ŞİMDİ...]
Masada tabaklar neşesiz

Koridor ıssız

Banyoda havlular yalnız

Mutfak dersen - derbeder ve pis

Çiti orda duruyor, ekmek kutusu boş

Vantilatör soluksuz

Halılar tozlu

Giysilerim gardropda ve şurda burda

(…)

Mavi gece lâmbası hevessiz

Kapı diyor ki açın beni kapayın beni

Perdeler gömlek değiştiren yılanlar gibi

Radyo desen sessiz

Tabure sandalyalardan çekiniyor

Küçük oda karanlık ve ıssız

(Süreya, 2013, p. 307)

APPENDIX A31

BÎR KORKU TEMÎ ÜZERİNE BENZERLİKLER

Korkunç ağlama başlar

o kadar yalnızsın

kapıyı örerlerse ne yaparsın

soyut ve zorunlu acı çocuklara benzer

(Ayhan, 1994, p. 241)

APPENDIX B – Alienation to Interiors of Domestic Spaces

APPENDIX B1

DUVAR IV

Ev (evin logosu) çoğun varsıl düşler kurdururken, duvar

sanki kendini dışlar: Her şeyden uzak durur.

Paylaşmaz evi.

Ev yokmuş gibi davranır.

Yalnız ev mi?

Kapattığı, çevirdiği kentleri, alanları, bahçeleri de kendinden

saymaz.

Her şeyden el çekerek yaşar.

Yalnızlığı seçmiştir.

Pencereler, kapılar, balkonlar, odalar, tavanlar, dolaplar iç

içe yaşarken o evin yabancısı gibidir.

(Berk, 2003, p. 1445)

APPENDIX B2

BALKON

Balkon,

Kendini kozmos bilir.

(Küçük Fenikeli)

Balkon,

Çocukların asılı tini!

(Geceleri dolaşmalı balkonlar.)

Balkonlar,

Gözü evlerin.

(…)

Balkon,

alkolik çocuğu

evin.

(Berk, 2013, pp. 1461-1463)

APPENDIX B3

KAPI

Bir ses: Ne çok el izi var kapıda?

Kapıyı bulmak için denklemi

nasıl kurmalı?

Toplamalı mı, çıkarmalı mı,

bölmeli mi?

(…)

Kapı = ev

Ev ki olmuş mudur?

Ev ki yoktur

Ev ki ölmek içindir.

(Berk, 2013, pp. 1427-1429)

APPENDIX B4

ESKİ BİR TAKVİM İÇİN ŞİİRLER

III

Benden bir şey sorulamaz gibiyim

Biri gelsin şu tabağımı kaldırsın

Çatalımı da

İğrenmenin, tiksinmenin en eskisiyim

İki eşya arasında bir hiçlik

Ne iskemle, ne masa, tam orda tökezlenirim.

(Cansever, 2011a, p. 485)

APPENDIX B5

NE GELİR ELİMİZDEN

İNSAN OLMAKTAN BAŞKA

I

Ben şimdi ne yapsam, ben işte ne yapsam kaç kere yalnız

Kaç kere yalnız, ama kaç kere yalnız, gene kaç kere insan

olmalarımla

Kapansam, evlere kapansam, yıkanmış bir deniz bulacaksam

orada

Anılar bulacaksam - Anılar mı dediniz? Ne sesli bir vuruşma

Odalar bulacaksam, odalarda kadınlar, çiçekler, çok aynalar

162

Rakılar, gene rakılar, kırıklar, sonsuz yaralar

Bulacaksam orada, bir koltuğu bir koltuğa doğru

II

Ben mutsuz kişiyim, size yüzümü getirdim bu anlamda

(...)

Dönünce birden yüzüme, yüzümün bu en yitik çağına

Dedi ki: siz niye yoksunuz acaba

(…)

Dedim ki, falan filan ...

Örneğin ölüversem şu daralmış yüreği kullanaraktan

(…)

Ve duvar diplerini; kararmış, dik yakaları

Bilmem ki niye

Yani masalar işte, masada yazı makinaları

istemem, niye olmalı

Evleri, evlerde kalmaların umutsuz şarkıları

Devingen çocukları, kırılgan bardakları, kirli - mor balkonları

(Cansever, 2011a, pp. 249-253)

APPENDIX B6

TRAGEDYALAR V

Odalardan odalara bu kadar çok geçmeler

Kapıların hiç bitmeyen açılıp kapanması

Kuru kan, ölü asker, ağustosböceği

Gibi bir ses, bir yankı

Sonra bu yankıyı birden soğutan

Kurutup güne koyan bir anlam

(…)

Bir gün iskeleti konsolun üstünde

Doğanın ve bütün kızgın yaratıkların bağırtısından

Yanmış bir gün

(…)

Sonu gelmez bir durumun

Sonu gelmez kapılarını açarak

Devinen, bağıran, çok içen bir de

Yani korkular, iğrenmeler, anlaşmazlıklar olarak

Doluyor odalara

(Cansever, 2011a, pp. 317, 318)

APPENDIX B7

OYUN OYNAYANLAR*
III
Bir tek evi bile olmaya olmaya, olmuş bir kentten geldi.
 Ufuksuz günlerinde bir han soluyan buraya
(Cansever, 2011a, p. 659)

