THE EXPERIENCE OF MODERNITY AND TURKISH POETRY

A Thesis
Presented in Partial Fulfillment of the Requirements for
the Degree Master of Arts in the
Graduate School of The Ohio State University
by
Bulent Bekcioğlu, DDS.

*****

The Ohio State University
1998

Master’s Examination Committee: Approved By
Victoria Rowe Holbrook, Adviser
Amy Shuman

Adviser
Near Eastern Languages and Cultures
Graduate Program
ABSTRACT

The aim of this thesis is to examine the question of modernism in Turkish poetry within its historical context and with regard to the social conditions within which the development of Turkish poetry took place. The transition from the Ottoman Empire to the Turkish Republic was accompanied by an intense discourse on Turkish nationalism. The aim of reforms in this period was to replace the symbols of the heterogeneous Ottoman-Islamic civilization with their Western counterparts. Modernism was self critical of its socio-economic aspect. However, this critical approach took place under different circumstances in Turkey. The Kemalist reforms and their application of top-down policy shattered tradition long before the emergence of a critical conception of modernity which might have used the modernization project. In the 1940s, Turkey's political system, economic policies, and foreign relations all underwent fundamental
changes. During this period, there were two modern movements in Turkish poetry: The First Modern movement (Garip) and Second Modern movement (İkinci Yeni). In the Turkish context, modernist criticism and its Marxist criticism go hand in hand. Hence, a modernist perspective in the real sense and, to a degree, its Marxist criticism emerged in Turkish poetry with the Second Modern. The poets of Second Modern represent a significant breakaway from the poetry formerly produced, especially in terms of language, meaning and structure. Most importantly, the word Yasanti (experience present) was brought into Turkish poetry. The Second Modern poets experienced the sense of inadequacy caused by Westernization more consciously. They created a self-centered language which submitted to the realm of individual and psychological and provided them a defensive stance toward their own experience of inadequacy created by economic progress.

Walter Benjamin's dialectic method provides a means to find the critical potential to discuss the issues of modernism and tradition in Turkish context. His dialectical and non-evolutionist interpretation of history takes into account both progress and regression. This is the source of the unique value of Benjamin's Marxism, which provides us an understanding of a century characterized by the overlapping of modernity and barbarism.
ACKNOWLEDGMENTS

I would like to express my deep appreciation to my advisor, Professor Victoria Rowe Holbrook for her guidance throughout the research and for her friendship.

A special appreciation goes to the other member of my advisory committe, Professor Amy Shuman who was always willing to share her knowledge.

And special thanks go to my wife and my son, Dr. Binnaz Leblebicioglu and Can Bekcioglu who were always with me and without their support the completion of this thesis would not have been possible.

I like to thank Sylvia Wing-Onder and Asim M. Karaomerlioglu for their assistance and advice.
VITA

May 16, 1964  Born, Denizli, Turkey
1984-1989  DDS, University of Istanbul,  
          Faculty of Dental Medicine,  
          Turkey
1989-1990  Dentist in Private office  
          Bolu, Turkey
1990-1992  Military Service in Turkey
1992-1994  Dentist in private office  
          Istanbul, Turkey
1994-Present  Graduate Student at  
              The Ohio State University.

FIELD OF STUDY

Major Field: Near Eastern Languages and Cultures.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>VITA</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td><strong>CHAPTERS:</strong></td>
<td></td>
</tr>
<tr>
<td>1. MODERNITY AND TRADITION</td>
<td>7</td>
</tr>
<tr>
<td>2. THEME AND IMAGE</td>
<td>22</td>
</tr>
<tr>
<td>3. POETS OF SECOND MODERN MOVEMENT</td>
<td>28</td>
</tr>
<tr>
<td>A. MELIH CEVDET ANDAY</td>
<td>49</td>
</tr>
<tr>
<td>B. TURGUT UYAR</td>
<td>51</td>
</tr>
<tr>
<td>4. CONCLUSION</td>
<td>65</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>85</td>
</tr>
</tbody>
</table>
INTRODUCTION

Since the late nineteenth century the world has been witnessing great changes in social, political and cultural spheres which have greatly influenced individual minds and every aspect of human life. The eruption and spread of urbanization, technological advances, enhanced communication and transportation systems, and economic growth have each played a crucial role in the reproduction of individuality. This degree of change throws each individual into confusion when he/she faces the contradictions and multiplicities of modernity.

Among these great changes, art has played a very crucial role in the reproduction of individuality. In this theses, I will analyze the role of art in this ruined and pathological world of the twentieth century and its effect on the consciousness of the individual in the Turkish context. I will attempt to examine the question of modernism in Turkish poetry within its historical context and with regard to the social conditions within which the development of Turkish poetry took place.
In the first chapter, I will examine the relationship between the rise of Turkish poetry and the process of modernization/Westernization in the first half of the twentieth century. In this chapter, I will explore the fundamental question of the historical relationship between tradition and modernity. In *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin states that art is inseparable from its environment of technology and social class. According to him, the reproduction technique in capitalist society divorces a work of art from the "tradition" and causes the depreciation of its "aura" by opening it to politics. Thus, this new type of reproduction shatters the quasi-religious feeling about the work of art. It profoundly affects the artist's attitude toward production and the reaction of the masses toward works of art.

...During the long periods of history, the mode of human sense perception changes with humanity's entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well.

Walter Benjamin attempts to understand the material and historical condition of the objects which form our everyday

---

life. Analysis of economic and structural features of society has shown how the human subject is constructed in the great changes and contradictions of social events. Buck-Morss, in The Dialectics of Seeing, points out that "...Benjamin treated Baudelaire's poetry as a social object, not a literary one. This method tells us more about the nature of commodity society, captured in the image of ruin, than either Baudelaire's aesthetic intention or the continuity of literary forms."²

Benjamin's dialectical method, based on observation of objects to create a philosophical argument, views the world as a text. His conceptualization of the world's aesthetic experience can still be applied today to produce an immediate understanding of the world. It also provides the means to find the critical potential which might allow us to construct an affirmative understanding of fragmented images. I will use this chapter to investigate Benjamin's dialectical method in connection with the analysis of methods used in Ikinci Yeni poetry, which I will refer to as the "Second Modern movement."

