

THE THEME OF ALIENATION IN TURKISH NOVELS:
THE DECADE OF THE 1970s

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ZEYNEP BÜKER

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Approval of the Graduate School of Social Science

Prof. Dr.Sencer AYATA
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science.

Assoc. Prof. Dr. Sibel Kalaycıođlu
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

Prof. Dr. H. Ünal Nalbantođlu
Supervisor

Examining Committee Members

Assist. Prof. Dr. RITTERSBERGER-TILIÇ; Helga (METU, SOC) _____

Prof. Dr. H. Ünal Nalbantođlu (METU, SOC) _____

Assist. Prof. Dr. Necmi Erdođan (METU, ADM) _____

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Name, Last Name : Zeynep BÜKER

Signature :

ABSTRACT

THE THEME OF ALIENATION IN TURKISH NOVELS: THE DECADE OF THE 1970s

Büker, Zeynep

M.S., Department of Sociology

Supervisor: Prof. Dr. H. Ünal Nalbantoğlu

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This thesis aims at explaining the forms and styles in which the phenomenon of alienation found expression in Turkish novels, particularly in the 1970s. For this purpose, three novels of the decade are chosen for in-depth analysis since they are considered to be most representative examples. It was important to question how these three novels have ascribed significance to the existing conditions of alienation. Therefore, the specific discussion of this thesis dwells on whether these novels offer any alternative approach or whether there is any possibility of such an alternative. Thus, the analyses of the characters in the novels are based on their designation as they experience the adverse consequences of the phenomenon of alienation. In spite of the fact that the novels differ among themselves in their particular approach to alienation, there is a general attempt to designate a sense of consciousness that is not totally effective in overcoming negative consequences of this phenomenon.

Keywords: Alienation, Modernity, Turkish Modernization, Turkish Novels, Emancipation.

ÖZ

Türk Romanında Yabancılaşma Konusu: 1970 Dönemi

Büker, Zeynep
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Tezde işlenecek konu özellikle 1970'ler Türkiye'sinde kendini iyice hissettiren yabancılaşma gerçeğinin hangi biçimlerde dönemin romanlarında yansıtıldığıdır. Bu yönde derinlemesine bir analiz için söz konusu olguyu en iyi işlediği düşünülen üç eser özellikle seçilmiştir. Bu romanların yabancılaşma koşullarını nasıl anlamlandırdıkları önemli bir konudur. Bu nedenle tezin özgül savı bu romanların alternatif bir yaklaşım olanağı sunup sunmadıkları ya da bu tür bir yaklaşımın var olup olamayacağı üzerine kurulmuştur. Bundan dolayı romanlardaki karakter çözümlenmeleri, yabancılaşma olgusunun olumsuz sonuçlarını karakterlerin deneyimleme biçimleri esas alınarak gerçekleştirilmiştir. Yabancılaşma olgusuna yaklaşımları açısından üç roman da birbirinden farklılık gösterse de bu olgunun olumsuz etkileriyle başa çıkmada üçünün de etkili olmayan bir bilinçlilik duygusu sergilediği söylenebilir.

Anahtar Kelimeler: Yabancılaşma, Modernite, Türk Modernleşmesi, Türk Romanları, Özgürleşme.

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CHAPTER I

INTRODUCTION

In this thesis I attempt to highlight forms and ways in which alienation has exerted its influence in the Turkish society of the 1970s, primarily through analyzing the novels of the same period. In doing this, I had to recognize the pervasive impact of the social life on the 'novel' genre. The form in which Turkish novel followed in the 1970s the Western literary modernist models is usually thought to be a realist/naturalist reflection of modern society. In this sense, what I want to propose is the possibility of a reading of the particular period of time in the Turkish literary history, one that is framed by various aspects of aesthetic modernism.

Apart from literary history, Turkish modernization process is significant for the impact of a rapid industrialization process and the political changes which took place under the increasing strain of a duality between the West and the East. I thereby presuppose a relationship between the social life of society and the specific novel genre. Thus, I tried to render an analysis of the modernist literary forms to find out if they have sufficiently expressed the resulting situation of alienation. In doing so, I have chosen three novels published between the years 1970 and 1980: first, 'Losers' by Oğuz Atay, second 'Anayurt Hotel' by Yusuf Atılgan, and, finally, 'A Strange Woman' by Leyla Erbil.

Anyone who begins a study of alienation in novels encounters the terms of *modernism*, *modernity*, *Turkish modernity*, *externalization*, *estrangement*, *reification*, *objectification* and *emancipation*. One cannot describe the problem of alienation in a novel without such terms. I followed the usage of Hegel, Marx, Lukács and Marcuse in employing these terms. However, in the discussions of

alienation and related concepts in modern literature and modern consciousness and society, I mostly relied on Lukács' formulations.

The discussion of these terms indispensable for the main subject of this thesis might be simplified according to the limits imposed by certain leading questions of this study. The thesis might hopefully contribute a bit to debates around such issues as modernity, modernism and alienation found in the three Turkish novels. It seems possible to say that this study is relevant because it constructs a parallelism between a precise period of Turkish history and the literary products of the time. Such specific theme as in this thesis has hardly been tackled before. The existing works were too descriptive and their main arguments were mostly on the artistic situation and development of writers. My aim is not at all to provide a comprehensive picture of each writer's artistic development and his/her style. Rather, I tend to draw attention to the complex relations between a time period and the literary products of the same period. In addition, I am interested not only in the general nature of alienation, but also in how alienation find expression in these three novels. By exploring the factors that shape the problem of this thesis, the following significant questions are raised:

- What kind of consciousness do the heroes of the novels possess? What do they attribute to modern society?
- Do the characters of the novels offer any alternative vision for a new world against the existing conditions of current hopelessness/alienation?
- Do these novels basically aim at criticizing the situation of alienation? If not, what is their approach, if any, to this condition?

My subjective aim is simply to point out how a meaning is attributed to alienation in the context of the 1970s Turkish novel. This chosen period is also characterized by the influence of military interventions (in 1960 and again in 1971), the rapid industrialization and urbanization, the rise of liberal economics that were the continuations of previous transformations in the years following 1950, the growing influence of the Western world in Turkey and its outcome as the contradictions

between the West and the East in the cultural life of Turkey. Insofar as the transformation in literature is concerned, it is possible to argue that the novels of the 1970s are significant because their aesthetic modernism is modeled on the example of twentieth century Western literature. In a sense, these novels can be taken as the expression of the terms that further need to be developed through the analysis of the social life in Turkey.

The problems presented in these three novels are important in order to examine alienation of individuals who experience the negative consequences of the transformation of social life. The heroes represent different social positions in terms of sex and social status and in their social relations in intellectual and political spheres.

The thesis is basically a descriptive one based on the examination of alienatedness of the characters in the novels. The approach of the thesis closely follows Lukács's examination of Thomas Mann. For Lukács the main question was the description of bourgeois existence. According to a different point, the three novels examined this thesis can be seen as a search for a response to a world that is profoundly changing.

These three novels are chosen because the characters exhibit certain symptoms of the overall condition of alienation. The characters are mostly devoid of hope. They want to change things but they lack consistency to realize that. The characters are in isolation, sexual-emotional frustration, and loneliness. Such characteristics are the signifiers of 'alienation' which represent a sense of 'loss' in the individual. In addition, the 'form' of the novels under scrutiny here is different from those of the traditional novels. That means that they represent the main features of the modernist movement which prefers fragmented expressions and different narrative strategies. Accordingly, the forms of these novels are more important than their content. On that very point, these three novels fit my question as to if 'alienation' can also be used as a literal technique. Main question here is whether the novels try to offer something to become free from the 'alienated' positions. The heroes need also to be analyzed as the 'figures' of alienation according to a variety of theoretical

approaches to alienation. In this way, the analysis of heroes who represent various social backgrounds might point at various conditions of alienation taking place in society.

The thesis is composed of five chapters. Chapter Two attempts to describe the term ‘alienation’ by discussing its place in terms of the present context. Then, I discuss alienation in terms of the characteristics of modern consciousness and society. In the third part of this chapter, I try to illustrate a relation between modern consciousness, society and the selected alienated figures of the literature. In this part, it is important to consider whether the novels under consideration are, able to offer a hope of emancipation. In the next part, the relationship between alienation and modernism is examined by taking modernism as a movement involving the hope to change the existing order. It can be emphasized that the condition of the novel is important for such challenge against the existing order. The representation offered by the novel and its heroes are the basic criteria in order to specify the possible challenging role of literature and novel.

In Chapter Three I take up the question of the dynamics that constitute the Turkish modernity, especially for the years of the 1970s. These years seem to be related with renewed debates on the problematic situation of Turkey in terms of the duality of the West and the East. The modernization process of Turkey then needs to be considered as a backdrop to the study of alienation as the main subject of the thesis. Before the examination of the three novels, certain general contours need to be noted about the situation of the Turkish novel in the 1970s in comparison with the Western novel.

Chapter Four specifically focus on the three selected novels. Following the analysis of all three novels, there is a part overall evaluating these novels according to their differential attitudes towards the conditions of alienation which existed during the decade under question. In this respect, the detailed study of the characters plays a central role in the analysis.

CHAPTER II

MODERN CONSCIOUSNESS; MODERNISM AND ALIENATION

2.1 The Definition of Alienation

The term, 'alienation' is subject to a wide spectrum of definitions that need lengthy discussion. There are two terms in German language for 'alienation', which also refer generally to the historical process that has been described by Marx. The first, *Entfremdung*, means 'estrangement, alienation and pilfering' and is used in theories concerning natural law and economics. The second term, *Entäusserung*, means 'renunciation, resignation and alienation.' One can see the distinction between *Entfremdung* and *Entäusserung* through an analysis of their etymology and verbal definitions. According to the dictionary meaning, *Entfremden* means to estrange (from), to alienate (from). On the other hand, *Entäussern* means to remove, to dispose (of), to deprive one's self (of), to part (with), to give over, to renounce (a claim), to alienate (property). Therefore, it is important to find out the references of the terms *Entäusserung* and *Entfremdung*. In fact, they are encountered in the historical process conducive to alienation or to a sense of estrangement from society and, consequently from one's own self. This latter sense of estrangement evokes feelings of both powerlessness to influence social relations and a lack of harmony in people's lives. Israel argues (1971:23) that alienation refers to *Entäusserung* because the verb *entäussern* describes the disengagement or detachment of a part of man from himself. Israel's argument is most probably derived from the works of Marx. In Marx's works, *Entfremdung* tends to be rendered by "estrangement", while *Entäusserung* is usually translated as "alienation" (quoted in Wallimann, 1981). In *Grundrisse* Marx uses the English word "alienation" to designate the term *Entäusserung*:

Production based on exchange value, on whose surface this free and equal exchange of equivalents proceeds, is at its base the exchange of objectified labour as exchange value for living labour as use value, or to express this in another way, the relating of labour to its objective conditions –and hence to the objectivity created by itself- as alien property: alienation [Entäusserung] of labour (Marx, 1973:514-515).

Thus, it seems plausible to translate *Entäusserung* as ‘alienation’ and *Entfremdung* as ‘estrangement’. Although they are not mutually exclusive, *Entäusserung* is most probably the prerequisite of the estrangement. In fact, in Marxist theory, the producer is estranged (*entfremdet*) from his product because he is forced to alienate (*entäussern*) his labor power in return for the abandonment of control over his product of labor.

In the Latin-English dictionaries, the term ‘alienatio’ is “the transferring of the possessions of a thing to another, so as to make it his property” and “the transferring of one’s self, the going over to another; a separation, desertion. Wallimann emphasizes (1981:41) the absence of a distinction between figurative and non-figurative speech in Latin unlike in German. In order to contemplate the existence of such a distinction in German language and philosophy in the context of alienation demands to be examined a bit closer.

In German idealistic philosophy, the terms *Entfremdung* and *Entäusserung* both characterize a division between ‘spirit’ and ‘materia’, which in turn creates different kinds of antagonism. As a result of this division, the individual is conceived of being composed of two parts. Fichte (quoted in Israel, 1971:24) who is one of the exponents of German philosophy in the late eighteenth century divides the ego to talk about the ego’s *Entäusserung* that is the detachment of ego from itself into another entity called non-ego.

The speculations about the divided self form part of the criticism against the process of industrialization. In this sense, the individual and his divided self alienate from the society undergoing the process of industrialization. Schiller, a major figure in German idealistic philosophy, presents theories of alienation that are close to young Marx’s writings. According to Schiller, the contemporary life is characterized by a lack of harmony that arises with the division of labour (quoted in Israel, 1971:25).

In that scheme, the individual is reduced only to a minute fraction of his totality. In the writings of Marx, the division of labour is an obstacle to the development of 'universal man'. Therefore, it is basically the division of labour that is conducive to the creation of an alienated condition. Both in Schiller's and in Marx's arguments, the dominant tendencies of capitalist society contribute largely to the alienation of man.

Apart from the alienated affects of capitalist society, the discussion of *Entäusserung* and *Entfremdung* finds its place in the sphere of economic or cultural production. According to Marx, man is not only able to realize his potential just by externalizing, or objectifying (*Entäusserung*) himself in industry, but also in the realm of art (quoted in Dupre, 1988:70). For him, the realm of culture includes economic and aesthetic production. Alienation (*Entfremdung*) is a process whereby the object of the work turns into an independent power. This definition is clearly different from the understanding of *Entäusserung*, which is defined as the detachment of the self from the individual himself. In the *Young Hegel*, Lukács maintains Hegelian understanding of *Entäusserung* that refers to externalization and *Entfremdung* that characterizes alienation (1975). Lukács distinguishes three stages in the Hegelian concept of externalization. First, it refers to the complex subject-object relation that is incorporated "with all work and all human activity of an economic or social kind" (1971: 539-541). Put more simply, it refers to the historical process of contradictions that results in the making of history by men themselves. Secondly, externalization points out to the correspondence between the social relations of men and the fetishization of objects in capitalist society. Thirdly, the term externalization comes close to the objectivity of mind that consists in the process of "becoming an other to itself". The second stage of the discussion of the term 'externalization' is conducive to the discussion of 'reification' [*Verdinglichung*] because both concepts promise to reveal the essential characteristics of the relation between the objective world and human relations. 'Reification' is based on Marx's discussion of the problems caused by the commodity relations. In this sense, the central argument of Marx is that productive activity reifies labour power into a commodity. But, Dupre (1988:70) remarks "the

issue concerns not merely the reduction of labour power to a commodity but the detachment of the entire economic process from the subject”. Thus, in an economy based on a system of wage-labour all *Enttäusserung* becomes *Entfremdung* and all objectification [*Vergegenständlichung*] turns into reification [*Verdinglichung*] and that means: the alienated labour which alienates workers from their work, product and even both from themselves and other people also creates the conditions for reification and human egoism. As ‘reification’ is a basic characteristic of the capitalist economy, it is important to specify its place in the context of the alienation [*Enttäusserung*]. Opposing Marx’s theory of alienation, Herbert Marcuse claims that reification is not only a result of the commodity relations but is due to an inauthentic mode of human existence which is rooted in the essence of humanity (quoted in Reitz, 2000:55-56). It is possible to claim that Marcuse shares certain ideas of Lukács and Heidegger who, in their separate ways, focus on alienation as *Verdinglichung*, (thingification) or inauthenticity (*Uneigentlichkeit*). Lukács mainly uses this term by referring to the particular historical stage of industrial capitalism. For him, reification is an extreme form of the alienation of people from their products in developed capitalist societies. The discussion of reification ends up emphasizing that man no longer controls the conditions of his material production nor those of his cultural milieu. Charles Reitz (2000:66-67) links the common claims of the writers such as Horkheimer, Adorno and Marcuse whose theories of ‘alienation’ he takes to be mostly derived from Lukács. According to all these writers, reification is a kind of ‘forgetting’ that comes together with an alienated form of communication within the society. Reification occurs when “the social construction of reality is forgotten and when the ensuing alienation thus takes on connotations of social amnesia and cultural dehumanization” (Reitz, 2000:66). In that scheme, the mission of art and literature, if they have a mission, is to fight reification. Marcuse, especially, confirms this disalienating function of literature.

The idea of alienation, reification and other related concepts in this context as well as definitions of these concepts necessarily evoke a critique or evaluation of modern capitalist society. However, it is equally important to consider the particular alienation that is defined on the basis of a lack of harmony in people’s lives and

social processes, considering the fact that the case of this thesis are the literary characters. Here, the alienation that arises with the formation of wage-labour economy is not enough to explore the alienated figures in the specific novels.