APPENDIX B8

MANASTIRLI HİLMİ BEYE ÜÇÜNCÜ MEKTUP
Her şey bir hıza dönüşüyor -çoğu zaman-
Odamı giyiniyorum
Odamı soyunuyorum
Yerlerini değiştiriyorum eşyaların
Dışarı çıksam, bir tramvaya binsem
Bir durak ötede hemen iniyorum.
(Cansever, 2011b, p. 262)

APPENDIX B9

KAYBOLA
En korkulu çağ bu, onu altımızdaki şehirlerden çıkarıyor
Küflü ev süsleri, geyik durmalı bir hayvan
Bizi bakmaya zorluyorlar ayrıca.
Şimdi bir aydınlığı durduruyor
Beyazlar giyinmiş üç kişi
Deli ediyor onları boşlukta
Bir pencere az
Bir pencere kaybola kaybola...
(Cansever, 2011a, p. 117)

APPENDIX B10

ÇAGRILMAYAN YAKUP

I

Kurbağalara bakmaktan geliyorum, dedi Yakup

Bunu kendine üç kere söyledi

Onlar ki kalabalıktılar, kurbağalar

O kadar çoktular ki, doğrusu ben şaşırdım

(…)

Birileri çıkıyordu ardan burdan

Hiç çıkmamak halinde ve ölgün

Birileri çıkıyordu

Geceden kalma bir lamba yanıyordu, açık

Bir pencerenin sokağa doğru içinde

(…)

Burdayım, yani ben … evet, geliyorum

Lambayı söndürmesinler, geliyorum

Siz bütün lambaları yakın, evet

Ben, yani Yusuf, Yusuf mu dedim? hayır, Yakup

Bazan karıştırıyorum.

(…)

Durduğum bir gündü, diyorum, yüzümü göğe doğurduğum

Bir gündü ve yaşar gibi kaldığım bir yaşama içinde

Ve yollarda ölü baykuşlar bulduğum

Bir ölünün günü boyayan renginde

Çürük evler bulduğum, içleri sonsuz kayalar

II

Taş merdivenleri ağır ağır çıktım, bunu ben böyle yaptım

Eski taş merdivenleri. Yanımdan bir sürü adam

Geçti ve kolayca gittiler

(…)

Onlar ki... onlara benzer şeyleri ben çok gördüm

Ve onlar bir zamanı tamamladılar, öyle yaptılar

(…)

İşte ben taş merdivenleri

Kurbağalara bağlayan taş merdivenleri

Durmadan kendimle karıştırıyordum

Kimse beni tutup çıkarmıyordu

Vıcık vıcık taşlar duyuyordum ayaklarımın altında

Anlamsız, yapışkan bir yığın taşlar

(…)

Ara katta bir pencerenin önüne ancak gelebildim

Şimdi bir kurtarabilsem ayaklarımı

benim ayaklarımı ... taşlardan

Bir kurtarabilsem…

(Cansever, 2011a, pp. 379-382)

APPENDIX B11

PESÜS II

Olurdum ki, başkalarını hiç mi hiç ilgilendirmeyen

Yapayalnız bir ben kurardım

Yapayalnız bir ben kurardım ve kedi

Salona girerdi birden, başlama saatini

Bir o somutlardı sanki.

(Hiçbir şeyin hiçbir şeyliği gibi bir şeydiler onlar da

Biraz eşyaları vardı

Bir gidip bir geliyorlardı o eşyalar arasında

Biraz da susuyorlardı. Ve ağırca bir konsol

Tüyleri dökülmüş bir halıyla beraber

-Küllükleri, bir gece lambasını, duvardaki bir gravürü

Saymazsak

(…)

Ve pencerelerden upuzun inşaat demirleri giriyordu içeriye

Gökler kalıplı ve kalın

Duruyordu bir buz dağı gibi şehrin üstünde

(…)

Ve dolap buzlanıyordu durmadan. Öyle ki

Önce mutfağı dondurdu bir buzdolabı mantığıyla

Odalara girdi sonra, veznedarı

Heykeli, hasta kadını, giderek

Koltuğu, masanın altındaki kediyi -evet kediyi-

Konsolla çatlak bir aynayı da dondurdu

Bu böyle olunca, yani evin her köşesi donmakta oldu mu

(..)

166

Sanırım bir soru vardı öyle sorulacak

Bir soru, evet, hiç olmazsa

Biz tarihin hangi döneminde yaşadık olacak

Bir insan müzesi gibi ...

Kedi

Çıkardı birden salondan. Ve bitiş saatini

Bir o somutlardı sanki.)

(Cansever, 2011a, pp. 411-413)

APPENDIX B12

ÖVGÜ, ÖLÜYE

Neden evleri yadırgamış ve barbar

gecelerine özlemli.

(…)

Birdenbire o sabahlardı, peynirlerin kötü

kâğıtlara sarıldığı dükkânlardı. Önlüklü

kadınların sevinçsiz şarkılarla çocuklar

doğurduğu, yaşamayı isteksizce uzatan. Aysız,

ve çiçeksiz vazgeçmelere boynumuzu uzattığımız.

(…)

bitmeyen büyük bir akşamdı, kurtulmadığımız

ondan, ne bulursa, donukluğuyla, bilgeliğiyle,

ne bulursa hinliğiyle karalardı. O artardı.

Onun hiçbir şeyi yoktu. Bir, tanımı vardı.

Yabancılar ve tırnaklar geldi. Bütün suçlar

övüldü. Pisliği göklere çıkardılar, katıldık.