In the early 1940s the poetic realism of the Garip(Strange) movement, which I will call the "First Modern movement", began the modernization of Turkish poetry. The

poets of the First Modern movement employed melancholy and sarcasm to destroy the limitations imposed by traditional poetry. This modernist movement sought to eliminate all artfulness and proscribed usage from poetry. The rejection of the past was a particularly compelling reason for writing this kind of Garip poetry. They experimented with free verse and used literal imagery. The First Modern poetry was consciously against romanticism, mysticism, and lyricism. Thus, they stated their opposition to any kind of literary boundaries.\(^3\)

These poets tried to comprehend the world from an ordinary person's point of view and to employ everyday language. The verb "to live" (Yasamak) was brought into the language of poetry by the First Modern movement. This was an important contribution in the trend toward emphasizing the concept of Yasanti(individual experience) instead of hayat(traditional experience).\(^4\) The Second Modern movement emerged as a reaction to the simplicity of


the First Modern movement. This second group further developed the use of yasamak into the new concept yasanti. Later, I will discuss how the poets in this movement reproduced individual "experience" (Yasanti) differently from "traditional experience" (Hayat).

In addition to the emergence of yasanti (individual experience), the poets of the Second Modern movement marked a new phase of development in Turkish poetry with their linguistic experiments in aesthetic and philosophical fields. Individuality and abstract language were the main characteristics of Second Modern poetry, including experiments with the rapidly changing vocabulary, contemporary images and new rhythms. The new images and relationships of subject and object may be seen in their poems. In their poetry, they employed images from Ottoman poetry, mythology, the Judeo-Christian tradition and the religious texts.

In the second chapter, I will attempt to comprehend the following questions: what does the Second Modern movement's poetry mean in Turkish modernism and why did this movement's poets employ images different from those found in other movements in Turkish poetry?

In contrast to the earlier codes of realism, the poetry of the Second Modern movement, in a way reminiscent of Western modernist poetry, used myths and folk tales as a
kind of resistance to realism and modernization. In the third chapter, I will examine tendencies in the literary criticism of this period and in the poetry of two poets: Melih C. Anday and Turgut Uyar. These poets employed images from different historical sources in their poems. Turgut Uyar's connection with Divan poetry and Melih C. Anday's rejection of Ottoman history and his usage of sources from Anatolian Civilization before the Ottomans lead me to investigate their sense of history. In this chapter, I will analyze the texts of a number of their poems to answer the following questions: what are the interpretive strategies by which Second Modern poets include history in their poems, what is the status of historical knowledge in their works and what are the philosophical bases of their conceptions of history?
CHAPTER I

MODERNITY AND TRADITION

In pursuing these above mentioned questions, analyzing the historical relationship between modernity and tradition in the Turkish context becomes important. The transition from the Ottoman Empire to the Turkish Republic was accompanied by an intense discourse on Turkish nationalism. The founders of the new republic were obsessed with the idea of "not having a national history" and this obsession would determine the nature of the later structural and institutional developments in the new republic. This obsession led the new government to seek an "alternative past" which excluded the Ottoman legacy. Examination of the specific characteristics of cultural life and ideological discourses along with the analysis of economic parameters can help us to understand the nationalist discourse in Turkey. In order to understand the perception of national

---

cultural life by the state, we must comprehend the role and importance of literature as perceived by the state. The transition from the Ottoman Empire to the Turkish Republic contained not only continuities but also sharp ruptures and these ruptures created severe tensions within the nationalist discourse.

In this nationalistic discourse of the leaders of the new republic, Turkish society is considered classless, an undifferentiated entity unified around common goals. The discourse implied that contradictions in society became reconcilable and this discourse paved the way for legitimizing harsh oppression of any potential movements. In this context it is essential to explore the changing relationship between "the people" and the state as it altered during the transition from the Ottoman Empire to the Republic. The Ottoman Empire was a multi-national polity in which different ethnic, linguistic, and religious groups coexisted. The Ottoman State was perceived as the guarantor of those differences that its communities retained. In the Ottoman Empire, ethnicity, religion and institutions like Sufi orders (tarikats) provided what sociologists have called "the secondary relations" which mediated the relation between the state and its subjects. Furthermore, such factors as religion and ethnicity provided the people with the concrete symbols and meanings in their day-to-day lives.
together with an interpretation of cosmic meaning. The Kemalist regime attempted to replace these symbols with the abstract concept of "the people" and "nation" in the nationalist era. Moreover, any kind of institutional existence providing the previous meditations between the state and "the people," such as the tarikats, was rejected and forbidden by the state. In addition to that, all these changes took place in a very short time period, resulting in a drastic shock to the minds and hearts of "the people."  

This ideological and political policy of the founders put distance between the bureaucratic and intellectual cadres of the new regime and some sections of the people as well as the elites of the Ottoman times. This development constituted the foundations of those problems with which we still live today.

Mustafa Kemal and his government initiated an extensive program of reforms aimed atsecularizing and modernizing society. These reforms were handled with an authoritarian attitude. In 1925 the religious shrines (turbe) and the dervish convents (tekke) were closed down. In November, the fez was prohibited and replaced by the western style hat or cap. In the first half of 1926, the European calendar was adopted, as were the Swiss civil code and the penal code.

---

6For a more thorough discussion of these issues, see Asim M. Karamerlioglu, "The Populist Ideology in Turkey in the Single Party Era," Unpublished MS.
from Mussolini's Italy. These measures, together with the abolition of the sultanate and caliphate, and the proclamation of the republic, formed the first wave of the Kemalist reforms.\textsuperscript{7}

The aim of these reforms was to replace the symbols of the heterogeneous Ottoman-Islamic civilization with their Western counterparts. The elites of the new Republic wanted to create a nation-state with a homogeneous society. In this process, Westernization played an important role in replacing the traditional culture of the Ottoman Empire. It seems that the new regime had to "forget" at least some part of its spiritual/cultural identity in order to inaugurate cultural normalization. The most radical reforms, in this context, were the replacement of the Arabic script with the Latin script in 1928 and the language reform of 1930's. As a consequence of these reforms the younger generations were alienated from the traditional Ottoman poetry as these reforms cut the link between the past and the present with a single stroke. Ahmet Oktay claims that the language reform was thought to be instrumental in the establishment of the new identity of the Turkish people, as constructed by Kemalism, as it resulted in a loss of memory in the society.\textsuperscript{8}