2.2 Alienation, Modern Consciousness and Society

Apart from the rise of wage-labour economy of capitalism, the concept of alienation needs to be analyzed with respect to the processes of modernity and Enlightenment. In fact, the Enlightenment ideal of progress, has led to the existence of the consciousness of the individual who is supposed to be autonomous and free. This means that man is recognized to be on the way toward something better. Reitz emphasizes that a variety of descriptions of alienation can be reached with reference to problems of loss:

loss of identity, loss of interpersonal contact, loss of freedom, loss of power, loss of meaning, loss of love- loss of something formerly and essentially one's own. Beyond this, however, a collision of opposing accounts is encountered. Alienation sometimes manifests itself as loneliness, forsakenness, isolation, poverty, sexual-emotional frustration, psychosis, emptiness, nausea, impotence, or absurdity (2000:67).

The actual condition of the man who lives in a world, lacking harmony, is a real problem which Hegel earlier emphasized, thinking that it had to be solved in a way. According to Hegel, the man becomes confused. Because the constant change of nature and the events, which are strange and hostile, affect him deeply. He feels that reality is separated from human beings and individual himself is separated from reality. The feelings of separation or estrangement are evoked by the very characteristics of reality. In this reality, the self-detachment of the Spirit [*Geist*] is a result of the adventure of World-Spirit [*Weltseele*] transferring itself first into outer objects. At this point, Hegel's description of the reconciliation of man and the world is different from the rest of the German philosophy at the time, as Hegel does not describe a romantic ideal of the realization of man. For him, man has to discover the human element in reality or to give to reality a human form. That is the reconciliation in which the Spirit [*Geist*] will arrive at a perfect harmony with the totality of reality. This is the picture of the process of self-realization described by

Hegel that has to coexist with a freedom of man. In other words, the man who is subjected to an alien world does not have a freedom, and he must overcome the alien character of the reality. By experiencing the process of self-realization, man gains his freedom. Therefore, alienation that is conducive to the perfect harmony of man and reality can be seen as a necessary condition of self-realization. On the other hand, Hegel also describes the negative function of alienation, and that is a kind of estrangement which is a romantic 'longing' which does not have anything to do with the strange reality. This estrangement can be described as abstaining from acting and working as was evoked by the Enlightenment ideal of progress. In this respect, for Hegel, the form of alienation that has to be avoided is a point of examination within the sphere of modern, urban industrialization. This second form of alienation constructs a dilemma in the philosophy of Hegel. Hegel's dilemma is, shortly, this: "the modern ideology of equality and of total participation leads to a homogenization of society." (quoted in Taylor, 1979:116) As a result of this homogenization, people replace their traditional communities as a focus "under the impetus of militant nationalism or some totalitarian ideology which would depreciate or even crush diversity and individuality" (Taylor, 1979:116). Thus, the reasons that can evoke the mute alienation can be based on this focus. Rousseau, before Hegel, already implied the requirement of an historical examination of the social functions of alienation. Rousseau portrayed a non-alienated state of being: the natural man carries himself whole and entire about him. He insisted that it is the state of society and the inequality that alter and transform man's natural inclinations (Rousseau, 1992). Rousseau's perspective aimed at revealing how the forms of self-alienation legitimize the inequalities on which the society of his era was based.

'Alienation' also appears as a problem of the modern urban life because of its entwinement with the history of the 'city' when the analogy between the history of city and industrialization is taken into account. The society, which emerged in the eighteenth-century, is known to be a "metropolitan society". Simmel argues that the metropolis has been the seat of the money-economy, and this causes basic changes in the human psyche (1990). The money economy leads, among other things, to an emotional neutrality and lack of involvement on the part of the intellect.

According to Simmel, this leads to “ethical egoism” and individualism (1990:437) . This egoism becomes rational action while collective tendencies are rejected for being irrational. With the process of industrialization, man’s totality is split, and this leads to the individual’s feeling of estrangement with regard to the external objects, which receive also such a split totality. This means, that the individual is estranged from the content of the industrialized culture. Simmel’s ideas are close to Marxist definitions of reification as he introduces the observation that things become objectified, independent of their creators and the goals for which they were created. According to Simmel (1990), participation in exchange process presupposes a general capacity to objectify, for example to focus on things without reference to any subjective feeling or desire. Simmel defines personality as a totality of qualities, aspects of character, and powers. He states that the personality becomes an entity when those reactions are integrated with the reactions and powers that are created through the social relations of the individual, his work, and his roles. The personality as an ‘integrated’ entity is encountered in the modern industrial society with its money economy. However, alienation is not only an outcome of urban industrialization or capitalism. In accordance with several theorists, it is a problem to be or not to be at one with the crowds. According to Heidegger, too, man is alienated from the reality because of the division between the subject and the object. He emphasizes the transformation of human being into ‘subject’ who objectifies ‘whatever is’. This objectifying of whatever replaces in the eyes of the modern people the Being of whatever is (Heidegger, 1938). In Lukács’s point of view, the predicament of modern culture is realized by the rationalist opposition of the subject to an objective reality. Both in Heidegger and Lukács’ highly different arguments, such relationship between the subject and the object estranges modern man from social nature. The placement of the subject at the center of an objective order does not enable the transformation of current order. In fact, even if the subject seems to be at the center of the world, his role is reduced to that of an actively passive element. The order that posits the subject to the center is, thus, itself an alienating element.

As Hegel claims, there are different forms of alienation that have positive or negative functions. Most of the theorists mention its negative or regressive function within the perspective of reaction towards modern life. Ronald David Laing (1967) provides another aspect of this concept by relating it to the generalized descriptions of society. According to him, there are “normal” and strange forms of alienation. In his own words;

The normally alienated person, by reason of the fact that he acts more or less like everyone else, is taken to be sane. Other forms of alienation that are out of step with the prevailing state of alienation are those that are labeled by the “normal” majority as bad or mad (Laing, 1967:27-28).

Thus, Laing presupposes that the condition of being labeled as mad is due to the condition of the normal man. This is clearly the over-valuation of the normal man by society. Laing’s argument is important for its emphasis on the importance of the evaluation of alienation within the limits of society and that means a more qualified definition of alienation presupposes rejection of ‘normal’, definable sanities.

2.3 Modern Consciousness and Society and the Alienated Figures in Literature

The examination of alienated man in literature would then be based on the reactionary attitude of this man. This means that the question is about his attitude towards the surrounding reality. This attitude can be evaluated according to his relation with the public life that is based on an unequal material development of the modern society. In other words, the attitude of the writer and his literary characters should be able to create an opportunity to visualize a new world and the possibility of offering a possible better life to the readers. According to Ünsal Oskay (1990:72), it is important that the novelist considers if different human to human and human to nature relations can be possible or not. The writer who is aware of this dilemma and uses it as one of the main points of his novel is freed from the ethics of the society of his day. Oskay’s view about the ethics of the society can be explained by analyzing Hegel’s notion of *Sittlichkeit* (quoted in Taylor, 1979:125-127). Basically, *Sittlichkeit* refers to the societal-ethical obligations that are important in men’s life. These obligations enable the identification of men with

their society and its institutions. In the absence of such identification, as Hegel put it, there appears the conditions for alienation.

In a feudal society, what may be thought, as literary characters appear to be stable in terms of social position. However, as mentioned by Oskay (1990:72), ordinary people in the bourgeois epoch do not have to occupy the same social position. As a genre of bourgeois epoch, the novel replaces the role of the genre of “tale” in feudal society. In this respect, the novel re-evaluates the legitimating of the harmony between the modern man and his daily life. According to Lukács who interprets the novel genre as it reflects the modern life’s characteristics, novel is expected to represent reality actively. He mainly looks out for the possible future of the modern literary man whose destiny is reflected in the novels. Lukács stresses that the problems of the novel form are “the mirror-image of a world gone out of joint”¹ (Lukács, 1971:61) For him, the attitude of some romantic anti-capitalist novels – including Thomas Mann’s “Meditations of an Unpolitical Man”- is politically uncertain towards this ‘world gone out of joint’. Apart from a simple utopian attitude aiming at the destruction of capitalism, Lukács privileges a literary tendency that is critical of the reality in the time of capitalism. This criticism that is posited ‘against’ the life-style that is offered by social systems is a result of the re-evaluation of daily life. Oskay (1990:77) specifies the aim of this criticism as transcending today ‘ethics’. In his view, today’s freedom includes not the ‘liberation of the self’ but the ‘emancipation from the self’. In other words, the reactions towards the ethics of society would not be based on a liberation of the personality. In fact, the ethics of today’s society is conducive to the liberation for the self’ in every particular aspect of daily life, from cultural practices to the freedom of the individual happiness. Actually, the rejection based on the ‘liberation of the self’ is not a real reaction against the totality that enwraps and determines one’s daily life. On the contrary, this kind of rejection reflects the tolerance of

¹ In the Preface of the German Edition of the *Theory of the Novel*, Lukács admits the limitations of the method of this work. According to him, The Theory of the Novel is a subversive work that contains a primitive utopianism.

dominant social orders that aim to 'domesticate' (Oskay, 1990:74) the potentiality of social reaction. In this respect, what is expected from the novel is to designate the potentiality for the emancipation that will save the human beings from being alienated. Again for Oskay (1990:74) the novelist has to designate the way of emancipation that will enable the perception of the modern man who is externalized from the crowds and that means, man who is deceived because of the empirical perception of the daily life and has to gain the consciousness about the possibility of his emancipation under the influence of the novel. Conscious resistance breaks the limits that surround the man. Therefore, the self-consciousness about the possibility of a new world would be evoked by the literary work. This idea fits with Lukács's definition of the work of art for it turns the recipient into '*der Mensch ganz*', by producing in him a 'catharsis' (Parkinson, 1977:134). '*Der Mensch ganz*' means 'man's totality' and it refers to a new state of human awareness. This awareness is contrary to '*der ganze Mensch*', (the whole man) which is all too common in everyday life, and "it is also produced in the recipient by art" which operates through what Lukács calls its peculiar 'homogeneous medium'. In the case of literature this homogeneous medium is form and content. Lukács praises those writers who portray a whole man, Balzac and Tolstoy being two who struggle for the integrity of man in the sense of '*der Mensch ganz*'.

As already been emphasized, the reaction against modern life does not always end in a real emancipation. The character of contemporary literature who is an outcome of the tendencies of bourgeois epoch witnessed the emergence of both boredom and intoxication. These concepts are examples of an inauthentic rejection. Regarding these two phenomena Lukács advances the following:

one overcomes ennui as little through intoxication as one is liberated by shock from manipulated alienation, for shock merely groups, concentrates and conserves the characteristic moral features of this alienation. (1971:13).

This kind of inauthentic rejection extends to the ideology of the 'condition humaine', and that means a resignation in the face of inhuman social conditions.

This resignation is in the form of protest or escape but never results in a real confrontation of the individual with reality. Paradoxically, “intoxication does indeed eliminate boredom as little as shock eliminates manipulated alienation; each establishes an emotional transition to the restoration of the other” (Lukács, 1971:14). In this respect, it is quite clear that both intoxication and boredom inevitably reproduce alienation.

The bourgeois ideal of the ‘liberation of the self’ coexists with the increased emphasis on the personality. On account of the absence of unity, the self dissolves and the same coexistence can be said to take place in this dissolution. In fact, what is expected from the concept of ‘personality’ might be its replacement with the relative unity of the self. The personality is emphasized so strongly and held highly boils down to the figure of an isolated modern man in the novels. The new public life that is apparent mostly in the city is based on material circumstances and is interpreted by Balzac with a double vision. According to Sennett, Balzac examined the big city –namely Paris- with his disgust for the new style of life and a love for this city in every rebellious particular (Sennett, 1978:156). For Sennett, the basis of this double vision is Balzac’s view that personality has become the fundamental social category of the city. Thus, the details of personality’s appearances are a subject of analysis for Balzac. Lukács states this as “what Balzac did was to depict the typical characters of his time, while enlarging them to dimensions so gigantic...that they can never pertain to single human beings, only to social forces” (Sennett, 1978:157). Therefore, the detailed appearances of Balzac’s personalities usually represent the basic characteristics of the modern city of the time. As a result, we are bound to ponder whether the principal problematic of Balzac or other modern writers is the possibility of the continuity of the self.

2.4 Modernism and Alienation

The modernists are generally recognized as having the hope to create a better world. This is a characteristic that follows the attitudes of Romanticism. In the case of Marx, this hope is to transform the bourgeois society into socialism by first

admitting that the bourgeoisie is the first step of this change. In the case of art and literature, modernism still represents the hope to change the existing order. However, especially in the case of literature, this hope reflects itself in the form and content of the work of art. Thus, the main issue of this part of the thesis is the role of the modernist literary movements taking into account that they are reactions towards the modern social system. The conditions of this modern life involve the alienated, isolated characters of these literary works.

The self of modern man is problematic because of two reasons: individuals do not know each other, and they are constantly surprised by the different identities of their fellows. The self does not represent a totality; instead, it is fragmented and ambiguous. Kurt W. Back (1989:220) states that the art and literature of the modernist period constitute the expression of this new self. Style and content represent this condition. In form, modernism rejects earlier ways of understanding 'representation'. This representation can be described as physical reality. In content, it rejects the assumptions of unity. Peter Wollen, too, states that "classical aesthetics always posited an essential unity and coherence to every work, which permitted a uniform and exhaustive decoding. Modernism disrupts this unity; it opens the work up, both internally and externally, outwards" (Wollen, 1972:162). The unity of the work of art and universality of art broke into pieces as a challenge to the bourgeois society which insists on the 'wholeness' and integrity of each individual consciousness.

The dissolution of the self in modernist literature is conceived as a reaction to social conditions. But, this is not a real reaction, which aims at the emancipation of the self. Back again states that

the forces that led to a unity-of-the-self concept are weakened or counteracted in mass society. Heterogeneity of life in metropolitan areas may lead to tolerance and enrichment of stimulation, but it also leads to ambivalence in norms, even in norms of perception (Back, 1989:221).

Considering that this fragmentation of the self is functional for a particular social order, it is arguable whether or not those modernist movements really react

against the existing order. That is why Lukács insists (1971:8) on an impoverishment in content and form both in western avant-garde movements and socialist realism. In his view, these literary problems are manifestations of distortions in life patterns. In fact, the existence of the alienated and aimless figures in the modern literature can be related to the modern consciousness and its society.

Lukács was certainly a defender of literary realism, but this was clearly a 'critical realism' that was opposed to both naturalism and the modernism of contemporary aesthetic movements. At this point, critical realism is opposed to naturalism, which accepts that reality is equivalent to what we can see on the surface. For Lukács, therefore, everything that fails to disclose the mirror reality of everyday life is naturalism (1971:14). He also criticizes 'expressionist', 'futurist' and 'absurd' elements in the naturalist approach to reality. In this respect, it is the way of articulation of an event, which is more important in describing the reality. According to Lukács, an imaginative writer must grasp the nature of a social totality. Each particular technique of the modernist movement creates a corresponding one-dimensional world that eliminates all other aspects of life as unworthy of the mode of representation. Thus, these techniques create a shock that is not sufficient for a deeper consideration of the levels of reality beyond the surface. The catharsis that has to be produced by the work of art ends up with the perpetuation of alienation in naturalist works. In this sense, popularity of new techniques is itself a reflection of the very alienation which people experience under the conditions of bourgeois era. In the case of the form of the literary work, this one-dimensionality ends up with an "impoverishment" and "sickly over-cultivation" of language (1971:12). The bourgeois-modernist writers focus merely on the questions of style and literary techniques. But the determination of the style or form of art is indispensably related to the view of the world, and that is the ideology of '*Weltanschauung*', that is to say, the style is the reproduction of the view of world that is reduced to the intention of the writer. On the other hand, Lukács is aware that content is related with the man that is the central issue of literature. Lukács's response to the question of "what is man?" follows the

traditional Aristotelian dictum: “Man is *zoion politikon*, a social animal”. In his own words:

The Aristotelian dictum is applicable to all great realistic literature. Achilles and Werther, Oedipus and Tom Jones, Antigone and Anna Karenina: their individual existence – their Sein an sich, in the Hegelian terminology, their ‘ontological being’ as a more fashionable terminology has it – cannot be distinguished from their social and historical environment. Their human significance, their specific individuality cannot be separated from the context in which they were created (quoted in Kadarkay, 1995:189).