(…)

Sen belki de sonsuz bir çinisin, kerestelerin

olmadığı, tabelâsız dükkânların ve uzayıp giden

duran bir zamanın... Tanrısal umutsuzluktan.

(...)

Kent özlüyor seni, para kazanansın,

kırallar küçülüyor, para kazanansın, para

harcamaksın peynirlerin kötü dükkânlara

sarıldığı o kâğıtlarda. Alış ölüye,

ölüye...

(Uyar, 2014, pp. 220-224)

APPENDIX B13

YENİLGİ GÜNLÜĞÜ

Pazartesi

sabah uyandırıldığında pazartesiydi

(...)

yersiz, ürkek, yeni yaratılmış gibi

(…)

hazır bir biçimlenmeyi aldı geldi

çünkü -anlar gibiydim- biraz yenildi

(…)

yenilmenin tohumunu taşır her pazartesi

çünkü yoktur dağların ve yaratılışın öncesi

(…)

aldım pazartesi akşamı bir okka sucuk

öncesiz ve beceriksiz geldim odama

(…)

çaldım kapıyı açtılar, odama

kravatımı çıkardım

gökleri yadırgamadım

güleryüzlü ama yeni

çünkü ortada ben vardım.

Salı

(…)

vakit akşamdı, ikinci gün

vakit akşamdı.

birden bazı yerlerde ışıklar yandı

ayrıldım.

eve döndüm

evi buldum.

Çarşamba

(…)

hiçbir şeye hazırlıklı değildik

oyunlar oynandı, gökler kapandı, yenildik

ama şehirlere koy verdiler bir menekşeyi

168

bir menekşeyi

o zaman başından sezdik yenilgiyi

(…)

üçüncü gün. yorgun

ev aklımda, gitmeyi unuttum.

Perşembe

(…)

-bir günlük yanılmayla evi buldum

perşembe.

bir uzun ses bekledim, oturmadım

berberlerle ve matematikçilerle

uçak homurtularıyla

oturmadım...

sabahı bekledim, cumayı.

Cuma

ne söylenebilir! tam çağıydı, olağandık,

sabahlarda süzgündük, ancak akşamlarda vardık

herkes bir yüzdü, bir yanılmadan, toplandılar

orada biz de vardık.

ne söylenebilir! her şey düzeliyor sandık,

odalarda çok geniş alanlarda dardık

hiçbir şeye yeterince inanılmadan, toplandılar

orada biz de vardık.

(Uyar, 2017, pp. 274-282)

APPENDIX B14

KANKENTLERİ

Kan akıyor penceresi karanlık evlerden

Ölü kadınların üstüne tuğlaların üstüne

(…)

Kan akıyor ahşap yapılardan sokaklara sokaklara

(…)

Ağaçlarda, gemiler sularında, lokantalarda

Kentlerin kan üstüne kan yaması

Ölü kadınların öpölü çocuklar doğurması

Kuşsuz ve balıksız konsollu odalarda

(Uyar, 2014, p. 191)

APPENDIX B15

MEYMENET SOKAĞI'NA VARDIM

Daha ellialtı dosya var düzenleyeceğim

Gökyüzünün kalkıp dudaklarıma bir değmesi var

Oysa kapılar var duvarlar var perdeler var

(Uyar, 2014, p. 128)

APPENDIX B16

DÜNYADA*

Kent sabahıdır, bilmemek olmaz, çıkardı

Kendisiyle bir uğultuyu çıkarırdı sokaklara

(…)

Bir eve girmek, orda yatmak, büyütmek bir bakışmayı

Dağınık dağınık dağınık eviçlerinde

Toplandıkça dağılan eviçlerinde

Ben bir içkiydim herkesi geçerdim

Toplandıkça dağılan eviçlerinde

Direne direne gelen en diri orta çağdan

-üstüme sinmişliğin var

(…)

Her sabah bir intihardır çıkışlarım, dünyada

-üstüme sinmişliğin var-

(Uyar, 2014, p. 199)

APPENDIX B17

KURTULMAYA HAZIRLIK

Durmuyoruz, dünyayı yeniliyoruz.

Bir koltuğu oradan alıp, öteye yerleştiriyoruz.

Pencerenin yerini değiştiriyorum.

(Uyar, 2014, p. 176)

APPENDIX B18

KALORİFER

Odanın tam ortasında kalorifer

Yiğit borularıyla geçer

Utanmış ve gerekli geçer

Yukarıda ısıtır aşağıda yakar

(Karakoç, 2010, p. 105)

APPENDIX B19

EVİN ÖLÜMÜ

Dünkü kentin mirası loş bir umutla

Mutsuz soluksuz o kentin en iç sokaklarına

(…)

Beton atıyorlar tas biriktiriyorlar

Duvarlar çetin pencereler yüksek

Gittikçe kapanıyoruz içimize

Duvarlar duvarlar duvarlar

Duvarlarla çevrilerek

(Karakoç, 2010, p. 321)

APPENDIX B20

BALKON

Çocuk düşerse ölür çünkü balkon

Ölümün cesur körfezidir evlerde

Yüzünde son gülümseme kaybolurken çocukların

Anneler anneler elleri balkonların demirinde

İçimde ve evlerde balkon

Bir tabut kadar yer tutar

Çamaşırlarınızı asarsınız hazır kefen

Şezlongunuza uzanın ölü

Gelecek zamanlarda

Ölüleri balkonlara gömecekler

İnsan rahat etmeyecek

Öldükten sonra da

(Karakoç, 2010, p. 81)

APPENDIX B21

IV- DUBA'DAN LATERNACI

Kimin şansı yoksa bırakmış ellerini dubadan

İşe yaramayanların felsefesi bunlar

Bir uşak üçüncü katın balkonundan aşağı attı kendini

(Çocukluğumu saklasaydım benim de ellerim olurdu dubada)

(Ayhan, 1994, p. 234)

APPENDIX B22

KAMBİYO

öznel pencereler bir de kent dikkat ettinse

neden böyle çırılçıplak olduğumuzu

şimdi daha iyi anlıyorsun değil mi

(…)

Belki bir gün belki eve dönmekten

utanıyorum gölgesiz bomboş yenilmiş bir takım gibi

(…)

bin yıldır şapkasız eve pencerelere dönemiyorum

istemiyorum biliyorsun.