The set of ideas or ideals which together formed Kemalizm (Kemalism) or Atatürkculuk (Ataturkism), as it came to be called in 1930's, evolved gradually. It never became a coherent, all encompassing ideology, but it can be best described as a set of attitudes and opinions, which were never defined in any detail. The basic principles of Kemalism were laid down in the party program of 1931. They were: republicanism, secularism, nationalism, populism, statism and revolutionism. Secularism and nationalism had of course been among the distinctive characteristics of Young Turk (Genc Turk) ideology at least since 1913. During the 1930s both were carried to extremes, secularism being interpreted not only as a separation of state and religion, but as the removal of religion from public life and the establishment of complete state control over the remaining religious institutions. An extreme form of nationalism, with the creation of historical myths, was used as the prime instrument in the building of a new national identity, and as such was intended to take the place of religion in many respects.⁹

In 1930's statism became a more prominent element in the matrix of the ruling ideology. Its aim was to create a national industrial base in the country. The new style of

⁹For a more through discussion of these issues, see Asim M. Karaomerlioglu," The Populist Ideology in Turkey in the Single Party Era," Unpublished MS.
living, which was promoted by different reforms, was sincerely accepted by the military and civil bureaucracies as well as the "progressive" intelligentsia in spite of the opposition of the conservative intellectuals, the rural population and the lower classes of the society.\textsuperscript{10}

The republican government directly intervened in cultural life. These cultural interventions and the structural developments between 1923 and 1950 have many common features. The Turkish Language Institute, Turkish History Institute, Peoples' Houses, Village Institutes, and the new conservatories all represent those interventions and institutional developments collectively aimed at realizing the government's goals of Westernization.\textsuperscript{11} Although the success of the reforms in the rural areas was limited, in urban centers, political systems, religious faith, national ideology, educational institutions and daily life were drastically transformed. Until the 1950s the cultural life of the nation was governed by a committee of coordination. The leaders of the new republic wanted to privatize the "inner" or the "spiritual" identity, but it also maintained

\begin{flushright}
\textsuperscript{11}"Ornegin Türk siirinin en keskin dönemlelerinden birini oluşturan İkinci Yeni sadece yazinsal ortamin sorunlarinda belirlemem sayilmamalıdır. Varolusculuk akımının yanı sıra, atonal muzigin sezilmesi, nonfiguratif ve soyut resmin farkındalımlarında yeni po枝ikanın oluşturulmasını onemli gerçekler sağlamıştır."
\end{flushright}
control over the private domain, for instance, the state control of religious activities.

The development of a literary language of cultural memory is a crucial component of the development of the concept of nation. Benedict Anderson has shown how language arts can help a group to imagine itself as a community. In his book, *Imagined Communities*, he acknowledges that "...nationalism has to be understood by aligning it, not with self-consciously held political ideologies, but with the large cultural systems that preceded it, out of which— as well as against which— it came into being."\(^{12}\)

Poetry, or literature in general, has been a most faithful mirror of socioeconomic realities in Turkey since the establishment of the Turkish Republic in 1923. All of the aspects of Turkish life, politics and culture found their indirect or direct expressions in poetry. In other words, the themes and concerns have included all aspects and components of contemporary culture such as Westernization, nationalism, search for modernity, economical and technological progress, Ataturkism, Populism, Marxist-Leninist ideology etc. The first reaction against traditional literature started in the era of the Tanzimat (Reforms), parallel to a process of transformation

referred to as Westernization. In this period, poets employed European literary styles and techniques—particularly of France. The process of simplification of the Turkish language gained momentum in the early years of twentieth century. In this period, writers engaged in the "new language" movement rejected the formalism and artificiality of much of the literature of their time. In addition to this internal process of change, the strong influence of Western "realism" on Turkish literature forced the artist to further expand or alter his concept of literary language, and to use his language with greater simplicity.\textsuperscript{13} This process of simplification was completed by a purification reform in the language by the founders of the Turkish Republic.\textsuperscript{14} The literary problems of the Republican period; as well as the first discussions of form and content emerged initially in the context of poetry. Literary works of some writers reflected a national identity approach and supported the official Kemalist model. They produced a literary trend which promoted nationalist feelings and boosted the Party and its leader, Mustafa Kemal Ataturk. This trend lost popularity in time and after the 1930s new developments began to be seen in poetry, story and

\textsuperscript{13} Omer Seyfettin states in his article "New Language" which appeared in \textit{Genç Kalemler} in 1911 and which set forth the basic proposals for the language reform, that "to create a national literature you need first of all a national language."


14
novel writing. Also people began to discuss the rules of
form and content in conventional poetry.

At this point we can cite the example of Nazim
Hikmet; who initiated the intellectual current of socialist
realism in Turkish literature. He introduced free verse in
the early 1920's, revolutionized the form, substance, and
style, and initiated his own romantic and millenarian brand
of Marxist-Leninist aesthetics. In the Turkish Republic,
populism and realism were among those principles which were
consistently promoted by the Kemalist ideology. Yet most of
the poets and writers did not adopt these populist and
realist tendencies but took more opposing and socialist
positions and threatened the government.

Although the pressure on the left with the statute of
Takrir'i Sukun (establishment of public order) increased
during the period, after the 1940s the ideas of the left
opposition began to affect the intellectuals and the youth
through literature and political journals. As economic
problems of the period increased as consequences of the
second world war, political activities became more frequent.
Leftist writers who were unable to develop their own
discourse because of legal restrictions employed the

---

16 "Okadar ki, aslında kentlesme/kapitalișteşme sürecinin hızlandığı, tırmandığı yıllarda beliren ve
pekala liberalist ülkelerle eklemelenebilecek olan İkinci Yen'nin tüm sairleri hep muhalif kalmış, su yada
Kemalist ideas of populism and peasantism in promoting the social and political functions of art. A radical critique of the conventional forms and meters was produced in the poetic realism of Orhan Veli. He was criticising contemporary poets whom he felt had not departed radically enough from the Ottoman aesthetic.

Orhan V. Kanik in his preface to Garip explained that contemporary poets must write about and for the growing masses and common man:

"...the problem is not to undertake their defense, but to find out what kind of poetry it is that appeals to them, and to give them this poetry."