However, Oskay (1990:108-109) reminds us that the novel that is written with new techniques cannot be really far from the realistic or naturalistic novel, as it seems to be. The novel could not use these new techniques as the means of an element of cognitive estrangement. This element is a way of reacting to the existing social order by the use of art and literature, which is exemplified by the *Verfremdungseffekt*, first deliberately used by Bertolt Brecht. *Verfremdung* is a point of view that estranges the recipient’s alienated situation. This estrangement is not a kind of escape but a consciousness of the present situation that offers alternatives to the society’s reality. By offering *Verfremdung* as the principle of not only the theatre but of the novel, Brecht rejects the technique of empathy that is a principle of both the Aristotelian theatre and the contemporary novel. This is a point where Brecht is opposed to Lukács who demands individual characterization in the novel, because Brecht argues that the technique of empathy has reached a fatal crisis that is related to the predominance of a single character in fiction. Brecht goes on: “The human being will not become human again emerging from the masses, but by becoming part of the masses” (Dickson, 1978: 259). On the other hand, Brecht’s arguments on art and literature are not totally opposed to those held by Lukács. In fact, Brecht agrees that art ought to reflect reality. His theory of *Verfremdung* resembles Lukács’s definition of realism because the technique of estrangement is the means to see the laws that decide how the processes of life develop.

The literature that is named the ‘literature of desertion’ does not aim to estrange the recipients, so it does not have the non-social reactionary characters. It is again alienation, but not in Brecht’s sense. However, the readers and characters

perceive the outer reality as an illusion, and not as reality. Instead, they penetrate this alienating situation and they can be called 'anti-modernist' in their essence. At this point, the term 'anti-modernist' seems to appear as not having the hope of changing the existing social order. In this sense, the characteristics of bourgeois novel are results of the Enlightenment philosophy of the re-creation of the man's own world. In bourgeois realistic or naturalistic forms, the characters, physical reality, the events, and the results of these events are defined by the relationships among the figures of the novels. Thus, the novel becomes independent from the dominant ethics of its era and the writers of novels gain the right to fancy the physical reality. There are bourgeois novels that are not interested in the life of defeated man but in its aestheticised replicas of the 'death' (Oskay, 1990:77-78). These novels replace the naturalness of the man with the distorted naturalness of the alienated man. It is possible to find a similar argument in Lukács's examination of Thomas Mann. In his idea, Thomas Mann is a special type of a representative writer who presents a picture of bourgeois life and its predicaments (Lukács, 1965:14). But, Mann is also searching for an answer to the question of what the bourgeois is. The description of this bourgeois is important in order to examine differences and similarities of both terms. In fact, the essence of the citizen is the true bourgeois. Thus, the representativeness of Mann lies in his description of an ambiguous bourgeois man who has the will to take a path into the future.

Therefore, it is clear that Lukács's attribution to man is quite different from the modernist writers whose image of man is the opposite of his. Lukács adds that for these writers man is by nature solitary, asocial, unable to enter into relationships with other human beings. In this respect, it is important to distinguish the alienated figures of modern literature from the picture of aimless figures that are supported by bourgeois modernists. Oskay reminds us of the importance of the consciousness about the modernists' so-called 'new' struggles. Actually, these struggles do not aim at reaching out to man with his whole individuality; instead they reflect the solitary, asocial, nihilistic or narcissistic characters ultimately lending support to the hegemonic ideology. Taking into account Oskay's view, (1990:105-110) it is crucial to ask if a modernist writer can penetrate the alienated figures and

their atmosphere or the writer really reacts against the negative elements of the modern consciousness. The realistic or naturalistic points of view do not really consider the complexity of the outer reality. If a writer really opposes the existing order, it is necessary to look out for its point of view and the social theory that can be practiced for the humanity as a whole. This social theory includes the response to the question “what is man?” The men need not to be solitary in the crowds but he can be in the totality of a human reality with the specificity of his own individuality.

As already underlined, for Lukács, the novel reflects the economic and political characteristics of the bourgeois society as a whole. However, Lukács’s ‘method’ does not fully explain the complex, dialectical relation between literature and society in finer detail. He establishes a system whereby the differences between writers are explained as a result of background, education and personal ideology. According to Swingewood, Lukács “at no point relates the specific text to the writer’s own specific mode of existence: there are no mediations, only a simple reflex of politics and economy” (1975:21). Therefore, it is obvious that writers are not socially isolated but they live through the processes of socialization, and their specific view of reality is “a praxis which finds a complex expression within their work”. Following Lukács, Oskay speaks of the examination that not only has to include the history, space, century or society of the novel (1990:73). It has to be a ‘partial’ examination that will aim at considering the human reality. An analysis that is only ‘universal’ can be ‘pure ideation’ about the novel that is dehumanized. Therefore, the life of the novelist, his/her personality, his/her interpretation of the world is the necessary steps to be examined. A ‘partial’ examination of the novel will give rise to the review of the mystified reality of the society.

2.5 The Condition of the Novel in the Context of the Modern World

The definition of the novel implies notions that correspond with the characteristics of bourgeois society. The view that attributes the development of the novel to the growth of bourgeois epoch presupposes a distinction between novel form and earlier fictions, epic poetry or tales. Lukács’ *‘The Theory of Novel’* contra poses

both the epic and the novel and the age of the epic and modern bourgeois society. In this classical study, Lukács claims that in the age of epic, life and essence are identical notions. The universe of the epic poetry is homogeneous and the relations of man are as substantial as his personality. On the other hand, the form of the novel is the expression of a ‘transcendental homelessness.’ The novel is thus named as “the bourgeois epic” which tries to revive epic poetry. In other words, it is the epic of a time that has broken off with the homogeneity of the world. Therefore, the main argument of *The Theory of the Novel* is the correspondence between the problematic character of the novel and the structures and the man of its age. This argument, which is also evaluated by Lukács himself, appears to draw conclusions for the discussion of the present thesis. In fact, the idea that there is a coexistence between the problematic situation of the novel and the structure of society can enable us to reconsider the problematized concerns of the Turkish novel as the fruit of only the bourgeois society. However, as this issue will be elaborated in the next chapter, this idea appears to be overly simplified and classified. In an essay that offers a contribution to the *Theory of the Novel*, Ferenc Fehér (1985) takes a position that is quite different from Lukács’s own, by arguing that the whole structure of the novel includes characteristics that “come from the mimesis of the specific structure of a concrete ‘social society’” (Fehér, 1985:26). Accordingly, the novel includes the features that characterize all types of societies. In Fehér’s view, the impossibility of both the realization of human emancipation in the conditions of the existing ‘social society’ and the establishment of a different type of social society results in a conflict that has broken out between civil (*bürgerliche*) and ‘human’ society. Fehér’s explanation for the emergence of the novel as a triumphant form is that: “it was the confidence of civil (*bürgerliche*) emancipation which, liberated from the pressure of its adversaries, was transformed into the self-sufficiency of the well-established bourgeois” (Fehér, 1985:27). Therefore, it seems that the novel is an artistic form that strives for the realization of human emancipation by transforming older artistic forms.

2.5.1 The Importance of Novel and What It Represents

It is possible to infer a relationship between the novel and the aspects of social life such as 'alienation' through a discussion on the representativeness of the novel. To begin with, Aristoteles's *Poietika* (1963) can be considered as the basic study that contains a theory about the form and representativeness of art. In *Poietika*, art that imitates the nature is classified and constructed on the basis of 'mimesis'. Mimesis contains both the idea of imitation and representation. In literature, these ideas of imitation and representation find themselves in the processes of production and affect, thus, consequently the writer and the reader. Another theory about literary forms that comes from the Russian formalists merely focuses on the artistic techniques that serve to estrange the readers. According to Jale Parla (2000: 47-49), this estrangement fulfills two functions: it reveals the sensation that disappears in daily life, and it renews the methods of art. A work, a novel for example, is literary not because of its subject but its way to fictionalize. The arguments of Russian formalists differ from those of Aristoteles about the definition of fiction. In Aristoteles' idea, fiction is the representation of reality. That comes from the idea that the cause of all the arts lay in man's need of imitation (Aristoteles, 1963:16). In Russian formalism, on the contrary, fiction has to derail the false authenticity of reality. In other words, the formalists "generally downplayed the representational and expressive dimensions of texts in order to focus on their self-expressive, autonomous, uniquely literary dimensions (1992:10). This idea involves a special use of language. It is like a way of deliberately making the text strange to shock the audience.

In Lukács's theory, the discussion of the representation is integrated with his arguments on realism. As noted by him, realism is quite the same as representation, whereas the realism that has to be is a form of art that tries to actually see what exists behind the surface reality. Having reconsidered Lukács's arguments on realism, it seems possible to discuss the representational role of the novel as a

literary genre. Eagleton (2003)² remarks that the various modernist and avant-garde Marxist artists of the early 20th century wanted to overthrow the act of representation itself because it was not clear how one could 'represent' a reality which was changing and contradictory. If one tries to take a 'snapshot' of this contradictory reality, this can result in its ambiguous expression. Moreover, Eagleton further states "the novel form itself is an impossible contradiction, since it is committed at once to representation and formal design, two ends which, in our society at least, are ultimately incompatible." As the novel would appear to attempt at representing a contradictory reality, it seems possible to review the argument about the situation of the novel that contradicts the epic as mentioned in the previous parts of this chapter.

2.5.2 The Relation between the Novel and Hero

If it is possible to think of the hero as an individual who lives in the world of the novel (as described in the *Theory of the Novel*), then this hero can definitely be described as a problematic one. Notably, the hero of the novel has the drive to conduct his own world and this is unimaginable in the epic. This force and drive to have control over his own world results in a paradoxical situation for the hero of the novel. More explicitly put, the hero of the novel tries to realize the aspects of human emancipation without questioning whether it is a real or an illusory one. For instance, the hero of *Don Quixote* has the freedom to turn actively against the real order and to offer a different and better one. At the same time, it can be observed that he possesses a paradoxical situation that represents himself either as a rebellious hero or an insane person. Preston and Simpson-Housley (1994:10) verify the possibility of possessing an illusory freedom by giving the example of Isabel Allende's characters that move from the country to Santiago only to find that their hope and freedom is replaced by a sense of alienation and despair.

² Eagleton, Terry. "Pork Chops and Pineapples", *LRB*. 25 October 2003
Visit <http://www.lrb.co.uk>

In the *Theory of the Novel* (1971) it has been argued that the consciousness and freedom of the man enables the extension of objectifications. To put it more simply, the more man's power increases the more the objectifications increase. Moreover, these objectifications are external and alien forces facing man. Therefore, the main argument of the *Theory of the Novel* is the alienation, which is the main problem of the novel's hero. On the other hand, Herbert Marcuse (quoted in Reitz, 2000) introduced another function of objectification: the knowledge of the world is thought to provide an awareness of social and human construction of reality. Thus, there is an emphasis on the human consciousness that can serve to break through alienation. This view seems to attribute a revolutionary force to the knowledge of objectification. With the idea of asserting an interconnection between the knowledge of objectification and the possibility of revolution, it can be concluded that the novel's hero would be in a revolutionary position.

Apart from the freedom to constitute one's own universe, the situation of the novel's hero is based on a superiority of 'skill' and 'fortuitousness'. The fortuitous individual gains the freedom by "stepping out from the framework of these large collective integrations in order to rely upon his own uniqueness. He becomes, in the exact sense of the term, the problematic individual of the novel" (Fehér: 1985:46). Additionally, these fortuitous individuals always have to develop new skills in order to adapt to new conditions. Thus, this new position of the character of novel seems to be ambiguous while elaborating on the freedom that is gained.

CHAPTER III

TURKISH MODERNIZATION PROCESS AND TURKISH NOVEL

3.1 Turkish Modernization Process in the years of 1970s

Turkish modernization process is generally thought to start with the establishment of the Republic in 1923, as secular nation-state that operated under Kemalism. In the following years, Kemalist reformists attempted to regulate the lifestyles, daily customs and manners of the people. In many cases, establishment of nation-state is claimed to be an elite-driven process that was inspired by the Western model. It is quite certain that the ideals of Kemalist reformists and ‘Republican People’s Party’ have common points with the Enlightenment ideals of progress. Ahmad discusses the phenomena as the following:

The Kemalists had a linear view of European history, especially French history; from which they were convinced Turkey had much to learn. In France, the leadership of the Third Estate had passed into the hands of the bourgeoisie that was the most advanced class and the only one capable of leading the revolution. They interpreted the constitutional movement in Europe as a part of the bourgeois revolution and its emulation by the Turks as part of the same process. (Ahmad, 1993:78)

However, with the rise of the Democrat Party in 1950s the model country was to be USA. At this time of the multi-party system, “those who believed that Turkey’s future was best served by competitive rather than state capitalism were also convinced that foreign capital investment on a grand scale was vital for rapid economic growth” (Ahmad, 1993:107). Thus, the politics of the early Republican period was transformed into assimilating the liberalism that still dominates the politics of economy in Turkey in our days. In the 1960s and 1970s, the industrialization of economy was necessarily reflected in the new social formation.

It is generally agreed that there is an association between the modernization of society and the growth of democracy. On this basis, Güllalp (1997:54) recommends examining Guillermo O'Donnell's explanation of the coexistence of democratization and modernization that appears only at the early stages of the process of 'progress'. In later stages, this democratization can give rise to authoritarian regimes. By the late 1960s, the industrial character of the economy was reflected in the lifestyles of people. In those years, the spread of industrialization accelerated the differentiation between social classes and had started to derange the form of the society as a union. According to Çağlar Keyder, the consequence of growing social differentiation was "an increase in demands from the state". At that time, state was the central structure that organized the activities of civil society. The military coup of March 1971 interrupted organized responses to the socio-economic dimensions of this crisis, by temporarily curtailing the political freedoms that were maintained since the 1961 constitution. According to Keyder, (1987:51) "Turkish society was not yet ready for such luxury, and therefore the constitution needed to be changed to limit some of the freedoms enjoyed by those who disturbed the social order". In this atmosphere, what the generals proposed was a "strong and convincing" (1987:51) government that was able to protect the law and order. The evaluation of the transformation from the 1960s until 1970s can be based on a failure of a "revolution from above" (1987:52). In fact, the petty bourgeois radicals started to suggest some reform programs to the military. This process enabled the interruption of democratic procedures. According to Keyder, one important consequence of March 1971 coup was the furnishment of the bourgeoisie "with the prototype of authoritarian capitalist rule" (1987: 53).

The new atmosphere of 1961 constitution was a criticism of the status quo of the two-party consensus. However, this atmosphere did not mask the ambiguity of freedom. Murat Belge (1990:49-55) differentiates the term 'freedom' (*özgürlük*) from 'being free from the control of others' (*serbestlik*). According to him, 'freedom' is an internal concept, which drives and determines itself. On the other hand, other concept is external and its emergence or disappearance is within the limits of its surroundings. In this sense, as argued by Belge, Turkish identity does

not have 'freedom' but it sometimes finds the opportunity to appear as 'free from the control of others'.

3.2 Turkish modernization in the context of the duality of West and East

In the seventeenth and eighteenth centuries, Western Europe began experience the early pangs of modernization. This process was linked with such other processes as capitalism and Enlightenment. Following European models and with the leading influence of *Tanzimat* period (1839-1876), the Ottoman Empire has assimilated certain Western forms in art and culture. The elite groups were especially interested in European life-styles and languages in order to be included in the modern world. Those groups that can be seen as the *intelligentsia* were also influenced by Western political movements, and they struggled against the dominance of absolute monarchy during the constitutional movements of I. and II. *Meşrutiyet*. These movements were the parts of the process of westernization. (Özüerman, 1998:21). The changes that come out of these movements were often discussed on the basis of the place of the Ottomans within the separated worlds of the West and the East. Ottoman elites had evaluated this dilemma with an 'East', symbolized by crippling traditions and a 'West', representing the process of modernization. Therefore, Turkish modernization is generally claimed fell in between an imagined East and an imagined West.

The term modernity comes with difficulties in the definition of a time sequence. "Modernity has set in; the present age is here and now" (Heller, 1999:183). The modern man is in the middle of a past and an unforeseen future. He is neither interested in the past nor in future. It is this situation that makes the modern man 'ambiguous'.

According to Hilmi Yavuz, (2002) Turkish modernization process contains a kind of 'metonymic' Westernization in which the whole is replaced by the part. This kind of westernization is symbolized with the concepts such as civil society, democracy and human rights. Yavuz demonstrates the impossibility of expressing

Westernization in such manners as speaking French or playing piano. A similar viewpoint is that Europe means only the Enlightenment for the early modernists of Turkey. However, it is impossible to reduce the history of the West to the Enlightenment. Providing these explanations, Yavuz infers that the perception of modernization and Westernization in Turkey is a metonymic one.

3.3 The relation between modernization and alienation

The theories of alienation have mostly appeared at the time of the growth of capitalism with associated technological, cultural, economic transformations. These theories were already analyzed in the first chapter of this thesis. Now, the essential thing to examine is the influence of the relation between modernization and alienation on the sphere of the individual and specifically artistic life in Turkey.