(Ayhan, 1994, p. 209)

APPENDIX B23

MELANKOLYA ÇİÇEĞİ

Yelekli Tevfik ve arkadaşları, bir ada ararlar.

Sıkılmışlardır Rumelihisarı'nın

uzun gecelerinden.

(…)

Yatak odaları sabah güneşi görecek, salon limanı alacak, çalışma masaları da

dağ görünümlü.

Ve bir melankolya çiçeği, saksıda; suyu düzenli verilecek, yeri değiştirilmeyecek.

 Bir türlü bulunamaz 'ada', takvimsiz saatsiz.

(Ayhan, 1994, p. 101)

APPENDIX C – Longing for Past Spaces and Effects of Modern Life

APPENDIX C1

MASSEY HARRIS

İnsanlar çekip gitmişlerdi,

Çocuklar, kadınlar, hayvanlar çekip gitmişlerdi.

Tarla fareleri çekip gitmişlerdi.

İnsanları çekip gittikleri evin içinde bir düşüncedir almıştı

(…)

Bir rüzgâr esmiş, elmaları, kayısıları süpürüp gitmişti

Evin önündeki güneşi

Avlunun karıncalarını

Süpürüp gitmişti

Sanki.

(…)

İlkin kadınlar anlamışlardı gurbet vardı adamlara

Kadınlara, çocuklara adamlarsız yaşamak vardı.

Odalara, evin karıncalarına bir ıssızlık

(Berk, 2003, p. 135-136)

APPENDIX C2

SERSERİ HUYLU GEMICILER

Işıklar, yüksek evler, büyük şehirler

Karınca gibi insan kaynaşan iskeleden

Bir mavna karpuzu nasıl kaçırdıklarını bilirim.

Şehri bir anda boşaltışlarını, sır oluşlarını bilirim (Berk, 2003, p. 29).

DÜNYADA EN GÜZEL ŞEHİRLER UYANIR

Ben yirmi yıl şehirlerin sonsuz uyanışlarını seyrettim

Sabah akşam asker şarkılarıyla yatanlarını kalkanlarını

biliyorum

Bıçak gibi apartmanlar, hastaneler, bankalar şehrin uykusunu

Böler (Berk, 2003 p. 30)

İSTANBUL

İnsanlar sokak sokak çarşı çarşı ev ev

İnsanlar sırt sırta omuz omuza verip durmuşlar

Boyunları bükük

Yorgun asabi kederli kindar

(Berk, 2003 p. 41)

APPENDIX C3

ÇARIK
Şimdi hatırlıyorum da
Ev sıcaktı
Sofrada tarhana vardı
Başında yedi kişi vardı
Yedisinin de yüreği
Pırıl pırıldı
Pencereden dışarıya baktım
Otuz hane bir köydü
(Berk, 2003, p. 123)

APPENDIX C4

III. AZ
Bir sabah uyandık tüm kapıları kapalı bulduk tüm sokakları
tutulmuş
Kolay kolay kendime gelemem
Sanırım bir daha o sokaklar böyle bir yere gidip durmazlar
(…)
Ben küçük dükkanlarsız, kahvelersiz sokakları sevmem, odaları
duvarları sevmem
(…)
Tut ki dediğin oldu tut ki çıktın sokaklarımızdan ilk
Bir sokaktasın
Yeşil marullar ayvalar o fukara sıcaklığı yok, yok dediğim şeyler
(...)
Böyle bir yerdesin hadi (Berk, 2003 p. 218)

APPENDIX C5

NE GELİR ELİMİZDEN
İNSAN OLMAKTAN BAŞKA
III
Dersiniz: niye kullanıyayım ben bu duygusal zamanı

174

Bir balkon çok eskiden

Balkona eklenerekten bir dağ başı

Sonra balkonla dağı

Ansızın bitiştiren

Öyle bir kuş sürüsü tek kuşa benziyerekten

(…)

O durmuş saatleri, başbaşa evrensiz kalmaları

Şehvetli çarşıları; çarşılar … yağ, balık,

Kocaman evleri sanki, bir kocaman anahtarları

Bulanık bir göz gibi - tam öyle gibi - çok kaygan odaları

(…)

Ama sen kimsin işte? bunu hiç sormamalı

Bunu hiç sormamalı

(…)

Ah şimdi o taş evin sıcağında - sanki bir anmak istediğim öyle

uzak ki, nasıl

Nasıl bir hüznün baş kaldırışı - bile değil- bir böceğin vızıltısı

(…)

Dedim ya, ne gelirse yapıyorum elimden - unutmak için - ah

şu böceğin vızıltısı

(...)