"...We can arrive at a new appreciation by new ways and means. Squeezing certain theories into familiar old moulds cannot be a new artistic thrust forward. We must alter the whole structure from foundation up. In order to rescue us from the stifling effects of the literatures which have dictated and shaped our tastes and judgments for too many years, we must dump overboard everything that those literatures have taught us. We wish it were possible to dump even language itself, because it threatens our creative efforts by forcing its vocabulary on us when we write poetry."

As can be seen, the rejection of the past was a particularly compelling reason for writing this kind of Garip poetry. Of course, their rejection of all kinds of tradition actually imposed limits on their poetry.

---

Melih Cevdet Anday, Oktay Rifat and Orhan Veli tried to comprehend the world from an ordinary person's point of view and to employ everyday language. The verb "to live" (Yasamak) was brought into the language of poetry by the Garip movement.20

The Second Modern movement of the 1950's emerged as a reaction to the simplicity of the First Modern movement. In later years, most of the poets of the Second Modern movement regarded the First Modern movement as a stage of Turkish poetry in which they saw their roots. According to Turgut Uyar, the First Modern Movement was a sign of change and modernization in Turkish poetry. It was not an end, but a stage.21 Ahmet Oktay also states that:

...a modernist perspective in the real sense of the word emerged in Turkish poetry with the second new movement. Of course, the word modernist does not aim to belittle the development and the enrichment Turkish poetry realized until the 1960's. However, the poetic evolution defined by the general title of the Second Modern represents a significant breakaway from the poetry formerly produced, especially in terms of such problematics as language, meaning and structure.22

It was this "present experience" (Yasanti) and the new ideals of authenticity which were brought into Turkish that the Second Modern poets developed. In this period, many poets tried out various ways of building new rhythms and

22 Ahmet Oktay, "Some Generalizations on Current Turkish Poetry" in Turkish Pen. (Summer, 1992), 5.
contemporary imagery out of the rapidly changing vocabulary. In short, the breaking away from public language and the separation of the individual from the whole was accomplished by the Second Modern movement.23

The modernist movement in the poetry of the industrial age begins with the breakdown of traditional ways of life. Beginning with Baudelaire and Rimbaud, the poetry presented this confusion and tried to escape from it by creating its own world. Thus modernist poetry carried the criticism of the new (modern) life style from the beginning. From the start, modernism was self-critical of its socio-economic aspect.

This critical approach also occurred in Turkish poetry, but took place under different circumstances (both temporal and circumstantial). The Turkish elite's desire to be European did not allow the criticism to target the modern life style. The modernization project (Kemalist ideology) in Turkey was the ideology of mobilization. This required everyone to become focused on the national striving toward Westernization, no allowance was made for individuality. This encompassed all aspects of life, art, politics, and religion.24

A few years after the end of the Second World War, Turkey's political system, economic policies, and foreign relations all underwent a fundamental change. The regime had never been popular with the masses. Widespread discontent and external pressure for democratization were the main reasons for the progress of democratization in Turkey. The Democratic Party was officially registered on 7 January, 1946. As in the process of political reform, 1947 was a turning point in the adoption of new economic policies. Leaders of the Democratic party criticized statism which they held responsible for the lack of economic progress in the country and supported the idea that the state should coordinate and support private initiative. The Democratic party won the elections of May 1950 and May 1954 with landslide victories. It was clear from these elections that a significantly different section of Turkey's elite had come to power. Until 1950's, the poetry had been under the protection of the Kemalist elite. Even though the Democrat party came to power during 1950's; the cultural sphere was still under the control of the Kemalist elite. Then from the middle of the 1960's, poetry became part of another political ideology; political groups using socialist realism took the place of the Kemalist elite. Between these two periods, there were two modern movements in Turkish

---

poetry: the First Modern movement (Garip) and the Second Modern Movement (Ikinci Yeni). Poets from both movements have been accused of "estheticism", "decadence", and "pessimism" not only by socialist realists but also by the ideological and literary guardians of the Turkish Republic.

The life style presented by the modern world was perceived as a conflict between East and West and until the 1940's (until the first Modern movement), Turkish criticism of modernity was based on this dichotomy. Turkey did not consider itself to be a third world country but one with a unique culture. This difference is reflected in its poetry. The Turks later came to recognize this dichotomy not simply as one between East and West, but between imperialist and exploited countries, contributing to anti-modern sentiments. This anti-modern tendency strongly affected the poetry, and some movements in poetry presented themselves as anti-modernist in character.26

This anti-modern sentiment, which required Turkish poets to employ new expository and illustrative aesthetic methods, created a new branch of modern poetry by taking a new perspective on the modern world. Most of the poets in this period preferred to make explicit political messages in their poetry in order to give an accurate portrayal of society and class conflict. They employed a socialist

realism which can be called nineteenth century realism with new content. But, the group of poets called the Second Modern movement marked a new phase of development in Turkish poetry with their linguistic experiments in aesthetic and philosophical fields. They were accused by the Kemalist and socialist realist poets of writing abstract and meaningless poetry. A short passage from Asim Bezirci's essay will help to get a sense of the reaction against the Second Modern movement:


Actually, the Second Modern movement poets straddled the line between socialism and modern art. We might call them the socialist flaneurs of Turkish poetry. They believed that the modernist text is able to capture the contradiction of modern life by techniques of textual  

fragmentation and interruption which also allow the hidden and silenced to speak.

EXPERIENCE:

The word individual "experience" (yasanti) becomes an important element in analyzing the poetry of the Second Modern movement. The use of this word(yasanti) also marks the idea of authenticity in Turkish poetry. Raymond Williams gives two descriptions for experience as experience past (hayat) and experience present (yasanti). The experience past(hayat) is thought of as knowledge gathered from past events, whether by conscious observation or by consideration and reflection; that is to say "lessons". The experience present (yasanti) is thought of as a particular kind of consciousness which is in some respect distinguished from 'reason' or 'knowledge'; that is full and active awareness. Experiences (yasantilar) are offered not only as truths but as the most authentic kind of truths. Authenticity and immediacy were unquestionable in experience present(yasanti):

...The problem now is to consider the relations between two main senses which have been important since lC18. These can be summarized as (i) knowledge gathered from past events, whether by conscious observation or by consideration and reflection; and (ii) a particular kind of consciousness, which can in some contexts be
distinguished from 'reason or 'knowledge'. We can give a famous and influential example of each sense.