To begin with, it should be better to consider an approach to the alienation that exists as a generation. According to Heller and Fehér, (1998:135) after World War II the strict limits between existing class cultures have started to disappear. Instead, there have been three distinct waves in which new ways of life have been created. These waves can be characterized as the existentialist, the alienation and the postmodernist generations. The second wave, which is our proper subject of analysis, began to exist after the events of 1968 and continued until the mid-seventies (1998:136). Heller and Fehér define this generation by contrasting it with the first. The existentialist generation has appeared as a “revolt of subjectivity.” The rebellion of this subjectivity had a political mission but this mission did not go beyond romantic ideals. What was stressed by this generation was the politicization of freedom. On the other hand, according to Heller and Fehér, the definition of the experience of the alienation generation is the following:

...was not the dawn but the dusk of subjectivity and freedom. While the existentialist generation, despite its discovery of alienation, the lifelessness of modern institutions and the senselessness of contingency, had nevertheless been a rather optimistic breed, the alienation generation began in despair. Precisely because this generation took seriously the ideology of plenty, it rebelled against the complacency of industrial progress and affluence, as well as claiming for itself the sense and the meaning of life.

Freedom remained the main value, however, and unlike the existentialist generation the alienation generation has remained committed to collectivism. The quest for freedom was a common pursuit. (1998:138).

Heller and Fehér add that the third generation of postmodernism was also born in 1968 as a result of the disillusionment with the alienation generation. This postmodernist generation can be seen as the continuation of the former, yet it does not get involved in social movements. Therefore, postmodernist generation is not really rebellious but allows all sorts of individualistic rebellions. Its message, briefly put, “anything goes” which means that “you may rebel against anything you want to rebel against but let *me* rebel against the particular thing I want to rebel against” (Heller and Fehér, 1998:139). Rebellion in the hope of being able to change the state of things does not exist in the minds of the rebellions of this generation. Heller and Fehér resume the common point of each wave is that they continue “the pluralization of the cultural universe in modernity as well as the destruction of class-related cultures” (Heller and Fehér, 1998:1940).

When we probe into the mental formation of different generations in Turkey it should be noted that the movements in 1968 could be considered as reactions to an alienated world, coming with a sense of despair, namely a kind of rebellion by a generation of alienation. The people who lived throughout the 1960s were even alienated from their own ideals (Oktay, 2002:96) A similar point is noted also by Oğuz Atay when he writes that the man who is the product of society is afraid of the same society. Thus, the result of the fear is alienation. It is like the anxiety of intellectuals who are afraid of facing themselves. This fear must be related to the situation of the intellectuals who are in a dilemma concerning the West and the East. (Oğuz Atay, 2004:94)

Apart from the technological or cultural dimensions of modernization, modernization also had consequences in aesthetics. In a sense it was the alienation of man that gave rise to the aesthetics of the twentieth century. The man who cannot comprehend and make sense of the new conditions of contemporary society ends up being alienated from himself as well. Such alienated man given appropriate

conditions may be able to transform his alienation into an artistic technique. In fact, such explanation of alienation transforms this concept into a kind of medium. All of this requires a new type of evaluation of alienation and its potential mission under the new conditions of the world. The critical question that may be asked, however, is whether alienation, when turned into a technique, repudiates these new conditions or articulate them in a meaningful way. In Adorno's view, it is the novel that is the art form the subject matter of which is the reification of the relationships between individuals and the universal alienation and self-alienation. As he points out:

Alienation itself becomes an aesthetic device for the novel. For the more human beings, individuals and collectivities become alienated from one another, the more enigmatic they become to one another. The novel's true impulse, the attempt to decipher the riddle of external life, then becomes a striving for essence, which now for its part seems bewildering and doubly alien in the context of the everyday estrangement established by social conventions. The anti-realistic moment in the modern novel, its metaphysical dimension, is called forth by its true subject matter, a society in which human beings have been torn from one another and from themselves. What is reflected in aesthetic transcendence is the disenchantment of the world (Adorno 1991:32).

Following these ideas from Adorno, Yıldız Ecevit (2002:36) claims that the 'disenchantment' of the world means the transformation of the literature from a mimetic aesthetics towards an aesthetics of estrangement. The aesthetics of estrangement can be defined in terms of Marcuse's explanation of literature that it is the source of a 'disalienating knowledge'. (quoted in Reitz, 2000:51).

3.4 Turkish Novel

The first thing to be considered about the Turkish novel is that its analysis comes with the argument concerning the possibility of an existing original 'Turkish' novel. The debate on the existence of a novel type that is specific to 'us' is closely related with the argument on the originality of literature. Although this subject hardly appears to be related to our main argument, it is nevertheless important to consider the modern individual's way of thinking which separates him from someone else.

Another turning point to be considered about the Turkish novel is its formation as the most crucial and widespread genre of literature in the 1970s. In this decade,

there was a tendency towards the novel genre, when contrasted with either story or poetry³. This new direction taken by the novel genre is one of the main reasons of our preference of the 1970s as the chosen period. According to Hasan Bülent Kahraman (2004:22), the reason for the new tendency to the novel was the emergence of a possibility for its social position. This social position appears to be related to the mission of representation in the novel. Novels about March 12 are examples of sociological perspectives that are represented in that era's novels. Another sociological function of the novel can be found in the relation between the novel and the bourgeoisie. This explanation seems very general and not detailed but it at least offers an argument about the place of novel within the realm of art. Kahraman again indicates that the novel of the 1970s was a response to the developments in the visual arts and products. In fact, the novel has reformed itself technically and began to be composed as narratives and stories. This is the case of the novels, which will be examined, in the following chapter of the present thesis. The three novels have both shared and differing points with the 'March 12' novels in senses both sociological and technical.

At first glance, the Turkish novel peculiar to the 1970s is characterized mostly under the shadow of March 12 coup. The spaces of these novels are mostly prisons or police cells. The identification of the social life with prisons can be taken as a result of the oppressive after influence of Democrat Party on the middle-class intellectuals. This part of the society perceived the social life differently from rural sections of the society. In fact, the economic or social inventions that gave hope to rural and industrial bourgeoisie can be seen as populist hang-ups that had to be transcended (Oktay, 2002:84). But, the novels do not focus only on prisons but also reflect the lives of the people who escape or hide from something. The problematic for the novels of 1970s is whether they reflect a psychology of 'escape' from

³ Especially, the years of 1976 and 1977 are important because 24 novels published in each year. 'Losers' and 'A Strange Woman' are published in 1971. In the same year 10 novels were published including these two. The publication date of 'Anayurt Hotel' was 1973, 21 novels were published, including 'Anayurt Hotel' in this year. (Naci, 1982:462-463)

persecutions by the police or ‘something else’. These processes of escape give rise to an extreme form of alienation and desperation. In fact, strategies of escape are about the near erasure of inner worlds. In certain cases, this ‘escape’ appears as the marginality, for example, homosexuals, prisoners, subalterns that are oppressed by society. Ahmet Oktay (2002), in his analysis of Attila İlhan’s poetry, argues that the “speakers” who are from the city observe their social reality by standing “outside” which means that the speaker who is among intellectuals is not interested in the process of objective exploitation. Instead of a real rebellion, the intellectuals prefer to stand outside the routine reality. This scheme seems to designate a portrait. In other words, city people do not bother to understand the reality because they are alienated and so turn themselves into things within the relations of production and consumption, merely expressing themselves in the streets, etc.

The portrait of ‘individual’ as the main character of the novel can be seen as a result of the main complexity of Turkish modernization. According to Kürşad Ertuğrul, (2003:91) Turkish modernization maintains the dynamics of individualistic or social autonomy but it also puts limits to it. In this atmosphere, the struggle for individualistic autonomy is transformed in back to only individualistic problems. Therefore, individualistic problems have become main focus of the 1970s novel. In other words, there has been a change from the social ‘type’ towards the isolated ‘character’.

3.4.1 Western influences on Turkish novel

It is almost certain that an argument on the central position of the Turkish novel is inevitably related to the issue of westernization. It is important to evaluate the attitudes of the novels towards this problem of westernization. It can be asked whether the novels of the 1970s studying individuals and their environment with modernist techniques in fact transcend the usual attitude of Turkish novel that takes as its model the Western examples.

The analysis of the realism in the 1970s novels is in order to contrast it with the

realism in the West. The two writers (whose works are analyzed in the later chapter of this thesis) Oğuz Atay and Yusuf Atılgan's novels are among first attempts to break out of the dominance of classical realism. It is important to find out what the attitudes of these novels are towards alienation. Do they consciously attempt to estrange the reader or do they merely alienate him further and in an unsolvable way.

The twentieth-century European novel was characterized by radical changes of content and style. On the side of content, Marcuse (quoted in Reitz, 2000:51) suggests that alienation is reflected in German novels of the eighteenth, nineteenth, and early twentieth centuries. For Marcuse, this was the literary reflection of a search for the self and the need for a new sense of political community and solidarity. Similar to the German case, Turkish literature, especially the novel, can be a demonstration of a modernizing or 'civilizing' process. Although this subject is beyond the confines of present thesis, it can be said that the "civil society" is not solely formed by economic processes. Instead, values and life-styles more likely construct the 'civil society'. The German bourgeoisie was late to build a civil society, in contrast to the French or English examples (Nalbantoğlu, 1981:289).

The reflection of Western novels in Turkish novel can be observed in both modernist and postmodernist themes in the novels. Yıldız Ecevit argues (2002:85) that both of these two movements began to exist in Turkish literature almost simultaneously. In fact, she does not claim that the novels of 1970s are 'postmodernists; (infact, she characterizes the novels of 1990s as such). Therefore, western influences on Turkish novel cannot be presumed as one direction such as the characteristics of modern and postmodern literature. It should be claimed that there are different dynamics that were instrumental in the emergence of what we call Turkish novel of the 1970s.

CHAPTER IV

THE EXAMINATION OF THE NOVELS

4.1 'Losers'⁴

To begin with, the name of the novel implies an inability to adapt to life or to people. In the novel, there is a poem written by Selim Işık (as will be examined as one of the main characters of the novel in the following parts). In the explanations of this long poem, 'Losers' is described as "disconnectus erectus." (Atay, 1972:152) The explanation of "disconnectus erectus" is given in a highly ironic language. This definition exists in the part, titled "the encyclopedia of strange creatures," of the novel and is defined as a kind of animal. In the first line of the explanation, this 'animal' is demonstrated as clumsy and cowardly.

To give a short summary of the novel, there exist different stories that articulate within themselves. The novel starts by two prefaces and ends with a letter by Turgut Özben. First preface is 'the commencement of the end' and the other is the 'explanation of the publisher.' A journalist who meets with Turgut Özben on a train writes the first preface. It was Turgut Özben who mails 'Losers' with a letter to the journalist. The part in the middle of the prefaces and the letter is the novel. This part signifies the novel written by Turgut Özben. Therefore, the first story is the

⁴ The word 'Tutunamayanlar' can be translated in English as "Losers", "Those Who Lose Ground", "Failures" or "Maladjusted Ones". However, the mostly used translation is 'Losers' when we look to the articles published in English. The name of the novel defines a situation in which one wants to be close to other people but is unable to realize that. It is a feeling that can be a result of maladjustment to the conditions of the society. This situation can be related to a conscious refusal of the conditions that one cannot adopt. One of the main aims of this thesis is to examine the possibility of this relation through the analysis of this novel between 'tutunamamak' and conscious resistance

explanation of how the novel written by Turgut Özben is published. Turgut's letter motivates the journalist and the story begins. The second story is that of Turgut Özben. At the time when Turgut receives the letter from Selim, the story of Turgut begins.

The name of one of the two main characters of the novel is Turgut Özben. In Turkish, the surname of 'Özben' implies many interpretations. According to Berna Moran, it can imply that Selim is Turgut's other self. It may also be inferred that Selim articulates Turgut because Selim is the person who Turgut wants to be instead of himself and his values are those that Turgut wants to identify himself with. It can be argued that the name 'Özben' has an ironical tone because Turgut wants to be another person, Selim. There is also a name 'Olric' which implies a character that exists only in Turgut's imagination. The name of the other main character is Selim Işık. This name also has an ironic meaning when we think of Selim's 'disconnected' character. In the novel, it was Turgut who enlightens his environment but he chooses not to be among the crowds; instead, he chooses to be Selim. However, Ecevit points out (1989:21-22) that the word 'light' reflects a part in the Bible. Other characters of the novel are friends of Selim. These characters give to Turgut details of Selim's secret life.

We meet the word of 'loser'⁵ in the novel in several places. It is a word that is used by Selim for himself and other disconnected people. In a sense, the novel is the story of Turgut's discovery of the meaning of this word. For Turgut, to be disconnected means to be changed. Paradoxically, Turgut would like to be another person (Atay, 1972:323) but he is afraid of this transformation. In Turgut's words, to change means to be alienated from his own self. In this sense, to be alienated from one's own self results in a process of 'not being able to adjust'. This situation of 'not being able to adjust' is different from his ordinary life. At the beginning,

⁵ tutunamayan

Turgut was one of 'ordinary' people who obey the rules of one's social position. The death of Selim results with the transformation of Turgut into a 'loser'.

The alienating factors in the novel may be stemming from the overall *petit bourgeois* life, marriage, and material values. In the novel the reflections of alienation appear in the forms of fear, disconnection, solidarity, inability to live meaningfully, and depression. If we follow Selim's phrases, we can see the way he perceives.

My illness is bothering me. This fever is frightening. Could it be a serious and incurable disease? I remain in the bed, in fear and not daring to make a move. It is not a fear like that of Kafka, it has nought to do with the nothingness of man in universe. It is a fear felt by a miserable bug inside its body and the meaning of which it has no inkling of. A vegetative fear. (Atay, 1972:620)⁶.

It can be asked whether the feelings of fear or boredom correspond to what Lukács defines (1971:13) as inauthentic rejection. For Lukács, the concepts such as boredom and intoxication are examples of a situation that extends to a resignation in the face of inhuman social conditions. Thus, the concepts such as fear, solidarity and disconnection only reproduce alienation. In the novel 'Losers', there is a sense of resignation in the character of Selim ending in a death. This death is ironic because it gives rise to a real transformation in Turgut's life.

In order to discuss the elements of alienation in the novel we have to look to the forms of rejection. In several places, there are references to *Don Quixote*. The characteristics of *Don Quixote* can be found in the character of Selim. As they are the heroes of the novel both *Don Quixote* and Selim are in a position of being in between a 'rebellious' or an 'insane' person. Selim is described as an intellectual who behaves sometimes childishly but always honestly. Yıldız Ecevit stresses (1989:14-15) that *Don Quixote* is an archetype of the intellectual and she reports

⁶ Hastalığım düşündürüyor beni: bu ateş beni korkutuyor. Kötü ve çaresiz bir hastalık mı acaba? Yatağın içinde, hiçbir şey yapmaya cesaret edemedim korkuyorum. Kafka'nın korkusu gibi değil; insanın evrendeki hiçliğiyle ilgili bir korku değil. Anlamsız bir korku. Zavallı bir böceğin vücudunda duyduğu ve anlamını bilmediği bir korku. Bitkisel bir korku.

Oğuz Atay's ideas on *Don Quixote* as he is an archetype of a 'loser'. On the other hand, in the novel, Selim distinguishes himself and *Don Quixote* because he is conscious of his position as *Don Quixote*. He does not have the right to behave like *Don Quixote*. In other words, he does not have the force to stand against the windmills.

The most important difference between Selim and Don Quixote is Selim's consciousness of being Don Quixote. He is aware of his own condition of self-reflexivity and his similarities and differences with Don Quixote. Selim's self-consciousness has strong affinities with Don Quixote, but Don Quixote does not have the potential of seeing his self-consciousness. Selim enjoys special advantages of being a self-conscious 'Don Quixote'.

4.1.1 The Technique of the Novel and the Element of Estrangement

In the nineteenth century, the novel has had more concern about content. The technique was what we can call 'mimetic'. In the twentieth century, there has been a change towards the aesthetics of estrangement, and to meta-fiction. (Ecevit, 2002: 71). It is important to note that the inspiration of this novel is the modernist Western literature. This is in terms of the concern with the individual and its problems, additionally, the privilege of form rather than content. Put differently, this novel and the some of its contemporaries deal with the problems of the individual but they more apparently focus attention on the techniques that imply the subject (Moran, 1991:196). On the other hand, 'Losers' contains also a sense of rebellion. Given this, the question of what and how this novel challenges may be discussed. When we ask 'how' of the rebellion or challenge is represented, we consider the technique of the novel. At that point, it may be asked whether the use of the notion of 'alienation' operates as the technique of the novel's form.