Bense yalnızlığa daha bir yalnızlık

koyuyorum, hepsi bu

(Cansever, 2011a, pp. 260-262)

APPENDIX C6

SIZAR KÜL

Sızar saçaklardan, su borularından

Camlardan, kapılardan, yangın merdivenlerinden

Bir dönemeçten, ayaküstü konuşmalarından

Sorgulardan, alışverişlerden, pazar gürültülerinden

Bayraklardan ve gemilerden

Kıyılardan, varoşlardan

Bundan böyle konuşulmayacak bir yaşantıdan

(…)

Yokluğun bir daha yok oluşundan

Ve kulak çınlamasından

Bir kentin resimli bir balon gibi patladı patlayacak olmasından

(Cansever, 2011a, pp. 552)

APPENDIX C7

KAÇIŞINA UĞRAYAN ÇİÇEK

O zaman anlatırım dedim onlara

Pencere önümün niye uçtuğunu.

(...)

Bütün zamanlar bitti diyorum-anlasa'ya-

İki tek kiraz ağacı kaldı yalnız

İki tek kiraz ağacı

(...)

Ne vardı sundurmanın üstünde-ne vardı-

Anımsayamıyorum şimdi

-Pek şimdi değil, çoktandır-

(...)

Odalar bitti çünkü, merdivenler de

Dışarısı var: şurası, burası, orası

(Cansever, 2011b, p. 345)

APPENDIX C8

UMUTSUZLAR PARKI

X

İşte bir sahnedeyiz: ev, gelenek, duygulu kadın

Bense ufacık taşlar üzerinde bir ufacık şey olmanın

Bir pencere beyaz, bir karanlık mayhoş, ne iyi

Sürüyle odalar, sürüyle gülüşler, sürüyle konuşmalar

Ne yazık! vakit de yok kurtarmak için geleceği

Düşünsek bile şimdiden — düşünemiyoruz ya

Üstelik ne çıkar bundan, ve ne katardı yaşamamıza

Hiçbir şey! çünkü ne varsa içimizde gelecek için

Sanki bir öyküsü bu hayatı süslemenin

Soframız, yatak odalarımız, lambalarımız

Annemin tarih kitapları, babamın güneş gözlükleri

Kuyular gibi işte, şişeler sarkıttığımız yaz akşamları

Tavan arasındaki boşluk, gölgesi karşı duvarın

Kırlangıç yuvaları, yüzümüzden cins kanatların geçtiği

Kavunlar karpuzlar yardığımız, o yemekten ayrı düşündüklerimiz, o

Bir şey mi kaybettik öyle, kim bilir bize neler eklediği

(Cansever, 2011a, p. 177)

APPENDIX C9

SIĞINAK

III

Elma kokulu bir eve girdi

Gökyüzü kemanlarını çalıyordu bu ara

Bir geyik heykeli

Yan yana semaverle

Odayla insanı olduruyordu

Cızırtılarla

- Bunu hiç unutmayın rica ederim-

(…)

Onun çok uzakta bir evi var

Damlarından serçeler kalkıp

Bahçesinde kadınlar olup bir evi

(…)

Bir derinlik öyküsü gibi

Beyaz atları gibi karanlık vadilerin

Güneşleri çok, tanrıları az

Sizin çok uzakta bir eviniz var

Bahçesinde kadınlar dolaşıp

Çok serin yataklarında siz olup

Ağaçlar kımıldamaz.

(Cansever, 2011a, p. 193-195)

APPENDIX C10

GÖKANLAM

II

Biz oralarda buralarda

(...)

Ne umutsuz ne değil, acıyla aynı yaşta

Dolaşır ölü bir av hayvanı gölgesi ayaklarımızda

Buruşup kıvrıldığımız, asılıp tekleştiğimiz biraz da

Evlerde, sokaklarda ve asıl çıkmazlarda düğümlü kravatlarda

(…)

Dokunsam okşasam eski eski şeyleri

Arduvazdan bir damı, revaklı ahşap evleri

(Cansever, 2011a, pp. 494-497)

APPENDIX C11

Buruşup kıvrıldığımız, asılıp tekleştiğimiz biraz da

Evlerde, sokaklarda ve asıl çıkmazlarda düğümlü kravatlarda

(…)

Dokunsam okşasam eski eski şeyleri

Arduvazdan bir damı, revaklı ahşap evleri

(Cansever, 2011a, pp. 494-497)

APPENDIX C12

HA YANIP SÖNDÜ

HA YANIP SÖNMEDİ BİR ATEŞ BÖCECİ

Yoklukta olan bir şimdi içinden

Damarlarıma dolan bir şimdi içine

Aktım patlayınca avlular balkonlar açan höyüklerden

Ben. Yüzümde o zambak işareti, eski

(…)

Ve kentin efsanesi, kentin

Çok yalınç: bir mavzer, bir susuş, bir sunak taşının tarihsel sesi.

Ve yalanlarımız vardı. Ey yalanlarımızın sarı iskemleleri

Ey sarı

Dünyada bir vakitten düşen ya da artakalan bir vakit olmaz mı ki

Peykelerde ve sedirlerde

Ve dar sokakların erguvan içleminde

Yani bir göklük olan her yerde

Olmaz mı ki

Kapıları açılınca gülümsemeye giden evlerde

(Cansever, 2011a, pp. 505-508)

(…)

Aldı, yepyeni bir kalabalığı getirdi

(Cansever, 2011a, p. 126)

APPENDIX C13

AŞKLAR İÇİNDE

Hızar sesleri geliyor yakından, güneşin döndüğünü görüyorum

Çınar yapraklarının arasında yeşil yeşil

Yeşille sarı birlikte dönüyor

Denize düşüyorlar kırıla kırıla

Bir örtü oluyor düşündüğün her şey denizin ve asfalt yolun üstünde

Gözyaşları bir örtü, onurla cesaret bir örtü

(…)

Küçüksu çayırını şantiye yapmışlar

İşçiler beton döküyor, demir eğiyor, zift kaynatıyor

(...)