Burke, in the Reflections on the Revolution in France (1790), wrote:

If I might venture to appeal to what is so much out of fashion in Paris, I mean to experience...

This is a conservative argument against 'rash' political innovation, stressing the need for 'slow but well-sustained progress', taking each step as it comes and watching its effect.

...That is experience past. We can see experience present in T.S. Eliot (Metaphysical Poets, 1921):

a thought to Donne was an experience, it modified his sensibility.

What is implicit here is a distinction between kind of consciousness; to some people, it seems, a thought would not be an experience, but a (lesser) act of reasoning or opinion. Experience, in this major tendency, is then the fullest, most open, most active kind of consciousness, and it includes feeling as well as thought.

...It is evident that the grounds for reliance on experience past ('lessons') and experience present (full and active 'awareness') are radically different, yet there is nevertheless a link between them, in some of the kinds of action and consciousness which they both oppose. This does not have to be the case, but the two distinct senses have in practice moved together, within a common historical situation.28

Benjamin also analyzed the transformation of the structure of experience in his essay about Baudelaire.

If conditions for a positive reception of lyric poetry have become less favorable, it is reasonable to assume that only in rare instances is lyric poetry in rapport with the experience of its readers. This may be due to a change in the structure of their experience. Even though one may approve of this development, one may be all the more hard put to it to say in what respect there may have

28Raymond Williams, Keywords. (Newyork: Oxford University Press, 1985), pp. 126-129.
been a charge. Thus one turns to philosophy for an answer,...

Kevin Newmark writes that when Benjamin tries to explain "the loss of contact between lyric poetry and the experience of its readers", he wonders whether this is because the structure of their 'experience' itself is no longer what it once was, or was believed to be. Benjamin identifies such a transformation in the structure of experience with the "decreasing likelihood" that the modern subject will be able to assimilate with any degree of success all the data with which he is confronted by the tumultuous world around him.

Since "experience" in the strict sense (Erlebnis), for Benjamin, always consists in the coordination of individual elements within a larger pattern or tradition, such experience would be possible only where "certain contents of the individual past combine with material of the collective past". 30

According to Benjamin, the associative structure of experience is threatened in the modern world by unheard of numbers and kinds of impressions which also cause a loss of "ability to provide the necessary links or connections between individual and collective patterns of memory." As a

result, "consciousness would adopt a defensive stance toward its own experience."\(^{31}\)

According to Newmark, "the structural distinction in Freud between consciousness and memory corresponds, for Benjamin, to the more fundamental question of the historical relationship between tradition and modernity"

...When the formal patterns of continuity that are presumed to have been grounded in traditional experience by the assimilation of consciousness to memory are disturbed by the truly alien experience of modernity, the coherence of subjective experience itself is displaced in an unexpected way. Consciousness and memory, whatever their relationship in some more or less mythic past, are no longer able to function as associative elements within the same system of individual and collective identity. According to this model, then modernity would itself be structured like a historical "accident" that has some prior moment befallen and disturbed the homogenous structure of experience. And traces of this accident manifest themselves whenever consciousness, as in Freudian text, can no longer be made fully compatible with memory. That is, modernity names the moment when the thinking subject can no longer be said to be completely in control or conscious of the actual events that necessarily comprise "his" own past.\(^{32}\)

In short, the historical occurrence of "modernity" interrupted the unified structure of experience past or we can call it "traditional" experience. As a result, subjective experience has been deprived of its capacity to assimilate events directly into a continuous tradition of consciousness and memory.

\(^{31}\)Ibid., p.237
\(^{32}\) Ibid., pp. 237-238
How can these philosophical speculations help us in reading the poetic output of Second Modern poetry? In this context, one can attempt to interpret Second Modern Poetry with reference to a duality between the "ideal of Westernization" (being modern) and that of the "ideal of tradition". The trauma of Westernization carried with it the causes of the identity crises of Turkish intellectuals. The Turkish intelligentsia saw the process of Westernization as an implicit inadequacy and the defeat of the indigenous.

Second Modern poets experienced this inadequacy more consciously. They wanted to create a self-centered language which is aware of its limits or capabilities. In addition to that, they wanted to submit it to the realm of the "individual" and "psychological". This "abstract" and "rapidly changing" language provided them a defensive stance toward their own experience of "inadequacy" created by Westernization. In this context, we may criticize the common prejudice against their poetry which attributed artificiality, decadence and pessimism to it and emphasized its assumed lack of interest in the "social reality."

Their awareness of inadequacy is in fact a result of the anxiety that accompanied the emergence of the experienced present. The conditions and the consequences of the emergence of this experience and its natural concomitants, anxiety and disappointment, they should not be
reduced to just the economic and political conditions of the era. Instead we can take a Benjaminian position to interpret this emergence as a sign of the beginning of a struggle within the consciousness and the identity of the individual: the creation of the "Unhappy Consciousness" in Hegelian terms.
CHAPTER II

THEME AND IMAGE

Max Weber, in *The Protestant Ethic and The Spirit of Capitalism*, employs the concept of rationalization to analyze the social changes in capitalist society, which he calls the "rationalization" of the modern world. Weber focuses on the distinction between traditional and rational values, and contrasts traditional and bourgeois societies. He perceives the social values intrinsic to capitalism in terms of rationalism.

Weber sees two closely related uses for this term "rationality": First, as a reflection of the demise of tradition such as the rejection of magic and superstition, that is, what he calls "disenchantment of the world". As a result, collective myths, the unifying element in culture, are displaced by reason. Second, as a measure of a code of conduct based on systematized rational norms, such as seeking profits rationally and systematically.

Finally, Weber recognizes the powerful bureaucratic tendencies of modern society and demonstrates that the
concentration of power is not confined to the economic sphere.\textsuperscript{33} Weber argues in this context that the newly emerging social rationalization promoted the bureaucratization of the administration. He calls it an "iron cage" in which rationalization of bureaucratic structures would erode the human spirit with rules and regulations. In his words: "... but fate decreed that the cloak should become an iron cage."\textsuperscript{34}

On the other hand, Marx employs the term "alienation" to interpret the fate of human beings in modern capitalist society. Marx emphasizes that labor itself had become a special kind of commodity in capitalist society. When labour begins to mean the objectification of man, man also becomes a commodity.