One of the techniques of the novel is 'quoted monologue' or 'direct free speech' (Moran, 1991:206). In the technique, the character talks to himself, indicates his ideas with a fluent monologue. In the following monologue of Turgut Özben, there

are speeches of different people such as a theatre scene.

I should, or should I, have dinner with them...They would be so pleased. Well, I am here in your beautiful town on an assignment. It is sure to be beautiful, since they live here. Nermin said it would be nice if I dropped by to see you. Am I then a balloon to make children happy? I have no intention of making anyone happy. I felt I had to drop by and see you. I've found the town so beautiful and much changed. I had no difficulty finding the new house you've moved in. Your son has grown so. I hope you also become an engineer like your Uncle Turgut when you grow up. May he be worse. And how is Nermin? She is fine, sends her greetings and her love. Next time I will bring her along as well, God willing. So, are you studying your lessons? He frowned. Uncles sometimes frown, you can't trust them. You must remember Süheyla, my aunt's daughter-in-law. Pleased to meet you. The dinner was delicious. Your house has also a very good location. I find you are looking younger than ever. I have some work to do at the hotel tonight. Next time we expect you and Nermin together. I said we would come, didn't I, so don't be tedious. No hotels next time. All right, we'll fly straight in to your place next time. We'll bring down the house about your heads. So come here directly next time or we'll be offended. There you are, it is as if I have already been to their place. (Atay, 1972:250).⁷

The paragraph appoints that there are four people in the monologue: Turgut, the father of the family, the boy and the daughter in law of the aunt. As Berna Moran points out (1991:207) this would be used as a theatre convention if Turgut has been in a theatre scene and saying the ironic phrases by turning his face to the audience. It is possible to say that the writer assimilates the conventions of theatre with the technique of quoted monologue. The theatrical elements of the novel cannot only be explained by the paragraphs that created by 'quoted monologue' In many parts of the novel there are references to the theatre. In the explanations given to the chanson of Selim Işık by Süleyman Kargı there is a part that is composed of the dialogues from the historical famous persons.

ABDÜLHAKHAMİT: We, as fifty prominent Turkish (calls of "Ottoman" heard) figures, are gathered here (calls of "convened" heard). Do not interrupt me. I am doing

⁷ Akşam yemeğini onlarda yesem...mi? Çok sevinirler. Efendim, bir görevle bu güzel şehrinize geldim. Onlar yaşıyor ya, elbette güzeldir. Bir uğrasan iyi olur, demişti Nermin. Ben, balon muyum çocukları sevindirecek? Kimseyi sevindirecek halim yok. Sizlere uğramadan edemedim. Şehri çok güzel ve değişmiş buldum. Yeni taşındığınız evi bulmakta güçlük çekmedim. Oğlunuz çok büyümüş. İnşallah büyüyünce sen de Turgut Amcan gibi mühendis olursun. Daha beter olsun. Nermin ne yapıyor? İyidir, selam ve sevgileri var. İnşallah bir dahaki sefere onu da getiririm. Sen derslerine çalışıyor musun bakalım? Kaşlarını çattı. Amcalar bazen kaşlarını çatar: onlara güven olmaz. Süheyla'yı hatırlayacaksınız: teyzemin gelini. Müşerref oldum. Yemekler çok güzeldi. Evin yeride çok güzel. Sizi gençleşmiş buldum. Benim otelde biraz çalışmam gerekiyor bu gece. Nermin'le birlikte bekleriz bir dahaki sefere. Geliriz dedik ya, uzatmayın. Bir daha otele inmek yok. Olur: uçakla doğru sizer ineriz. Binayı başınıza yıkarız. Bir dahaki gelişinizde doğru bize inin. Darlırız. Gitmiş kadar oldum.

my very best to behave as an advocate of the so-called newly Turkified language. God give me patience.

PROMPTER: It is masculine. Patience is.

ABDÜLKADİR: The bourgeois, the bourgeois.

MAXIM GORKY: Small

ALPASLAN: Considering my age of eight hundred and eighty years and taking into account the Malazgirt situation, also as the eldest member, I hereby declare the session open. (Atay, 1972: 235.)⁸

This parallelism with the play of convention of theatre and the monologues of the novel may be examined according to the concept of *Verfremdungseffekt* that is offered by Brecht. As it is examined in the first chapter of the thesis, *Verfremdungseffekt* is a principle that serves to estrange the audience. If the paragraphs or dialogues that refer to theatre are considered an attempt to estrange or alienate the reader, we may consider that the irony is used for the same reasons. Given this Nurdan Gürbilek suggests (1995:25) that in ‘Losers’ irony takes place as a *Verfremdungseffekt*. But, Gürbilek does not really believe in the liberating factor of this irony. The irony of ‘Losers’ does not reflect any sense of anger and it does not realize its own rights. However, irony has to function in order to protect the thing that is offered as ironical. In this sense, in this novel, irony does not serve to eliminate the pain but to revive it. This revival is like to make unreachable the pain.

Apart from the element of estrangement in the novel, there is a tradition of “self-conscious genre” that is defined by some literary critics. In this genre, which is quite different from realist tradition, the novels show “the fictional world as an authorial constructs set up against a background of literary tradition and

⁸ ABDÜLHAKHAMİT: Elli kadar Türk büyüğü (ve Osmanlı büyüğü sesleri) burada toplanmış bulunuyoruz (toplantı değil içtima sesleri). Sözümü kesmeyin. Ben elimden geldiği kadar Türkçeleştirilmiş gibigillerden biri olarak davranmaya çalışıyorum. Lahavle.

SUFLÖR: Müzekkerdir: Lahavle.

ABDÜLKADİR: Burjuvalar, burjuvalar.

MAKSİM GORKİ: Küçük.

ALPASLAN: Sekiz yüz seksen yaşında olmam ve Malazgirt vaziyeti dolayısıyla ve en yaşlı üye sıfatıyla oturumu açıyorum.

convention” (Stam, 1992:129). Basically, these novels call attention to their own artifice and operations. In this sense, the aim of the novel is to consciously destroy the illusion created by the story. The narrator asserts power over his own creation. According to Robert Stam, (1992:129) these ‘anti-illusionist artists’ feel themselves like the gods in the sense of creativity. This point of view is fully contradictory to the central assumption of mimetic art. Parody is like an outcome of self-conscious art. In the idea of parody, the artist does not imitate nature but other texts. Stam goes on to say that: “One paints, or writes, or makes films because one has seen paintings, read novels, or attended films. One writes a novel in imitation, whether affectionate (pastiche) or critical (parody), of novelists one has read. Art, in this sense, is not a window on the world but a palimpsest, an intertextual event, in which references to other texts hover between the lines or linger in the margins.” (1992:132). I mean by intertextual dialogue the phenomenon by which a given text echoes previous texts. After that, ‘Losers’ is a novel written in imitation of in some places ancient texts such as the Bible. In the novel there are many parts that refer to Bible. For example,

They look at my face as if viewing a work of history. They send the cheapest ones to our country. Jesus Christ also says no man can be a prophet in his own land. And so they keep coming to us. Those who don't, are even worse. Ah, if only I had not been born in an underdeveloped country and had not consumed only myself with this burning anger of mine, then I would have shown you! Your end is also near. Jesus Christ will show you all. Jesus Christ came here to us. Go ahead, don't believe it. He was here and his name is already in police records.

NAME: Jesus, SURNAME: Christ, MOTHER'S NAME: Mary, FATHER'S NAME: God, PLACE OF BIRTH: Nazareth, DATE OF BIRTH: January 1, 0000, MARITAL STATUS: Single, NATIONALITY: R. E. (Roman Empire) RELIGION: Christian, PROVINCE OF THE REGISTRY OFFICE UNDER WHICH THIS CERTIFACETE IS FILED: Israel, COUNTY: Bethlehem, DISTRICT OR VILLAGE: Nazareth, HOUSE No: 34, VOLUME: 2.

This birth certificate has been issued by the Bethlehem Population Office on the birth of the said person.

Therefore, it can be considered that Jesus Christ has become a 'loser' with the parodic language of the writer. This parodical language has the traces of the element of estrangement. In fact, parody is the tool to destruct the old literary codes. As Hegel suggests, man parodies the past when he is ready to dissociate himself from it (quoted in Stam, 1992:135). Thus, parody is like the weapon to struggle for new forms. In these anti-illusionist texts, there is a play between the creator, public, transmitter and receiver, text and intertexture. As a conclusion, play "constitutes a sphere of freedom, a realm of disinterestedness which transcends the restrictive codes of stratified societies or petrified art forms and thus constitutes a principle of liberation" (Stam, 1992:165). The elements of alienation in this novel lead the characters to a kind of play. It is important to ask whether the 'play' is an element of estrangement in sense of shocking the audiences.

Some of the critics verify the existence of alienating factors in this novel. But, it is more difficult to establish a relation between 'not being able to adjust' and a sense of challenge. Yıldız Ecevit claims (1989:11-12) that in 'Losers', alienation is identified by disconnection to the outer world. This disconnection means an inability to adapt to the people and society. In this sense, the outer world is connected to the characteristics such as behaving greedily, competition and gossip. Yıldız Ecevit emphasizes that 'Losers' is a novel about alienation. What Ecevit means is 'alienation' defined in the context of urbanization and industrialization. This alienation should be seen as a kind of alienation that needs to be overcome.

⁹ Suratına tarihi eser seyrederek gibi bakıyorlar. Ülkemize de en bayağalarını gönderiyorlar. İsa-Masih de söylüyor insanın kendi ülkesinde peygamber olamayacağını. Bunlar da bize geliyorlar. Gelmeyenleri daha da beter. Ah, ben az gelişmiş bir ülkede doğmamış olsaydım, bu yakıcı öfkemle yalnız kendimi yakıp bitirmemiş olsaydım, gösterirdim size! Sizin de sonunuz geldi: İsa-Masih yakında hepinize gösterecek, İsa-Masih bize geldi. İnanmayın gene siz. Geldi de adı polis dosyalarına geçti bile.

ADI: İsa SOYADI: Mesih ANASININ ADI: Meryem BABASININ ADI: Tanrı DOĞUM YERİ: Nazaret DOĞUM TARİHİ: 1 Ocak 0000 MEDENİ HALİ: Bekar TABİİYETİ: R.İ. (Roma İmparatorluğu) DİNİ: Hıristiyan İŞ BU NÜFUS CÜZDANININ KAYITLI OLDUĞU NÜFUS İDARESİNİN İLİ: İsrail İLÇESİ: Betlehem MAHALLE veya KÖYÜ: Nazaret HANE NO: 34 CİLT NO: 2
İşbu nüfus cüzdanı, Betlehem Nüfus Dairesi tarafından DOĞUM suretiyle verilmiştir.
SON YOKLAMA DURUMU: Halen asker kaçağıdır.

Thus, 'Losers' reflects this alienation; Ecevit does not imply any chance of challenge by 'Losers'.

Another explanation on the challenging role of the novel comes from Nurdan Gürbilek (1995:37). Gürbilek examines the possibility of any language of 'losers' that is common for Selim Işık and Turgut Özben. This person who is a 'loser' can be a worker or any poor person in the city. At that point, she refers the impossibility of this language. If this common language exists, it would not be different from the tangos that are "full of anguish and suffering"¹⁰. Gürbilek refers to tangos that imply the artificial depressions of *petit bourgeois*. As a result, for Gürbilek, 'to be a loser' denotes a life that has weak relations with the hegemony. The language of the novel does not indicate that this life can transform into any reality. In this sense, the irony of the novel does not have any response in the realm of a real emancipation.

4.1.2 The Intellectual and the Dualism of West and East

The technique of the novel that is examined in the previous part has some functions in the political, social and cultural spheres. There is a critical engagement with the historical and social aspects of Turkish modernity. It reflects the dynamics of cultural and social differentiations of the years 1970s. Kürşad Ertuğrul argues (2003:91) that the real rebellion of this novel is not the reproduction of totality but the creation of the autonomous individual as a form of existence. This form of existence should be obtained by a critical point of view that takes into account both the limitations on social and individualistic autonomy and the problems that come from the process of Westernization.

The dualism of the West and the East is one of the influential elements that take place in the novel. This subject mostly appears in the parts of the irony. According to Yıldız Ecevit (1989:2000), what the novel represents is the Turkish intellectual's perception of the complex relations of the cultural worlds of the West and the East.

¹⁰ Kırık ve ıstrap dolu

In addition, there is the contradiction of the inner world of the intellectual with the values of the society. However, the intellectuals of this novel are different from the intellectuals of early Republican Turkish novels. Especially, Selim and the ‘loser’ part of Turgut do not delimit themselves in their ‘overly-Westernized’ world. Mainly, their intellectualism maintains a sense of irony. In these lines of the novel, Selim who is characterized as an intellectual and Metin are contrasted according to their scholl success:

Being industrious did not augur well for the future. Such people could not make money, could not have successful relationships with women. Worst of all, they were left outside of life itself. They remained strangers to the pains of others. They would never be able to see reality (Atay, 1972:440) .¹¹

The intellectualism of this novel is specific to the East. As emphasized by several writers, the intellectuals of the novel are like ‘Oblomov’¹² because people are alienated from the society and cannot be socially active but are active in their own, inner worlds. In the novel, the relation between the West and the East is designated with the character of Oblomov. Oblomov is a character that reflects an Eastern person that is in the way of Westernization. Therefore, he lives in society that is nearly disappearing. He is like the type of the disappearing order of aristocracy. He is faced with capitalism and all of its relations. The situation of Oblomov is apparently close to Turkish intellectual. In the novel Selim lives in a new bourgeois society that have the dynamics with both disappearing and arriving values. But, Selim cannot consider the new values. Their alienation finds a solution when they return to their inner worlds. The real world signifies only the difficulties.

In the plays of Selim Işık, characters define themselves both far from the people and unable to communicate. Paradoxically, they seem more conscious than the people to whom they cannot reach. The character of Selim, creates works of art such as poem,

¹¹ Çalışkan olmak, ilerisi için kötü bir işaretti. Böyle insanlar para kazanamaz, kadınlarla ilişkide başarıya ulaşamazdı. En kötüsü, hayatın dışında kalırdı. İnsanların ıstıraplarına yabancı olurdu. Hiçbir zaman gerçekleri göremezdi.

¹² This is the main character of the novel ‘Oblomov’ written by Ivan Goncarov in 1857.

chanson in the sense of play. That position can lead us to examine the situation of the intellectual in this novel.

According to the writer of the novel, Oğuz Atay (2004:98), the hero of the novel feels the public but he has a different consciousness. The hero that comes from the public is sometimes alienated from the society. They consciously aim to be alienated from the society.

Hilmi Yavuz (2002:7) describes another important point on the issue of the position of the novel toward modernity. In this novel, the relationship between civilizations of the East and the West is problematic because it represents the dilemma of being 'in between'. This problematic situation is indicated by the element of irony. Yavuz argues that irony is used in order to transcend this dilemma. Yavuz gives the example of Ahmet Hamdi Tanpınar by comparing him with Oğuz Atay. Following this comparison, Tanpınar uses tragedy in order to transcend the dilemma of being 'in between'. This is his style to code the modernization. Similarly, irony seems to be the style to code modernization for Atay.

4.2 'Anayurt Hotel'

As in the case of 'Losers' the inspiration of the writer of 'Anayurt Hotel' is the Western modernist literature and its consideration of the individual and its rebellion towards the daily life of the bourgeoisie. According to some critics, in the novel there is alienation of the individual to both himself and society on the basis of the parallelism between the hotel and the country. (Sözüalan, 2004:251).

The characters of 'Anayurt Hotel' are Zebercet, the cleaning woman, the woman who arrives on the late train from Ankara, the old military man, the cat and the two towels of the room. The main character, Zebercet, lives in a small Aegean city. Different from the main character of 'Losers', which is an engineer, Zebercet is graduated from the primary school. He is a clerk in a hotel. His main characteristics are his loneliness while missing a woman and his need to communicate with her. He

is surrounded by the feelings of powerlessness, fearfulness, loneliness and hope. The novel ends with Zebercet's suicide. Before his suicide he chokes the cleaning woman. According to Özden Sözalın (2004:252) the main problematic of the novel is Zebercet's inability to construct himself as a male subject. In fact, he lives in a society where the identities of man and woman are extremely fixed.