İşçilerimiz, yarını kuracak olan işçilerimiz

Ben görür müyüm bilmem, ama kuracaklar mutlaka

Coşkuyla vuracaklar her çiviye, türkülerle dökecekler beton u

Ve onlar

Onlar, diyorum sadece

Bir yolculukta karşılıklı konuşan adamların

Parmak uçlarındaki sigaralar gibi şaşkın

Bilmeden ne yapacaklarını

Anlayacaklar ne kadar güçsüz

Ne kadar zavallı olduklarını

Vakit öğleyi geçti çoktan.

(Cansever, 2011a, pp. 625-627)

APPENDIX C14

YEŞİL BADANADA KURTULMAK

B o z g u n

Sanki döşenmiş odalarda akşam güneşleri

Öyle soğuk öyle kış günü.

(...)

Öyle sulardan çayırlardan uzak öyle darmadağın

179

Öyle namussuz öyle anasının gözü,

Öyle bellediğim öyle kovduğum kırıp dökemediğim

Vaktimin ortasına giren bu karanlık resim

(...)

Duramıyorum hemen sokağa çıkıyorum

Ağaçlara kuşlara kâğıt helvacılara çıkıyorum,

Çakıl taşları renkli cam kırıkları kilit parçaları,

(...)

Bir kalabalık bir kalabalık deniz gibi.

Durdum evlerin katlarını saydım.

Beş- altı- yedi.

(...)

Yaşamanın bu türlüsünü en güzel belledik,

Çıplak topuklarımız üşümüş ya da aldırmayın

(Uyar, 2014, p. 176-178)

APPENDIX C15

YAPI

Hayri çocuk

Bir apartmanın yapılışını izliyordu

Kazdılar önce

(…)

sonra kocaman bir araç getirdiler

kazmaya adamların gücü yetmeyince

bir adam ölçtü biçti güzelim arsayı

bir başkası imli bir sırık tutuyordu elinde

birden aklına geldi Hayri'nin

bir atın artık acıkmış olabileceği

örneğin

geçen yaz yağmurların yağdığı dönemde

(…)

sonra birden

eski evler ve eski çarşılar

bir daha eskidiler

(…)

kapılar ve pencereler takıldı

sıvalar ve boyalar yapıldı

yıldızlar ve bulutlar da takıldı

(Uyar, 2014, p. 535)

APPENDIX C16

ŞEHİTLER

Sen,

Adını bilmediğim bir köyde doğmuşsun...

Kucak kucağa büyümüşsün toprakla,

Yorulmuşsun, sevmişsin

(…)

Sen,

Bir şehir çocuğuymuşsun,

Dev makinaların gıdası olmuş kanın.

Büyüyememişsin

Sevememişsin.

(…)

Sen,

Ilık bir sahilde doğmuşsun.

Beyaz bir eviniz varmış,

Ananla, babanla yaşamışsın,

Kanlı canlıymışsın.

(Uyar, 2014, p. 29)

APPENDIX C17

O ZAMAN AV BİTTİ

Merdivenler güzel oldu, masalar pek uygun, sevgiyle baktılar

parlayan ışıklara

Nasıl köpüren sabunlarımıza nasıl yerli yerinde aynalara

Eksikli penceresiz su içinde adamlar

Tükenik adamlar gecede kente başladılar

(…)

Akşam mı denir ara sokaklarda pis lokantalara

(...)

Akşam mı denir yükselen küflü kentli buğuya kalabalıktan

(…)

Akşam derler kadınlar erkekler doluşurlar yataklara

Yorgunlar tükenmezkalemleri tüketirler kaygılarından

Susarlar yazmazlar kırk odalı evlerde artık akşama

Saygılarından

(…)

Bunlar kimin kovaladığı sürüler böyle kaçmasız dünyalarda

(…)

Kolalı yakalarda dimdik, yağlarda kaygan bütün gün

kuytularda

Alıp gittikleri sabun bulup döndükleri köpük ne fayda

Düzen içinde ölü, huysuz alıngan düzen dışında

Onlar yalın onlar birörnek onlar yalnız satır başlarında

(…)

Akşam dediler gökyüzü diyenleri doğruladı

Büyük kapılı evlere koşuştuk

O yorgun o tükenmez merdivenler saatinde

(...)

Kalabalığı silkeledik üstümüzden geceye buyurduk

O zaman sis bastı, suları durdurduk, kurtulduk.

Susamlı bitkileri, pencereleri düşündük umutlandık. İyi ki

gece vardı.

(…)

Av bitti. Ormanı boşalttılar. Gelip dinlendiler.

Uzun parklarda tükenmemiş geyik yoktu bugünlük.

(Uyar, 2017, pp. 192-195)

APPENDIX C18

KARPİT LÂMBASI

Ufaklığımdan korkuyorum yaşarken;

Bu vitrinler, asfaltlar, mazot kokuları

Gemiler buğday alır, demir boşaltır,

Bulutlar tedirgin, kadınlar güzel...