"The object that labour produces, labour's own product, confronts it as an alien thing, a power independent of the producer. The product of labour is labour that has taken the form of an object, labour that has made itself into a thing; it is the transformation of labour into an object. The actualization of labour is its objectification. But in present economic conditions, labour's actualization carries with it the worker's loss of actualization, labour's objectification is the worker's loss of the object and servitude to it, and instead of appropriation, there is for the worker estrangement [Entfremdung], alienation [Entausserung]."\textsuperscript{35}

According to Marx, man not only alienates the products of his activity from himself and makes them independent and separate objects. He also alienates the product of his spiritual activity in the form of philosophy, common sense, art, morality and religion; he alienates products of economic activity in the form of the commodity, money, capital; he alienates the product of his social activity in the form of the state, law, social institutions.\textsuperscript{36}

In Adorno and Horkheimer's words, "...nature turns into mere objectivity. Men pay for the increase of their power with alienation from that over which they exercise their power."\textsuperscript{37} In summary, we can say that the term "alienation" has a direct connection with the concept of rationalization within modernity. Marx's theoretical framework points to the structural components of society and its structural functions on a general level. But Weber's approach can better explain the nature and functions of certain status groups in the Turkish context. If these two approaches can be incorporated successfully, we might have a better theoretical basis for understanding the cultural peculiarities of Turkish capitalism. In this chapter I will employ an interpretation of Weber's concept of


rationalization modified by Marx's concept of "alienation" to analyze the social changes and their effect on the "work of art" in the Turkish context.

If we want to analyze the process of rationalization in Turkey, the role of language in this rationalization process becomes important. Marx's theory develops toward historical stages in which, there is, first, material social production and the language. Therefore, language, like consciousness, is a social product and presupposes interaction among people. When we locate human consciousness in the context of social relations, the distinction between language and consciousness disappears. Thus, language is the product of the need for communication in the context of definite social relations. Language, in this sense, is a practical consciousness. Marx also examines the problem of the interrelation of language, consciousness and reality. In other words, language and consciousness form an inseparable unity for two reasons- first, because of origin, second because of their functions. Hence, language is practical consciousness, or one can say that language is the mode of being of consciousness. A change in the structure of this practical consciousness (experience) requires a new language:

38Karl Marx, "German Ideology" in Marx Early Political Writings. Edited by Jiseph O' Malley. (Cambridge U Press, 1994), pp.120-131
...we reflect in our own individual experience the dominating characteristics of the contemporary social environment. Understanding and interpreting experience require a language and set of concepts which are finely attuned to the nuances of subjectivity...a language that can reveal the unappreciated connections between what we experience and what it is we are.39

Adorno and Horkheimer, in their Dialectic of Enlightenment, develop a model of the history of the relationship between language and reality:

... Adorno and Horkheimer claim that the magician and trickster are the two positions left to man after his discovery that language is no longer tied to what it tries to represent, to its referent. Its position of relative autonomy in relation to everyday practice is also the source of its arbitrariness and seeming inadequacy. The magician consequently tries to reconcile language and objective reality, the trickster accepts the rupture between word and reality and exploits the resulting possibilities to their utmost. (Adorno and Horkheimer 1979:60-2:69-72)40

Then, the questions of how and where a "work of art" advances the process of rationalization within society and yet resists this rationalization become significant in the Turkish context. As was mentioned in the first chapter, the modernization project (Kemalist ideology) in Turkey was the ideology of mobilization. This required citizens to become focused on the national striving toward Westernization (or we can call it rationalization of Turkish society according to Western standards): no allowance was made for

individuality. This project encompassed all aspects of life, art, politics, and religion. In other words, "the ruling elite legitimizes all its reforms with the rationale of the requirements of contemporary civilization." The reform in Kemalist modernization project most effective in creating a rational society was the Language Reform. It also helped to create a national identity among the citizens of this new republic. However, the language reform did not result in the rationalization of art until the 1940s in the Turkish context. Even though the Language Reform separated "the artistic sphere from its relation to the culturally unifying agency of religion", it did not separate the artistic sphere from another culturally unifying agency, of centralized political power in the new republic. On the contrary, the centralized political power increased its pressure on the artistic sphere. And cultural life was controlled by the ruling elite between 1923-1950.

The 'sun-language' theory, for instance, is a very good example, which revealing the "rationality" of the 1930's and the centralized control of the artistic sphere by the ruling elite. According to this theory, pure Turkish was an ancient language, and "many other languages had been built

on this foundation." In this period, the populism and realism promoted by the state also became the main trends in Turkish literature. Populism and realism, employed by writers and poets, assisted and advanced the process of rationalization. However, rationalization of art and its resistance to this rationalization had to wait until the 1940's and 1950's when centralized political power was forced to lessen its pressure on the artistic sphere.

If we follow the discussion of Jon Ericson in *The Fate of the Object*, the rationalization of art is described as:

...the separation of the artistic sphere from its relation to the culturally unifying agencies of religion and centralized political power has resulted, through the ongoing process of rationalization, in art's search for its own "essence." Jurgen Habermas has noted that art becomes rationalized when, first, it becomes autonomous, second, it divests and purifies itself of "theoretical and moral admixtures," and third, in reflecting upon its own formal processes, it makes those processes transparent (Theory of Communicative Action,1:178). In part, the rationalization of art, its will to self-knowledge and the attempt to eliminate all but its most absolutely essential feature, can be seen as the will to autonomy from other "exterior" forces that would define it for their own purposes.

...the relentless pursuit for understanding the essence of its formal properties has resulted in one or another kind of minimalism. Each particular form of art in modernity has reduced itself to its most basic form of objecthood—sound, color, plastic form, and so on, but each has also drawn attention to what gives that form its shape, silence, emptiness, stillness.... The process of rationalization in art is then one that becomes increasingly self-conscious about how meaning is produced or constructed through any particular material form.