In the first part of the life of Zebercet, we meet with the meaninglessness, lonely life of Zebercet. He interacts only few persons such as the clients of the hotel with minimum dialogues. Especially, he is lonely in the sense of sexuality. He sometimes stays with the cleaning woman who continues to sleep when he comes but this is not a real communication that Zebercet misses. The reason for Zebercet's loneliness was found in his past. He sometimes remembers the school or military years where he was faced with attitudes that hurt his honor. One of the parts that influence the life of Zebercet is the paragraph:

Looking at the slips, he began to write down the names of last night's guests. He finished with the second floor and moved on to number six. He was to awaken her at eight o'clock this morning. She resembled the teacher he had at fifth grade of primary school: a gentle young woman. Muhittin the Kurd, who used to sell simit on the streets before coming to morning classes, had nicknamed him "seedless". He was the oldest of the class. One day the school principal had come in and had spanked him. He used to chant "His mother had a baby boy, Zebercet kneaded dough". (Atılın, 1973:33).¹³

The second part of Zebercet's life, there is the woman who arrives by Ankara train on Thursday night. It should be claimed that Zebercet has the passion towards that woman and this feeling gives rise to a real change in his life. At the beginning, he starts to visit her room that she has stayed in three days before. He remembers the night that she leaves the hotel. While waiting for her, he buys new clothes, he cuts his mustache, and he starts to smoke. He does not make sex any more with the cleaning woman. This paragraph indicates the transformation in Zebercet's life:

¹³ Dün gece kalanları fişe bakarak yazmaya başladı. İkinci kattakileri bitirip 6 numaraya geçti. Bu sabah sekizde uyandıracaktı. İlkokulun beşinci sınıfındaki öğretmenine benziyordu: yumuşak, genç bir kadın. Sabahları sokaklarda simit sattıktan sonra okula gelen Kürt Muhittin adını Çekirdeksiz takmıştı. Sınıfın büyüğüdü. Başöğretmen gelmişti bir gün, döğmüştü. 'Anası oğlan doğurmuş, Zebercet hamur yoğurmuş' derdi.

“Ouch, you dog, “said the woman softly.

“Come on girl, wake up!”

He lifted his lead to look up. She was asleep. He took off his underpants and laid them on the quilt. He did not want it sleeping anymore. (Atılgan, 1973:72).¹⁴

But, the woman who arrives by Ankara train does not return and this gives rise to a real disaster in Zebercet’s life. At the end of the novel, he kills himself in the room of the woman that arrives from Ankara. According to Berna Moran (1991:233) this end signifies the distance between Zebercet and society. The appeal of the outside and others serves nothing and Zebercet stays closed to them even in his death.

In ‘Anayurt Hotel’, the element of alienation can be seen in the earlier life of Zebercet. He has a life of total solitude. Before the woman who comes from Ankara, he persuaded himself to accept the order and accord of his life. In this sense, the woman is a factor that changes Zebercet’s life.

Berna Moran discusses (1991:233) whether the novel’s emphasis is on an individualistic problem that is caused by the psychological situation of a neurotic man or whether it reflects the absurdity of life. For Hilmi Yavuz (1977:141-142), the content of the novel is highly abstract and individualistic. He claims that in the novel alienation is examined as a psychological concept. Yavuz insists that alienation is a situation that is defined by concrete and material conditions. In the novel, we observe Zebercet’s sexual abnormalities. He stays with the cleaning woman with whom he does not have any real sexual communication. The emphasis on sexual abnormalities signifies the construction of alienation on the individualistic basis instead of social basis. In fact, the relation between Zebercet and cleaning woman is one-sided.

¹⁴ - Of kopek _dedi kadın yavaşça.

-Uyansana kız sen!

Başını kaldırıp baktı: uyuyordu. Donunu çıkardı; .yorganın üstüne koydu. Uykuda istemiyordu artık.

Berna Moran states (1991:229) the existence of a contradiction of speech and silence in Zebercet's sexual and social relations. Actually, in his sexual life, he does not have any communication with the cleaning woman. But, he uses as a model the teacher couple's sexual life for himself. He dreams of the woman who arrives by Ankara train speaking to the pillow with the words of this couple. In his social life, he prefers not to communicate with the people. Additionally, he prefers death instead of communicating with the people. After his choking of the cleaning woman, he is not afraid of death but to be interrogated by the people, to acknowledge the reasons that he does not even know. Thus, what he is afraid is the communication.

"Are you still not going to say why you killed her?"

He stared in front of him. His left hand was holding the hem of his jacket, tightly.

"They had you hemmed in. Actually you yourself must have let them. Why did you have to go to your uncle, you should have gone toward the mountains and taken a length of rope with you. I almost..."

"The doctor said she was a virgin. Her father says she didn't even let a he-fly touch her. Why did you kill her?"

Her father? Her father's long been dead. They married her off after he died but she was packed back before the morning because she was no virgin. She was naked on the bed just before dawn, her eyes and mouth was open, I covered her with the quilt.

"Its going to be bad for you if you don't tell all. Speak up! Why did you kill her?"

Who knows, maybe it will all be for the better but if only they didn't drag this on and on like this, the police, the investigating judges, the prosecutors, the lawyers, the doctors, all these whys since five days.."

"Did she insult you? Did she hit at you?"

I don't know. Can it not be for no reason, an insult, hitting, or not saying anything, not hitting, he wants me to make something up so that what I have done can be squeezed into a tiny section of the laws, this judge looks so much like the Retired Army Officer, its strange, what if he had strangled his daughter or his wife..."(Atilgan, 1973:94).¹⁵

¹⁵ -Neden öldürdüğünü söylemeyecek misin gene?

The main characteristics of the hero of the novel are boredom and loneliness. According to Nurdan Gürbilek, the novels of Atılgan are about the people who cannot manage the boredom. Gürbilek characterizes this boredom as ‘the boredom of living in rural areas’¹⁶ (1995:50). By offering the idea of rural she does not only refer to any place such as village or town. ‘The boredom of living in rural areas’ refers to an experience that can take place in a city. In fact, it expresses a situation that is outsider to others. She gives the examples of living with an old mother, or living with a husband that one does not want to be with him. In the case of ‘Anayurt Hotel’ this can be the situation of Zebercet who is born in the hotel where he works. He has the boredom of being a premature. Thus, Zebercet cannot construct his sexual world, additionally; he cannot direct his anger to the outside. His position indicates that he is not able to transform his boredom, in a sense; he has to stay in his house as a child.

It is possible to compare ‘Anayurt Hotel’ with the novels of Oğuz Atay. Nurdan Gürbilek argues that in both writers the characters are childish and the world is bad (1995:58). In both of the novels (‘Anayurt Hotel’ and ‘Losers’) the anger is oppressed. The only difference is that in ‘Losers’ the anger is expressed through irony. But, Atılgan does not actively occupy or do something for the anger. Turning back to the arguments on the first chapter of this study, ‘Anayurt Hotel’ does not have the potentiality for the real emancipation. At the end of the novel, there is a phrase of “it is not possible to bear this liberty”¹⁷ (1987:140). Zebercet neither free

Önüne bakıyordu. Sol eli ceketinin eteğini tutmuş, sımsıkıydı.

Kıstırılmışlar seni. Doğrusu kendin kısmışsın ne vardı dayına gidecek dağdan yana gitseydin bir ip alsaydın yanına az daha bende

-Doktor kız oğlan kız dedi. Babası kızının üstüne erkek sinek kondurmadığını söyledi. Neden öldürdün onu?

Babası mı babası çoktan ölmüş sonra evermişler bozuk çıktı diye sabaha karşı geri göndermiş sabaha karşı çıplaktı yatakta gözleri ağzı açık yorganı üstüne çektim...

-Anlatmazsan kötü olur senin için. Söyle! Neden öldürdün?

Kim bilir belki de iyi olur yalnız uzatılmasın böyle polisler sorgu yargıçları savcılar avukatlar yargıçlar doktorlar nedenine gelince beş gündür...

-Ağır bir söz mü söyledi sana? Vurdu mu?

Bilemiyorum nedensiz olamaz mı ağır bir söz söylemek vurmak ya da konuşmamak vurmamak birşeyler uydurmamı istiyor yaptığımı yasaların daracık bir bölümüne sığdırmak için bu yargıç nasıl da Emekli Subay’a benziyor tuhaf kızımı ya da karısını boğsaydı...

¹⁶ Taşra sıkıntısı

¹⁷ Dayanılacak gibi değildi bu özgürlük.

in the hotel nor in his death. There is not any point to hope a chance for emancipation.

When the woman who arrives by Ankara train did not return to the hotel, Zebercet realizes that there is not ‘inside’ to return for him. For Nurdan Gürbilek (1995:61), ‘inside’ refers to his earlier life in the hotel, in the motherland. It should be noted that Anayurt means the motherland expressing Zebercet’s earlier life.

The element of alienation in ‘Anayurt Hotel’ can be related to the position of being ‘in between’ in the social and sexual spheres. The name and the main space of the novel, ‘Anayurt Hotel’, functions as a metaphor of Zebercet’s social and sexual identity. Sözalan states (2004:252) that the name Anayurt refers to origin and stability whereas the hotel refers to a temporary position. Therefore, the contradiction of these two terms gives the idea of being ‘in between’. This contradiction can be observed at the end of the novel.

He placed the rope around his neck, straightened it. Just then he heard the sounding horns of several cars outside. Other vehicles joined in. Car horns, train whistles, factory sirens all began to blare ceaselessly. What was this? Was it the pounding in his ears? Or was it the call of the outside, of others? He made a grimace. He was alive yet, he could do what he liked. He could take the rope off his neck, wait for a while, run away, go to the police station, burn down the mansion. This freedom was too much to take. With his feed, he kicked out the table; just as he fell into a void, he stopped. (Atılgan, 1973:139).¹⁸

Moran examines the meaning of this contradiction between the silence of the hotel and the noise of the outer world (1991:233). Moran interprets the call of the outer world as a useless call that cannot bridge the break between Zebercet and society. It can be argued that the hero of ‘Anayurt Hotel’ could not develop new skills in order to adapt to the conditions of society. Zebercet rejected staying in an ‘inside’ that does not signify a real return for him.

¹⁸ İpi boynuna geçirdi; düzeltti. Tam o sıra dışardan bir kaç arabanın korna seslerini duydu; başka araçlar da katıldılar buna; kornalar, tren düdüklere, fabrika düdüklere arasız, kesintisiz ötmeye başladılar. Neydi bu? Kulakları mı uğulduyordu? Yoksa dışarının, başkalarının bir çağırısı mıydı? Yüzünü buruşturdu. Sağdı daha, her şey elindeydi. İpi boynundan çıkarabilir, bir süre daha bekleyebilir, kaçabilir, karakola gidebilir, konağı yakabilirdi. Dayanılacak gibi değildi bu özgürlük. Ayaklarıyla masayı itip aşağıya yuvarladı; bir boşluğa düşerken durdu.

4.3 A Strange Woman

The most basic characteristic of “A Strange Woman” is the questioning of social, political and sexual taboos. The novel carries certain traces of Kafkaesque fantastic realism. The technique employed in the novel shows in some places parallels to the form employed in ‘Losers’. The language of the novel does not only describe the reality; it also displays certain experimental tendencies.

The novel is comprised of four parts: The Girl, The Father, The Mother and The Woman. These parts are interrelated in the life of the main hero of the novel: Nermin. In the first part, she is a university student who searches her own world. She lives with her traditional family and is oppressed by the obligations directed towards her. Her friends are the famous male literary characters of her period. But, she has some difficulties to express herself as a ‘woman’ in the middle of a man’s world. One of the basic dynamics of the novel is between the oppressive rules, especially in the sense of sexuality, directed from both traditional characters and intellectuals of this period. The second part reflects the point of view of the father, who is a retired ship worker. He tries to understand the class and sexual struggle of his daughter. He has feelings to be a worker and a Muslim. The third part is about the feelings of the mother after the death of her husband. It is the only time period that she questions the social formalities that are directed towards the family life. The fourth part is about the life of Nermin when she is a married woman who is a member of the Labour Party. In that stage of life, she evaluates her position as an ‘educated’, ‘middle-class’ woman compared to ordinary people. This evaluation affects her relationship with her husband. Her willingness to be close to the public comes with an examination of her marriage and sexuality.

The subject of the novel is mainly about the problems of a woman who cannot find her place and freedom in a world of rapid changes. It is the alienation of the woman that is examined in the novel. Apart from the rapid changes and transformed values, one of the main themes of the novel is the world of traditions.

What Nurdan Gürbilek argued for ‘Anayurt Hotel’ can be considered for this novel too. Nermin has the boredom of living with her family. It could be claimed that she has more chance to transform this boredom when compared to Zebercet. Nermin is a strange woman in the eyes of her family, especially her mother.

My mother rolls up cylinder-fashion in a huge towel, and I undress and put on my bathing suit. My swimsuit has been knitted by my mother, it has all colours and comes all the way up to my neck, it is a queer affair with half-legs.

I run towards the sea like a sea animal created by my mother. She herself sits on a blanket she has spread on the tones, not taking off her beige coat and opens up her black rain umbrella against the sun. “Don’t swim out too far” she says. “The current is too strong again today, come this way. “Come on now” “When I have the towel ready, you run here” “One, two, three, run.” We go back. (Erbil, 1971:42).¹⁹

As it can be inferred from the paragraph, Nermin is made ‘strange’ by the sexual oppressions of her mother. Her mother does not speak on the sexual issues with her daughter. In this oppressive atmosphere, the problem for Nermin is not living her sexuality but being saved from the oppression of it (Tankut, 1990:69).

4.3.1 The Intellectual Woman

The woman, Nermin, is in the middle of traditional values. She is surrounded not only by her family but also by the intellectuals of her period. This is a kind of oppression that limits her efforts to construct an identity.

I have met many artists at the Lambo before. The ones I haven’t met must be the WXYZs only. Every time I spoke to them of poetry, of politics, every time I wanted to forge friendships with them as befits humans, or attempt to seriously discuss a subject I know enough about, they assumed this teasing and mocking air, and lost the issue in either irreverence or in quarrels. Each time I told them I was looking for a job and could they help me, they fled. For none of them have I felt an attraction outside of art

¹⁹ Annem koca bir havluya silindir biçiminde sarar beni, soyunurum, mayomu giyerim. Mayom annemin örmesi, renk renk, gırtlığa kadar kapalı, yarım paçalı acayip bir şeydir. Denize koşarım işte öyle annemin yarattığı bir deniz hayvanı gibi. O, orada taşlara serdiği bir yaygıya oturur ince bej rengi pardesüsünü çıkarmaz üzerinden ve kapkara yağmur şemsiyesini açar güneşe. “Çok açılma,” “Akıntı var bugün gene bu yana gel”, “Hadi artık,” “Ben havluyu hazırlar hazırlamaz koşacaksın”, “Bir iki üç koş.” Döneriz.

*and outside of human interest. In truth, their maleness was never of any concern to me. (Erbil, 1971:34-35).*²⁰

In the novel, Nermin's situation is important because of her position as a writer. Because of the male dominance of the society even in the atmospheres of literature and culture, women are alienated from the society and that makes them 'strange'. In fact, Nermin does not want to be a woman who is supported by any man because of her femininity, but she wants to define her place as an intellectual woman. But, she comes to the point that she alienates herself from her sexuality. She prefers to be a 'sister'²¹ within the male social atmosphere.

According to Önder Şenyapılı (1981:10), the woman who becomes a material in a sexual relationship represses the sexuality, as it does not exist in daily life. She tries not to talk about, discuss this subject. In a sense, this woman alienates from the sexuality. The relationship between Nermin and her husband Bedri is very one-sided and it does not contain any sensational communication. When Nermin talks to her husband about his sexual relationship with his sister, Bedri starts to cry. This was a secret that Bedri's sister, Meral, explained to Nermin. Therefore, this is the first sign of a sensational communication between them. At the same time, this is the first sexual relationship that is not one sided.

For a year, she had avoided thinking about another man, and all the while, she was falling further into her people's bosom. What she couldn't stomach and resign herself to was the only one she wanted and yearned for. In disgust, she banished the thought from her mind. "I have devoted myself to my people, I would lay down my life for them, personal problems will no longer have a place in my life, this is how much I love the people" she said. On the mention of love, she grew quiet for a moment, then

²⁰ Şimdiye değin Lambo'da A,B,C,D...ile tanıştım. Tanımadığım WXYZ'dir çok çok. Onlara ne vakit, şiirden, siyasetten söz açsam ne vakit onlarla insanlık gereği bir dostluk kurmak istesem, ya da bildiğim bir konu üzerinde ciddi olarak tartışmağa yeltensem alaylı, takımalı bir havaya girdiler, sözleri, konuyu boğuntuya getirip işi ya sululuğa ya kavgaya döktüler. Ne vakit iş aradığımı, yardım edip edemeyeceklerini sorsam, kaçtılar. İçlerinden hiç birine sanat dışı, insane merakı dışı bir ilgi duymadım, açıkçası erkek oluşları hiç ilgilendirmedi beni.