Gecemi sen ışıt karpit lâmbası

gelmiş geçmiş aşkların saçağından.

(Uyar, 2014, p. 69)

APPENDIX C19

MEYMENET SOKAĞ'NA VARDIM
Dört adam Meymenet Sokağı'nda durup bir eve baktılar
Durdum ben de baktım ahşap bir evdi
İstesek bakmazdık düşünün ama istedik baktık
Kararmış tahtalarda yerleşmiş mutluluklar gördük
O bildiğimiz eskimiş güneşten dipdiri ışıklar
(Uyar, 2014, p. 127)

APPENDIX C20

BİN YIL
sıcak pazar sabahları gönendiriyordu
bin yıllık bir kent gibi
"sende bu sevinç oldukça
çok direnirsin ölüme"
oysa sevinç değildi bu
ışığıydı bir gaz lambasının
onu öyle tanıdı öyle bildi
solgundu ama dirençliydi
çözümsüz bazı geceleri
göçleri kırımları ölümleri
bir su inceliğinde tarttı
ve olumlu kıldı
(Uyar, 2014, p. 578)

APPENDIX C21

YAD*
Odanın ortasında yanan petrol lambası,
Ve bazan şimşeklerle aydınlanan geceler.
Bacamızın üstünde duran leylek yuvası,
Ne güzeldi ne güzel masallar, bilmeceler.
Odanın ortasında yanan petrol lambası

Neş'elerim geride kaldı eski günlerde,

Güzel günlerim vardı yağmurlarla ıslanan,

O doğduğum diyarda, o kuru ıssız yerde,

Petrol değil masaldı lambalarında yanan

Neş'elerim geride kaldı eski günlerde...

(Uyar, 2014, p.17)

APPENDIX C22

GÜNEŞİ KÖTÜ O EVLER

O benim bildiğim sevdiğim bellediğim güneş diye bellediğim

güneş değildi odadaki

(…)

Bu güneşi değiştiren evlerde terzilik yapılır giyimler prova

Edilir

(…)

Hiç içilmeyen likörler saklanır büyük camlı dolaplarda

(…)

Ben o evlerde döner kebap yiyemem

Ben prova yapamam iplik dökemem acılı acılı gülemem

Gülersem durur kuruntularımı beslerim mutsuzluğumu süsler büyütürüm

(Uyar, 2014, p. 132)

APPENDIX C23

SULAR KARARDIĞINDA YEKTA'NIN MEZMURUDUR

Akçaburgaz bir küçük kentti

Küçük evleri olan bir kentti

Yalnızdım inceydim kendi kendimeydim

Kalktım bu büyük kente geldim

(…)

Kalktım bu büyük kente geldim

Tozlarla böceklerle kalktım geldim

Yalnız sedef kabuklarla geldim

Bu kenttir toprak çanaklardan ayrıldım

Büyük yapraklardan sular beni sevindirsin

Gemilerin limandan çıkışları beni sevindirsin

Karanlığa uğramayan ezgiler beni sevindirsin

Yalnızlığım sığmadı kente

Çünkü dağlara alışıktı bana alışıktı

Birden evlere sokaklara çarptı

Büzüldü çirkinleşti kıvrıldı

Çünkü kentlerin yalnızlığı korkaktır

Akçaburgaz'da mutluydum onunla

Hoşnuttum ondan

(Uyar, 2014, p. 168)

APPENDIX C24

KANADA MENEKŞELİ İYİ UZUN BALKON

Aklım hep geçmiş yazlara değiniyor "sis basmış kıyılarda parlak,

garip, beyaz çiçekler" bir yer baktım

(…)

Kravatlı adamlar girince o lokantaya kavunları gözlüyorum,

(...)

"hızar sesleri duyuyorum birden"

O bütün huzursuzluğumuz olan şehir boşaltıyor ayak sesi demirlerini

yorgun yüreklerimize

(…)

Beni bırakın lokantada ama siz bu menekşeleri neye beslersiniz

şehre karşı uzun balkonlarda, ne eksiğiniz var ki sizin, işte

mozayıklarmız, işte Seurat'mız, işte aşkçıl akşamınız ve

sterlin, neye büyütürsünüz anlamıyorum

(...)

Neye o balkonlara açıyorum kapınızı

Neye büyütürsünüz anlamam "belki anlarım" ama bunları büyüttüğünüz

güven veriyor bana, bir yerlerim doğrulanıyor

kanada menekşelerine tutkunuzu, onlarsız bir gün edemediğinizi

gördükçe "şehir"

Hiçbir şeylerim hep tamam olsa bile ben de beslerdim o menekşeleri

yem verir sular büyütürdüm şehre karşı iyi uzun

balkonlarda, özgürlüğümü mü, insanlığımı mı, ilkelliğimi

mi yaparlardı durup durup güvenle büyürlerken

(Uyar, 2014, p. 196)

APPENDIX C25

ÖLÜ YIKAYICILAR
Perdeleri kaldırdık. Ölüm
Islaktı dünyada. Denizsiz bir salı günüydü.
Camlan açtık, öyle kaldı artık.
Denizsiz bir salı kimler için önemli?
(…)
duvarlarda aile fotoğrafları, ölüye uygunsuz.
Camları açtık, öyle kaldı artık.
(…)
Uzun gar'lar, uzun avlular, uzun sessiz
Yitirdiğimiz o son duyarlık, o sessiz başkaldırma ölüme
ve kaçamak bir bakış, çekici külrengine
ölünün ağzındaki.
(…)
İyi ki geldiniz, burada bulundunuz
Her şey öyle uzun, biz soğukuz ve
öyle solgunuz...
(…)
Bir eski bahçede
Bir eski trende ve bir eski zamanda.
Bir eski zaman,
O hain tutarlılığını kabaca hatırlatmadan.
(Uyar, 2014, p. 259)