---

(verbal, visual, aural) until that "how" becomes the meaning itself, the "what."^{45}

In this process, the role of Second Modern poetry becomes important. The poets of the Second Modern movement engaged in the process of rationalization of art consciously. In their poetry, they tried various ways of building new rhythms and contemporary imagery out of the rapidly changing vocabulary. They consequently tried to reconcile language and objective reality in their poetry^{46} as in the case of a magician. The philosophy of the relation between consciousness and poetry starts to have a different dimension within the Second Modern movement. According To H.B. Kahraman, consciousness precedes sensations in their poetry, especially in M.C. Anday's poetry. And this was an important step in the development of rationality in Turkish literature.^{47}

---


^{47} "Dil usun ulamalı tercihleri etrafında olusturulacaktır. Nesneler sorgulanacaktır. Siir dunyanın bir imgesi olmayacak, duña siirden tureyecektir."

Eskidendi elmanın agactan dustugu
Simdi yalnız kayımlarını
Ayıklamalı evren gorutunu
Usa uygun bir düzene koymalı
M.C. Anday 1962

According to Orhan Kocak, with the Second Modern movement, the poet's "experience" itself becomes poetry and is also reproduced by poetry. This development in their poetry brings new concepts, which break down into three parts.

1. The independence of images.
2. The collection of past and future into the present.
3. The transformation of sensations, objects, and subjects into one other.

The particular selectivity in the matter of image, word, rhyme and rhythm can be understood within the context of redefining the individual and the relationship to his/her environment. In Second Modern poetry, it can be seen that tradition, which held priority in the Turkish poetry of the past, had given place to self-expression. Poets are consequently more self-conscious about the question of form and structure. Stylistic innovations and disruption of traditional syntax and form were particular interests of

---

Second Modern poets. In summary, the Second Modern represents a significant breakaway from the poetry formerly produced, especially in terms of such problematic tools as language, meaning and structure.

The development of capitalism destroyed the predetermined order of things in life and granted individual power to both human subjects and objects. The demise of the human element in life caused by a rationalized world of alienated labor forces the artist to resist this process by using his/her art. The work of art containing the hopes and the anxieties of the artist plays an important role in this process. The modern artist has to create abstract and enigmatic art objects which may resist the effects of "the inhospitable, blinding age of large scale industrialism." Therefore, he/she employs abstract objectification of self in the hope of strengthening the role of the subject. With self-consciousness, the subject commences to confront fear, timidity, shame and life experiences. This acquaintance encompasses the unknown, and emptiness. This observation, or practice, consequently tends toward or results in the study of the object in order to comprehend reality. In other words, the subject faces the objects and data of his/her life. Finally, the subject inscribes these objects

---

and other subjects in his/her mind. This new subject tends to pursue itself in everything, which makes the unity of object and subject possible. Objectification of the self, one of the characteristics of the modern attitude, may be seen clearly in Second Modern poetry. In this process, a non-human object becomes a refuge for the self:

Us iki akımlidir. Ben doğayi
Nesnelleştirdin ve sayılarını
Buldum. Simdi ne olacak idiysen
Hersey onun zorunu içindedir. M.C Anday, 1962

Boyle duracakız diyor eller
Bizi hiç kimse bir daha yerimizden oynatmayımdemeyeceler
Saçlar böyle kalacağız diyor
İlk bu mutluluk herseyi ilk görürüz diyorlar
Odada ne varsa soba, ayna ve daha ne varsa bunun gibi bunun gibi
bir kıyıda duran
Bunu diyor.
Hepsii bir sey soyluyor
Hepsii birseye bakıyor
Ilhan Berk, 1958

Bir sargin umut yakaladım onu kusandım
Serin mavi bir gokyuzu buldum onu kusandım
Denize doğru sokaklar gördüm onları da kusandım
Üstlerine ustluq seni kusandım
Turgut Uyar, 1959

Uyandı sokaklar, tuhaf devip uyanıldılar. Uykudaydı midyeler, bir cocugun ağzı uykudaydı. Uyanikti cinmek, lapina, izmarit, horozbina. Pisi meraçan uykudaydı...
Ilhan Berk 1958

---

Language in modernism becomes a simple object (a tool) showing human modification. According to how this language operates and how it is perceived and received, literature also becomes simply an independent object.

...Fiction that displays its fictiveness, poetry that displays its visual-syntactic structure create objects seeking autonomy and is therefore alienated from the non critical or habituai receptivity of its readers. Art, on the other hand, in that it is an object reflecting upon its own processes, rids itself of its conventional icono-graphic language that serves other purposes than the "purely" visual ones, to replace it with a language that defies strict analysis, maintaining the enigmatic power of the unconsciousness (surrealism), or trying to get rid of referentiality altogether, to replace it with sweeping traces of inarticulate, resistant feeling. But it can only do this effectively against an interpretive ground of language, and by becoming a language unto itself.  

The objectification of self gives rise to self-consciousness. Contradictions and fragmentation of this process is inextricably linked with language. This self-conscious and abstract language also characterizes the poetry of Second Modern poets:

Ve gidip durduk aksamustu gibi ırmağın yollarında duran ırmak kayıkları sabahın 

Oyle yalnızız ki (hük bir karadan ölmüş Bütün yolculuklarının sariyi ağzına... 

Biz ne zaman 22 sessiz harflik o sokaklarda bir karanlıktan 
surusuyorduk

Gök yuzu gibi her yerde o uzak guzelliginde senin birdenbire hep 
onu buluyorduk

....

Ilhan Berk, 1962

Bosunaymış bunca uzamasi sacların
Ben boyle canlı sac gormedim
Her telinin içinde ayrı bir kalıp carpiyor
Butun kara parçaları için
Afrika dahil Cemal Sureyya, 1962

Esriktim artık çağrıldan
Birlikte var olmanın rastlantısı
Aldı goturdu beni bir an
Degisen bicimler içinde...
artık üçgen yagmurları m
Gök piramitleri iç içe
Degirmi denizler mi isterin yansiyan
Kusuf konilerinde sapsarı
Gel birlige yeniden kur ey gece! M.C. Anday, 1962

Poets of the Second Modern Movement felt the effects of capitalism very strongly in their own lives and struggled to comprehend them. For them, while poetry is an autonomous sphere, it also defines itself in relation to or against capitalist production. It is affected by the same type of alienation process. The changes in the life style brought by the development of capitalism are also reflected in their poetry. This can be seen in the description of "city life" in their poetry. The complexity, contradiction, and

59 Melih Cevdet Anday, Kolları Bağlı Odysseus, (Istanbul: Adam, 1985), p. 27
multiplicity of the city provides a base for uneasy continuity in their poetry. The images of Istanbul in the Second Modern are different from those of both the early modernist Yahya Kemal and Nazım Hikmet's socialist poetry. We witness the perception of Istanbul as a horizon and its subjugation to the unpretentious sensibility of the products of labour for the first time in the poetry of Second Modern. The presentation of nature in this trend is unusual; loaded, signified images of nature can be found in the imagery of Istanbul in the Second Modern.