²¹ *Bacı* is mostly used word among the public for the ordinary girlfriends. It comes from daily public usage of Turkish language.

*winked impudently at the mirror and moving closer, pressed the length of her body along it. (Erbil, 1971:134).*²²

Tankut remarks (1990:69-70) that Nermin, as a member of Labour Party, devotes herself to the people because of the defection from the role of femininity. Thus, this devotion is abstract. As a result of this desertion, she is surrounded by the hallucinations about sexuality.

*I want to be with you” insisted the woman. “Joseph” she said, “Listen to me, I am growing old, I am tired, sometimes I get this fear inside me, I was always alone and with no help but now I want to share what is yet to be lived with someone I get along with, someone I love, I wish to see the future before I die... (Erbil, 1971:137).*²³

The paragraph indicates the alienated situation of the intellectual who insists on a type of sentimental devotion.

Aside from these struggles as a woman and as an intellectual, the main struggle is to be an individual. Put differently, Nermin tries to discover herself. As Nurdan Gürbilek states (2004:216), the discovery of the self can be a weapon against alienation, but in the construction of the self the ‘others’ are also important. It can be considered that the other part is the ‘dark side’ of Nermin. At the start of the novel, the other part of her individuality was mostly her family. Her family was an obstacle to her struggle against alienation. In the later stages of the novel her refusal of her own femininity and sexuality constitutes her other side. In the end, she failed to be affected by her body and her sexuality. Therefore, her refusal to accept and submit to her femininity has become a factor that resulted in a condition of alienation.

²² Bir yıldır başka bir erkek düşünmekten kaçıyor kaçtıkça da büsbütün halkının kucağına düşüyordu kendine yediremediği, hazmedemediği şeyse erkek olarak kocasını sadece onu istediği, onu özlediği idi. Bu düşüncüyü tiksintiyle kovdu aklından, “Halkıma adadım ben kendimi, canımı verebilirim onlar için, özel sorunların hiç yeri olmayacak artık yaşamımda, öylesine seviyorum bu halkı...” dedi, sevgi sözüyle durgunlaştı bir an, arsız arsız gözünü kırptı aynaya ardından iyice yanaşıp bütün gövdesini yapıştırdı ona.

²³ “Seninle olmak istiyorum” diye diretti kadın, “Joseph” dedi, “Dinle beni yaşıyorum, yoruldum, arada bir korku düşüyor içime, ben hep yalnızdım, yardımsızdım, ama şimdi anlaştığım sevdiğim biriyle paylaşmak istiyorum yaşanacak olanları, geleceği, ölmeden görmek istiyorum...”

4.3.2 Nermin Looks at the Mirror

Nermin's alienation is different from those of Turgut, Selim and Zebercet. First of all, she has a political identity. She is against bourgeois life style like Selim but she does not remain an outsider. She tries to fulfill something and she has the courage to live in an shantytown²⁴ (Taşlıtarla). At the beginning, she experiences both the difficulties and the pleasures of living in Taşlıtarla. The very first day, she plays the piano to the children and their parents of this area. She gives a lecture on the history of the piano she emphasizes that the piano is not a 'Turkish' instrument. While she is playing a waltz from Chopin, a little squatter girl tries to be in accordance with the music. The mother of the girl stops the little girl by beating her. After the 'concert' she says 'hello' to all of them and they answers 'welcome'. She becomes enthusiastic and full of joy. She feels unconditional love for these people. She says "Oh my dear people!"²⁵. On the other hand, she has the anxiety of not being a teacher of class consciousness but instead being a piano teacher. She is afraid of being seen by her party members.

In three months, neighbors and Nermin become close friends. They ask Nermin personal questions. For example, "Who is your mother and father?" "How much do you earn?" "How much do your relatives earn?" "Do your relatives have a washing machine?" (1971:118). She does not ignore these questions but she tries to explain the class struggles. These explanations about class-consciousness drive them away. After a time period of living in this area, she loses friendly relations with her neighbors. When one of them spits at her, she says "he is a poor boy, misled by the 'Justice Party'. If he knows that I would like to find him a job and to see him happy, will he insult me?" (1971:124-125)²⁶. These squatter people find her 'strange' because she drinks *rakı* with men. At last, she has a stomachache and tries to find a doctor.

²⁴ Shantytowns (*gecekondular*) is an area in which the poor rural-urban migrants live.

²⁵ Its translation is "Canım halk!"

²⁶ "Zavallı, kandırılmış A.P.'li insanlarımdan biri olacak" diye düşündü; "İşsiz güçsüzün biri, ona iş bulmak istediğimi, mutlu olmasını dilediğimi bilse tükürür müydü?"

Bedri starts to discuss with Nermin because of her devotions and manners towards squatter people. Even her own husband finds her 'strange'. After these long discussions, Bedri leaves her. Nermin prefers to go in a winter hotel and she starts to question her marriage, her political identity and her femininity. She closes the windows and the curtains, she turns on the light and while going to bed she comes accross the mirror. She is mostly nude. She hesitates to look at herself. She asks herself "Do I find the right to approach my people?" (1971:132). The image in the mirror despises Nermin and with the hands begins to caress the nude body.

We can start to discuss with what is involved when Nermin looks in the mirror. Generally women have different responses to their bodies and faces. "Most women felt insecure, uneasy and uncomfortable about how they look" (Edholm, 1992:154). Nermin is also uncomfortable at the first glance, but the cause of discomfort is not "how she looks", but "how she feels about herself" and "who she is". Her contradictory response to the mirror image is asking questions to the image:

Am I perhaps someone who wastes her life, Ms Nermin asked of the mirror with an aching heart. Or would I be someone who would fit neither a mosque nor a church, as my mother would say? Or would I be someone who bangs her head in vain against sharp rocks, one who suffers incurable wounds with each blow and at each injury, wanders off trailing blood, mumbling "look, see, this society has again wounded me so"; one who cherishes the hope that society will notice the blood and come to realize its error; one who boasts of her injury; a person whose self-confidence grows at each failure, an says "I challenge anyone to be as grand as myself, as much in discord with her society as I am", one who indiously magnifies herself in the conviction that "she is one of those who have served to change the world forward"; one incessantly in search of new wounds; one injuries and whose gigantism escape the notice of all others and one whose efforts have all gone in vain? (1971:133-134).²⁷

She identifies herself with a monster. She is a giant but nobody knows it. The mirror becomes a "magnifying mirror", she trusts herself, and so she can go on as the following:"

²⁷ Bayan Nermin, yoksa ben yaşamını heder eden biri miyim diye sordu aynaya içi sızıldayarak. Yoksa ben, anamın dediğince ne kiliseye, ne camiye yarayan biri miyim? Ben yoksa; boşu boşuna başını sivri kayalara vuran, her vuruşta onulmaz yaralar alan, her yaralanışta "İşte, bakın beni gene bu toplum yaraladı" diye kanlarını akıtı akıtı dolaşan ve toplumun o kanları görüp de hatasını anlayacağını uman, yarasından dolayı göğsü kabaran, her başarısızlığında, "Var mı benim gibi toplumuyla uyuşmayan, yüce bir insan?" diye, kendine güveni artan, "İşte ben dünyayı ileriye doğru değiştirmekte emeği geçenlerden biriyim" diye için için devleşen ve devliğinden kimsenin haberi olmayan emeği eline verilmiş biri miyim ben yoksa?

“I wonder if we did love one another” she whined looking again at the nipple of her left tit which was larger than her right one, as Bedri had discovered. Was it truly the people that came between us or was it that Bedri simply grew tired of me? Was it the embarrassment of my knowing the incident that had transpired between himself and his sister that drove him away or was the only reason that my tits had lost their firmness? “You are mad” Ms Nermin said to the woman in the mirror who was telling her it was perverse to say the reason was “the people”, and she stuck out her tongue. “I have no time to bother with reasons anyway, I am one again on my way to my people; he left me all by myself on a snowy mountaintop and never asked after me again and they said Bedri had taken up with blondes in expensive joints. Blondes from among the people...” She leant her elbow against the mirror. “This is what one would expect that so-called boxer, that enemy of the people and that incestuous pipe-smoker to turn into.” She flushed. (1971:134)²⁸.

Now she becomes free from Bedri. She can be with herself. She pressed the weight of her body to the mirror:

She enjoyed the coolness of the glass that was crushing her tits, her belly, her thighs; deep down she felt the warmth creeping upwards from her legs and pushed her face against the mirror to kiss the woman on the lips. She opened her eyes narrowly and pleaded, “You are an angel, I love you very much, don’t leave me”, and she noticed her blouse lying down on the floor near the door of the room, her hands pushed her panties down to her knees and when with a few movements of her legs they fell to the floor, she picked them up with her right toe and kicked them up towards the ceiling; the panties twirled in the air like a slender jelly fish and fell swaying at the foot of the bed. (1971:134-135).²⁹

This is “the long love affair/despair between image and self image” as Laura Mulvey puts it. (1975:10). Despair loses; “love affair” wins the “battle”. Nermin is bound up with her nudeness. She is proud of it, because the image in the mirror is satisfactory. She is self-conscious and loves herself at the end. Also she knows how she looks, because as women “...how we look matters to how much we are valued. Our identities as women-and therefore our feelings-are inevitable bound up with

²⁸ Acaba seviyor muyduk birbirimizi diye sızlandı yeniden bakarak sol memesinin ucuna, bu memesi sağ memesinden daha büyüktü ve Bedri keşfetmişti böyle olduğunu. Acaba aramıza gerçekten halk mı girmişti yoksa Bedri düpedüz bıkmış mıydı benden? Kardeşiyle arasında geçen o olayı bilmemin verdiği eziklik miydi aslında onu kaçırın, yoksa artık memelerimin diriliğini yitirşi miydi tek neden? Bayan Nermin, bu nedeni “halk” olarak göstermenin sapıklık olduğunu söyleyen aynadaki kadına “Sen delinin birisin” diye dilini çıkardı, “Nedenlerle uğraşacak vaktim yok benim zaten, yeniden gidiyorum halkıma o beni karlı bir dağ başında yapayalnız bıraktı bir daha da arayıp sormadı, pahalı yerlerde sarışın kadınlarla düşüp kalktığını söylediler Bedri’nin. Halktan sarışınlarla...” Dirseğini aynaya dayadı “Olacağı buydu o eski boksör bozuntusu, halk düşmanı pipolu kızılbaşın” dedi. Yüzü kızarmıştı,...

²⁹ Memelerini, karnını, baldırlarını ezen camın soğukluğu hoşuna gitti, bacaklarından yukarıya doğru dağılan sıcaklığı iyice duydu, yüzünü dayayıp kadını dudaklarından öptü, gözlerini aralayarak “Sen bir meleksin seni çok seviyorum beni bırakma” diye yakardı, ardından yere oda kapısının önüne düşmüş buluzu gördü, elleriyle külodunu dizlerine doğru sıyardı, birkaç bacak hareketiyle yere inen külodu sağ ayağının ucuna takarak tavana doğru fırlattı, don havada ince bir deniz anası gibi döndü ve yalpalayarak karyolanın dibine düştü.

how we look, and this is itself evaluated in terms of how we are seen by others” (Edholm, 1992:155).” She sees herself as an angel; the two sides (monster and angel) of her are together and will be together forever. However, how others see her is not important for this part of the novel. The mirror gives her wholeness and she gains a sense of coherence, of connection between inner and outer identity. Simone de Beauvoir emphasizes in her argument that “all her life the woman is to find the magic of her mirror a tremendous help in her effort to project herself and the attain self identification” (1974:643).

Her image in the mirror is central to the construction of gender. Then she experiences her own body from outside as well as from within. In the process of looking at her own reflection in the mirror gives her a sense of self-worth and autonomy against the alienation process of the past years. She is not alienated any more. By looking at the mirror she begins to ‘envisage’ herself outside the conventions of alienation process. The most important thing is that she does not reject the subject position offered by the mirror.

4.4 The Attitude of the Novels Towards Alienation

After the analysis of the three novels it is time to consider the attitudes of the novels towards the alienated atmosphere that surrounds the life of the characters. Alienation can remind us of negative and positive influences on the lives of these characters. The negative elements can be seen as the ones that are needed to struggle against. The positive elements are like the force to survive without adapting to romantic and inauthentic rejections. Therefore it is time to ask the role of these novels on the realization of human emancipation. Human emancipation has strong relations with how to manage the conditions of the present day. We can consider the influences of different factors on the way of emancipation. These factors can be seen as the relationships of love, friendship, family, the relationships in work. The question is about the effects of these factors considering the way of accomplishing alienating atmosphere.

Firstly, we can examine the personal relationships in terms of love. Relationships of love function in many different ways. The married couples (Nermin/Bedri, Turgut/Nermin) in the novels do not have shared feelings and affections. However, the love affair between Selim and Günseli is romantic and they have shared experiences and common interests. Selim states the situation such as: “I return to the nature, I am utterly destroyed, I am now a romantic man, no medicine can cure me”³⁰ (1972: 477). The chapter, which is about their love, is written without any punctuation, the technique used by the author is stream of consciousness. The last words of the chapter are: “my dear love Günseli Selim”³¹ (1972:545). The slight of mouth is dominant in the chapter. Günseli says: “ He talks about the loveliness of my name he says Günseli Günseli seli seli Selim Selim”³² (473).

Turgut is married with Nermin. He is alienated from his wife and from the life of marriage because of the details such as children, daily routine things. In his words, he cannot find the time to ‘think’ because of these daily events. Turgut talks to himself and directs the speech to his wife Nermin: “I cannot blame her for an untold ‘thing’. My boredom is related to my inner side. It has nothing to do with my outer side. Do you identify Nermin as an outer side? Be quiet!”³³ (1972:329). In these words, he demonstrates his arguments on his own contradictions towards his marriage. In the practical life, he seems to provide a practical help to his wife. In fact, he plays his role as a ‘father of family’. It is noticeable that a high level of feeling of absurd does exist during providing the practical help. It is not because he is inexperienced but because he begins to examine his relationship with his wife in a way that he has never questioned before Selim’s death.

In the ‘A Strange Woman’, Nermin is married with Bedri. Their marriage is like a contract because Nermin wants to leave her family. This is a suggestion that is

³⁰ Tabiata döndüğüm gün...ben mahvoldum dedi ben romantik oldum hiçbir ilaç beni iyileştiremez artık...

³¹ ...canım sevgilim Günseli Selim

³² ...adımın güzelliğinden bahsederdi Günseli Günseli seli seli Selim Selim derdi...

³³ Anlatamadığım bir ‘şey’ yüzünden kimseyi suçlayamam. İçimdeki düzenle ilgiliydi huzursuzluğum. Dışındaki düzenle bir ilgisi yok. Nermin’e dış düzen mi diyorsun? Susun!

offered by Meral, who is both Nermin's close friend and Bedri's sister. At the beginning, there is not a sentimental relationship between them. Their sexual relationship is one-sided and Nermin is in a position that is alienated from sexuality and sentimental closeness. The time that Nermin acknowledges that she is aware of the relationship between Bedri and his sister their relationship transforms to be more sentimental. This intimacy can be seen as an indicator of closeness in their marriage. However, because of Nermin's preoccupation with politics and the party Bedri leaves her. From a different point of view, Bedri leaves Nermin because of Nermin's superior position. Tankut claims (1990:70) that Nermin always plays the dominant role during their marriage. On the contrary, the sexual life is not at the center in her life in a sense she despises it. It is important to note that Nermin's emancipation is realized after Bedri's leaving. She becomes conscious about her feminine sexuality. She lives her sexuality, even in her hallucinations, with the famous communist party leaders.

In 'Anayurt Hotel', the relationships of love are the main problematic of the novel. In fact, the hero of the novel, Zebercet does not have a real relationship. He dreams the woman that will not return to the hotel. His sexual life with the cleaning woman is one-sided and in an alienated form. It can be noted that the arriving of the woman who comes by Ankara train becomes as an indicator of the lack of a close sexual life of Zebercet. Towards the end of the novel, he tries to be close with a young man that he meets in the cinema. This relationship is an indicator of the seeking for a sincere relationship of Zebercet because; he tends to be physically close to the young man. In a sense the naturality and sincerity of the young man releases the unexisting feelings of Zebercet but this is not a relationship that offers a future and thus hope to Zebercet.