APPENDIX C26

KONUK
Ben yıllar yılı burada
Başka bir zamanı yaşadım
insanlar başka kelimeler başka
Başka bir gümüştü ağaçlardan dökülen

Arkama bakamam zorlama beni
Anılar perisi biçme kaburga kemiğimi
O keskin kılıcının ağzıyla

186

Tatmak istemem o azaptan zehri

(…)

Anılar siz zaferinizi kutlayın gerdekte

Ben beton bir fonda kızgın gerçekte

(Karakoç, 2010, p. 613)

APPENDIX C27

SESSİZ MÜZİK

Bu dünyada olup bitenlerin

Olup bitmemiş olması için

Ne yapıyorsun

Sizin evin duvarları taştan

Dumanı da mı taştan

(Karakoç, 2010, p. 64)

APPENDIX C28

KAV

Bütün kiraz aşığı çocukları andıktan sonra

Evrenin akşamından döndünüz evlerin parmaklıklarına

(…)

Her piknik gezintisinde yaptıkları gibi

Çiçek kuş arı ve mavi gökte güneş

(…)

Kentse yüzyıllarca ilerde ve ötede

(…)

Şimdi sizi tabiattan koparan geri alan bir asfalt

Şehrin düşüncelerini yayınlayan kalorifer bacaları

Oraya buraya koşuşan insanlar

Ve bütün ışıklar yanar

(Karakoç, 2010, p. 141)

APPENDIX C29

SES

Gidip de Eyyûb Sultan'da

Bir ahşap evin penceresinden
Serviler içinde yükselen
Gün doğmadan önceki
Kızaran alaca aydınlığa bakmak
(…)
O yarı yanık sisiyle
Evin içine kadar yükselmekte
(Karakoç, 2010, p. 334)

APPENDIX C30

ÖTESİNİ SÖYLEMEYECEĞİM
Kırmızı kiremitler üzerine yağmur yağıyor
Evimizin tahtadan olduğunu biliyorsunuz
(...)
Evimizin tahtadan olduğunu biliyorsunuz
Kibrit gibi iç içe sıkışmış tahtadan
(...)
Onu ve bizim evi seviyorum
Bizim evin her tarafı tahtadandır
(...)
Kalkıp gidin kırmızı kiremitler üzerine
Bizim tahta evin üzerine yağmur yağıyor
(Karakoç, 2010, p. 46-49)

APPENDIX C31

HIZIRLA KIRK SAAT
Küçük bir evde
Zeytinyağından bir lâmba
Odalarda
Dönüp duran yaşlı kadınlarla
Loş bir salonda
(…)
Bekleyen büyükbaba
Amcalar dayılar
Bir sır söyleyen yaşlı bir adam da var
(Karakoç, 2010, p. 266)

APPENDIX C32

EVİN ÖLÜMÜ

Evin petrol lâmbasını şekerle söndürdüler çiçekle söndürdüler

Batının fısıltısı içlerindeydi

Oğul önce gitmişti onlar da gidecekti

Mimar batıdaydı ev oraya gidecekti

(…)

Ev yerleşmedi yeni yerine

Alışamadı kulak kuşkulu semt seslerine

Göz toprağı arıyordu toprak yoktu

(Karakoç, 2010, p. 317, 318)

APPENDIX C33

KARARTMA

Ve ahşap kiracılar kente doğrulmuş olarak giriyor.

(…)

Kendi kendisinin önünde oturmaya mahkûm Eyüplü bin ana.

Karşılar Sütlüce ve Çıksalın. Lambalardaki gazyağlar bitmiş.

(Ayhan, 1994, p. 91)

APPENDIX C34

KİREMİT DAMLI KIRMIZI EV

"Ölü," diye çağıracaklar artık. "Hey ölü, bak neler yapıyorum."

İşlendikçe dakikalar ağızlarımıza yangın ve kiremit damlı kırmızı

ev.

Artık bir çınar ağacına astığım o kiremit damlı kırmızı ev.

Ne kadar yaklaşsam iki ölünün gerisinde duruyor solgun ev.

İyice tanıyorum çatısını aşağıdan. Göremiyorum yeşil şapkalı

yuva perilerini.

Kiremit damlı kırmızı ev.

Yeşil şapkalı yuva perileri.

(…)

Belki ölüyüz şimdi.

Ama kimler ölü şimdi? Yaşamaya başlayan kim? Yoksa bu ev

mi?

(…)

Kiremit damlı kırmızı bir ev. Yaşamam buydu belki.

(…)

Kiremit damlı kırmızı evimiz, bir dağ başındaki,

Ucundan tutup denize indirdiğimiz isteyince.

Sardunyalar büyüttüğümüz, sevgi kuleleri.

(…)

Çocukları kurtaran, öldürmeyen güzel ev.

(…)

Bir akşam çelenk taşıdılar şehirden.

Tabut çaktılar bizi yeniden öldürmeye.

Sonra her gece intiharlar başladı.

(Tamer, 1998, pp. 23-29)