The two levels of social and emotional construct the factor of friendship on the way of emancipation. "We have become accustomed to see friendship simply as a human personal attachment" (O'Connor, 1992:7).

In the novel of 'Anayurt Hotel', Zebercet does not have any relationships at a social

or emotional level. This means that he lacks supportive relationships. But, the hotel, his relationships with the hotel and memories about it provides a sense of 'guidance' for Zebercet. The owners of the hotel and their relatives seem to provide an authoritative figure for him. On the other hand, discourses created by him on the hotel and the elderly owners build a 'social reality' that is not real. It should be noted that the people are not around Zebercet's life and the hotel is not a living being. At the same time, it is not a real house. The hotel guides him to the emotional loneliness and the lack of social integration which is associated with personal alienation and boredom. This situation is parallel with his relationship of love because, in his dreams about the woman that comes by Ankara train, he uses her towel. He admires the towel. His relationships with the people are mostly based on non-living things.

In the novel of 'A Strange Woman', Nermin's best friend is Meral who is the sister of his husband. It is Meral who offers Bedri as a temporal husband to Nermin. Nermin was in a position to be highly dominated by her family and she could not leave her family. At that time, Meral gives the idea to marry with Bedri temporarily. But, Nermin never divorced him until he leaves her. Thus, this marriage is not anymore a marriage based on an agreement. We argue that the six provisions above are associated with the relationship of Nermin and Meral. First of all, both of them attempt to realize the supportive properties of their relationship. Their attachment to each other is deep. It means that they focus on the psychological rather than social consequences of their relationship. For example, Meral helps Nermin to leave her family by offering her brother. Therefore, Meral encourages Nermin to explore the social and cultural conditions, which facilitate the emergence of emancipation. When the father of Nermin is death Meral comes to her from very distant part of the city. She seems to be religious after she has married has a baby. In the last part of the novel that is named as 'the woman', there is not any sentence that implies the relations of friendship between Meral and Nermin. In this part, Nermin and her husband move to Taşlıtarla. This change in the relationship between the two women can be explained by the transformation of them towards different directions. In fact, Nermin is aware of the transformation of Meral who believes to god. On the

contrary, in the last chapter Nermin is highly occupied by political discussions. It is difficult to note that Meral's support has continued after Bedri leaves Nermin.

In 'Losers', friendship between Turgut and Selim do not have any correspondence with the six provisions. Yalçinkaya states, "Although Oğuz Atay is a pessimist writer he believes in human beings who are independent of any category" (2004:257). Thus, it is predictable that this relationship cannot be described according to the above categories. In spite of not being in a category, Turgut and Selim are very close friends. They are above from all of the categories. Additionally, the story of the novel implies shared attitudes and psychological situations, which are in harmony between them. In a sense, Turgut, Selim and Selim's other friends constitute a group of 'losers'. Especially Turgut was surviving his life without any boredom but in an alienated form before being a maladjusted or loser. After Selim's death, he began to meet with the Selim's friends. Nobody knew each other, Selim did not introduce his friends to them. Turgut would like to meet with Selim's friends and his girlfriend Günseli because he desires to highlight the life of Selim and to know the secrets and mystery that make Selim a 'loser'. Thus, Turgut's closeness to the friends of Selim signifies his desire to be a part of the group of losers.

CHAPTER V

CONCLUSION

As is evident by now, the main interest of this thesis was the examination of three Turkish novels published in the 1970s in terms of their tackling primarily the problems of modernity and alienation. More specifically, this study attempted to come to grips with these problems on the basis of the analysis of the three novels of the specified period. An overview of the concept of alienation indicates many problems and contradictions offered by different theorists. It is certainly not my intent to resolve the contradictions between different theories of alienation. I tried to discuss those issues, which presented problems for my research. My main objective has been to ascertain whether there existed in the specified novels any suggestions towards a new world structure. In other words, the ‘disalienating’ function of literature was the critical part of the discussion. Furthermore, it is questioned whether the ‘alienation effect’ as a technique is sufficient for strengthening the hope to change the existing order.

Thus, the early theoretical part³⁴ of this thesis examines the theoretical issues surrounding alienation, estrangement, and modernity. The concept of ‘positive and negative alienation’ is accordingly formulated in this part. The modern man is deeply affected by the rapid societal change. The most significant change has been brought about by the era of industrialization and the rise of the bourgeoisie. In this treatise, the process of alienation is largely examined according to Hegel’s definition of the negative function of alienation in which the process of self-realization is impossible for the individual. Therefore, the negative function of

³⁴ Chapters II and III

alienation reflects a romantic 'longing' that does not have anything to do with the new reality. In this study, this negative function of alienation is examined in terms of the realities of Turkish modernity. The characters in the novels are evaluated accordingly this definition.

The importance of the novel genre in the study comes from this genre's relation to the rise of bourgeois world. As mentioned in the first chapter of the thesis, Lukács stresses a parallelism between the emergence of the novel and the characteristics of modern life. In this sense, a literary criticism that is posited against the life-style offered by the processes of capitalism and modernity is needed. In the analysis of the chosen novels in the present, one detects a consciousness about the possibility of emancipation from 'alienated' situations. However, in some parts this consciousness seems to be confined merely to the realm of imagination. In other words, the consciousness coexists with a boredom which cannot break through the limits surrounding man. Hence, this boredom only reproduces the alienation.

Modernism, as a movement, represents a hope of changing the existing order, and thus a chance for human emancipation. However, it also contains the problems stemming from the distortions in life patterns. The new literary techniques of modernism can therefore be the results of the very alienation which individuals inevitably experience under the conditions of bourgeois era. In this thesis, the selected examples represent the coexistence with the characteristics of modernism and the societal conditions that give rise to alienation. However, Turkish novel also exemplifies different characteristics that are specific to its history and inner dynamics.

Thus, alienation in literature is certainly a problem specific to the 'modern' individual and therefore for the heroes of the novels. In this sense, the hero's position should be evaluated according to whether he/she can cope with his own alienation or not. All the heroes examined in this thesis are found to occupy 'in between' positions in this respect.

Turkish modernization carried in itself certain contradictions which influenced the life-styles of large segments of the people. The people were not ready for sudden and disruptive transformations. In addition, there has been the harsh domination by a number of governments imposed by the military. The Turkish modernity did not offer people vivid venues of emancipation. What offered was only a vague feeling of independence. This can be one reason that creates alienation because independence is not like freedom which has, in turn, its own driving force. The contradiction of Turkish modernity derives mostly from its position of being in between an imagined East and an imagined West. This creates a parallel situation in the 'ambiguous' soul of modern man. This contradiction is examined in the novels analyzed in this thesis. The post-1960s generation has in the above sense been alienated from itself. This was the consequence of not only the Turkish modernization but also the essentially alienated world of modernity. In this period, alienation is particularly prominent among intellectuals. The position of the intellectuals, marked by the dilemma of being marooned between the West and the East, has also played an important role in determining the shape of Turkish literature.

The Turkish novel of the 1970s has reformed itself technically. This position parallels the developments taking place in other spheres of society. Thus, three novels examined in this study display different characteristics compared to their earlier samples. In fact, they have privileged the form over the content. In this thesis, the novels that can be characterized to be reflective of the 'March 12' coup have deliberately not been examined. The novels which represent situations of alienation instead, mostly focus on urban life and problems of individuality. Another characteristic of the Turkish novels of the 1970s is its parallelism with their Western counterparts. We can name certain novels (such as 'Losers' and 'Anayurt Hotel') notable for their attempt to break out of the dominance of earlier classical realism.

The third chapter of the thesis is devoted to the analysis of the novels. In this chapter I attempted merely to emphasize those issues which provide examples for

the theme of my research. For this I analyzed individual novels in detail to demonstrate the workings of particular phenomena of alienation in the specific novels. Choosing “extreme” examples to illustrate the concept of alienation enabled me us to better assess the representations of alienation in the novels.

‘Losers’ is an example of such novel that represents the alienating factors such as the daily routines of bourgeois life, marriage, education and working life. When the main characters of the novel come face to face with these realities and experience feelings such as fear or boredom that are characterized by Lukács as inauthentic rejection. In this novel, one can observe a sense of inauthentic rejection that results in the reproduction of alienation.

On the other hand, the parallelism that is constructed between Selim and Don Quixote can be seen as a way to break out of the boundaries of a new alien reality. However, this remains an inadequate effort, because Selim can only be a “passive Don Quixote”. He does not have any windmills to attack nor does he face them. The most important difference between Selim and Don Quixote is Selim’s vain wish of being Don Quixote. He systematically flaunts his own condition of self-reflexivity and his similarities and differences with Don Quixote. This consciousness leads us to the concept of reflexivity: i.e. self-consciousness of the hero concerning his own existence. His fictional existence as an authorial construct is fashioned on the foundation of critical realism, as was enshrined by Lukács. In the novel, Selim is not hostile to reflexivity and at times he achieves a kind of definite accuracy. In this sense, Selim is in a position that produces alienation but he has the consciousness of his own incapacity and therefore willing to remain quite passive in the face of surrounding reality.

It has already been said that the novels of the 1970s, both in Turkey and in the West, have given form a more privileged position than content, thus paving way to different literary techniques. In the novel ‘Losers’, one can ponder whether ‘alienation’ has been consciously used as a technique. Apart from theoretical arguments concerning constituent elements of alienation and modernity, there is

also a sense of irony which aims at alienating the readers. 'Alienation' is used here in the sense of emphasizing the consciousness of individual. In fact, the arguments of this novel and the some of its contemporaries deal specifically with individual's problems.

'Quoted monologue' or 'direct free speech' are two of the techniques used in the novel. The character of Turgut speaks as he is in a theatre scene and 'turns his face' to the audience. By directing the speech at the audience, Selim invites them to participate in his alienated situation. This participation does not mean an estrangement as defined by Brecht. His definition of *Verfremdungseffekt* is a principle that intellectually estranges the audience from the already alienating reality. However, Selim's invitation to participate in his alienation, no matter which technique the author uses, is an effort doomed to revive the alienated situation. In other words, it has an ineffective emotional sense of inviting the audience.

In 'Losers', there is also a feature contradictory to and not found among the central characteristics of classical novels. In some places, the elements such as 'parody' or 'pastiche' are used in order to imitate not the reality but other texts. For example, 'Losers' echoes earlier texts such as Don Quixote, Oblomov, the Bible, encyclopedias, ancient texts on Turkish history.

The use of alienation as a technique to challenge the existing situations and order in 'Losers' can thus be seen as an inadequate effort. This technique indicates that the life of the 'losers' in the novel cannot be transformed into a meaningful one which leads to a true emancipation.

The dualism of the West and the East is examined with a sense of irony. This sense is different from the consideration of Westernization in earlier Turkish novels. The characters of 'Losers', do not behave according to the rules of an 'overly-Westernized' society. On the contrary, their intellectualism is specific to Turkey. In fact, the novel has the consciousness of being 'in between'. It is like Selim's consciousness about his vague similarity to Don Quixote and at the same time his

inability. We can find here perhaps the portrait of an intellectual in-between who is alienated from the rules of a petit-bourgeois world surrounding and opposing him. His solution however, is to escape into his inner world.

In 'Anayurt Hotel', the main character of the novel lives in an hotel and this signifies a parallelism, i.e. the hotel as a metaphor for the country. This novel is different from the other two because the story takes place in a small town. Thus, one encounters difficulty in interpreting the influence of modernity or industrialization in the analysis of this novel. It signifies a psychological alienation of the individual vis-à-vis both himself and society. In fact, the source of the alienation lies in the earlier life of Zebercet, the main character of the novel. In the novel, there is a detailed expression of the solitary, isolated, powerless childhood of Zebercet. In that scheme, it can be said that a different portrait of the individual can be seen when compared with the 'Losers'. Mainly, in 'Anayurt Hotel' the hope of emancipation is that of an impossible one. The woman who arrives on the Ankara train will never return; therefore the lack of hope makes the emancipation of Zebercet impossible.

It is crucial to note that alienation is expressed as a psychological phenomenon in 'Anayurt Hotel' which does not take place in a big city. It is generally accepted throughout the thesis that the alienation arising from modernity and transformations in the Turkish society can be observed in the novels about city conditions. Paradoxically, in 'Anayurt Hotel' we observe a position of being 'in between' which is mirroring that of Turkish modernization. Even the name of the novel signifies a position that is in between the idea of origin and being temporary. It can be argued that there is a contradiction between the old values that are signified by Zebercet's memory on the history of the hotel and the continually evolving values represented by the clients who come to the hotel. Zebercet's solution to break out of this vicious circle is to commit suicide.

The 'negative alienation' which represents a romantic 'longing' that is not a condition of self-realization takes place in certain parts of the two novels,

'Losers' and 'Anayurt Hotel'. In 'Losers' there is a romantic ideal which calls all the losers to come together. There are tendencies of desertion from the city, from the centers of the social, economic, political life. There does not exist any political act; instead, there is an individualistic struggle reserved for the characters. In 'Anayurt Hotel', on the other hand the alienating influences of city life and industrialization are not simply here. Therefore, it is not possible to argue that the hero of this novel, Zebercet, cherishes a romantic ideal that will eventually lead him to a strange reality. In this sense, he is different from the two other characters in the novels. Zebercet's alienation cannot be seen as direct outcome of urban industrialization or capitalism.

'A Strange Woman' is the one that exhibits an experimentalism in the novel form. Experimentalism is the common characteristic of the three novels under study. The name of the novel itself already signifies a situation of alienation. The problem is about finding a response to the questions of who is estranged and according to whom. The response lies in the positions taken by the hero of the novel, Nermin, who has estranged identities as a woman, intellectual, wife, daughter and poet. In the novel, all of these identities are examined through the social, cultural, political processes of Turkey. Therefore, she is 'strange' from the viewpoint of existing institutions such as family. People of the shantytowns, as well as intellectual male poets find her strange. Shortly the ideology of masculinity ignores her and brands her as a stranger. It is difficult to say that she is totally in an alienated position which would enable her to struggle for her emancipation. On the contrary, these mechanisms that surround her give her an opportunity to break out of the limitations imposed by the condition of alienation. To give an example, the intellectuals who try to ignore her poetry give rise to an identity struggle in Nermin. All the elements and factors that make Nermin a stranger boils down to her struggle about her identity. Besides the 'others' and existing social institutions, the mirror in the novel is another element that gives her an effort to find her identity and to lead her toward emancipation; emancipation gives her the imaginary form of a monster in the mirror. Reflection in the mirror is perfect, huge, and powerful. At the end of the novel she possesses the image in total. In other words, she faces her 'strange'

fragmented parts and obtains a total identity in the mirror. It is a body far from being alienated.

It can be said that almost all of the novels involve a different type of alienation: psychological alienation, an alienation that gives rise to inability and passiveness. In the case of 'Losers' and 'Anayurt Hotel' alienation was analyzed according to its negative influences on the lives of the characters. In this sense, the attitudes of the characters are examined according to their position towards existing conditions of alienation. But, 'Losers' on the other hand, has an ironic criticism of alienation. This irony does not give rise to a real emancipation, yet it portrays the ironical attitudes of the characters towards the alienated social atmosphere. In 'A Strange Woman', there exists a criticism of social, political atmospheres of the period. In this novel, the factors such as family relations, difficulties of being a woman, love relationships are offered as the problems that can give rise either to alienation or, on the contrary, to self-realization.

The questioning of the theoretical issues concerning alienation can be traced through observing the characters in the novels. The positive approach means that the self-realization is a true reaction against the existing order. According to our discussion of the novels, the character of Nermin in 'A Strange Woman' creates a sense of emancipation. Her political identity interacts with her struggles on the social, sexual fronts and that makes her a 'conscious' woman about herself. In 'A Strange Woman' the most important idea that is explored is female power which is palpable and potent in certain areas of life. Nermin's experience with the mirror opens up the possibility of her emancipation. In front of the mirror she seems to have a greater emotional awareness of herself.

As a final consideration, it seems to appear that all these three novels embody a sense of consciousness. This consciousness reflects itself as the responses to the existing conditions. There are the portrayals of lonely, ironical situations. The scene of 'facing herself' in 'A Strange Woman' is one which offers the widest choice of alternatives and this, in turn, creates in the novel, a hopeful viewpoint towards

general conditions. Yet, the novels are not adequate at overall criticizing the situation of alienation. It should also be emphasized that the present study, too, is far from being complete. As a social phenomenon, alienation needs to be analyzed not only through individual characters in novels. However, the literary movements of the 1970s are mainly about individual's positions or struggles. I conclude my history of alienation with a final, perhaps inevitable question: Can there be found any satisfactory solution in still other novels representative of the period under question?

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