Sehirde havagazy abonesiyiz
Benim numaram 44741 oburlerini bilmiyorum
Gazete aliyoruz okuyoruz ekmek aliyoruz yiyoruz
Aylbasi oldu mu paralarini oduyoruz
..... Turgut Uyar, 1959
Ve bir cocuk buyuk uykuunda Istanbul, Avrupa'yi uyuyordu/
Sesini koydu ihtiyar
Simdi eski zamanlara civar yerler bizim gocumuzu bekler/ simdi ne
kadar guzel oldugudur sesin
Kil cadirlarimizi soker artik yalin az ginin yanginina dururum/
Duser krallar
Yalnz ben atesler yakarim// Eskir onucaltmisortsifiruc/ Eskir
en uzak at,resimlerim.
-Su Istanbul neresidir? Gelirim seni, elerini , icini// Bir geceye
dururuz.

Ilhan Berk, 1961

60“Yahya Kemal sehri bir doga olarak gorse de, bir imparatorlugun dogasidir bu: Duzenlenmistir ve
belirli bir cikar adina duzenlenmistir. Fazla anlamlidir o yuzden, hatta manidadesir. Nazim’in sehri ve kır
manzaralardinda da boyle bir manidarlik vardir co guz zaman; goruldugu anda, bir mucadelenin, ustelik
sonucu dogal/tarihsel yasalarla belirlenmis bir mucadelemin isaretine, kanitina donusur.”
Modernist poetry attempts to present itself as timeless and independent of its historical location as well as potentially immortal. We can also see this feature in Second modern poetry. Past, present and future dimensions are reduced to present time in their poems. For example, in one of M.C. Anday's poems, a variety of famous horses from different centuries are brought together in the present time of one poem. As a result, this removal of history and place destroys the known concept of time. These poets introduce a new concept of time which collapses history within a poem to make an anachronistic perception of the world possible.

HORSES AT THE TROJAN GATES
A blind poet has told the tale,
At Troy the horses, too, had souls
Their neighing could be heard in Hades
Horseless neighs that made the dead shudder
The dog go wild with fury.
At times hoofs galloped in the Trojan sky,
The restless soul of an unburied horse.
That day had the Achaeans held their race for someone else
Achilles would have carried the first to his hut,
For he owned immortal horses,
A gift from Poseidon to his father Peleus
Who passed them on to him.
...Next Antilochus harnessed his Pylian horses,
Then Rusheen Ali, The Minstrel, mounted his White Horse With its two wings. Distance held no meaning for him ...Then Mohammed's gift to Ali, his son in law, Duldul, the well tempered mule Slowly circled around the polytheistic horses. With slanting head, Alexander's Bucephalus Came next, doe-eyed like a Hindu maiden It glances from time to time toward to south, As though aware how near the Granicos flowed. Then came El Cid's Babieca, and suddenly, Rosiante, weeping. Do not talk to me about horses!

Melih C. Anday
Translated by N. Menemencioglu63

... evreni tostoparlak uyur bocek dusunde gokleyin kocaman gok mu yoksas bocek mi once durusur bir anda gecmisle gelecek Geyik akarsulari ozledigince Hem su hem geyiktir akan Dusle gerekleyin icice

M.C Anday, 196264

In Second Modern Poetry, poets sometime employ a persona or non-human speaker.

... Ama ben Yekta, bunlari neye kuruyorum. Andikca iclenmem, inlemem artiyor. Simdi bu odada oturmayi seviyorum. Bu koltukta hem de bu resmin karsisinda.

Turgut Uyar, 195965

Imagery in the Second Modern changes and the independent and new type of images are seen in their poems. In their poetry, the poetd employ images from Ottoman poetry, mythology, Judeo-Christian tradition and religious

texts. According to Benjamin, the wishes and desires of a collective unconscious are displayed in a mediated manner through images. These images contain desires and wishes of past generations which are still relevant for us. They can help us to reach an understanding of the world in which our wishes and desires are not distorted by the bourgeois and capitalist society. The images of the past contain the "true" desires of the collective which help remove the capitalist distortions of the wishes and desires which are contained in the commodity fetish. Therefore, the images of the past can assist in the creation of an experience, in a strict sense, only where "certain contents of the individual past combine with material of collective".66

Second Modern Poets not only challenged the tradition, they also invigorated it. They opened a new door for imagery in Turkish poetry. These images have a contemporary meaning with associations with the past. The use of imagery in connection with the past helps the Second Modern poet to open a new door for analyzing the past and the confused Turkish identity of the present. It assists in creating a bridge between these two periods. By experiencing it and drawing from it they have in essence helped to create an association with the past through these images and have

---

further helped to enhance the rhetoric of the concept of perceived reality in the present.

The Second Modern poets' use of traditional text, collage techniques, use of images from the past and of an anachronistic perception of the world in their poetry creates interruptions providing the possibility of revolutionizing the means of their artistic production as a political act, as was Benjamin's hope in the case of montage, film and proletarian revolution. For example Enis Batur talks about the image of a tight-rope walker and equilibrium (cambaz and denge) used commonly by the Turkish poets during 1950s symbolizing their identity crises in this period. This crisis finds its source in the contradictions between the social life and the inner life as experienced and balanced by the Turkish poets.67

Sizin alınız al, inandım
Morunuz mor, inandım
Tanrıınız büyük, amenna
Siiriniz adanakilli siir
Dumani da caba
Ama sizin adınız ne
Benim dengemi bozmayıniz Turgut Uyar.68

...
Ulasti Sirenlerin adasına
Yuregim kopacak gibiymi
...
Yalnız bir ezgi, ta derinden
Ta icerimden gelen bir ezgi
Basladi yavas yavas yukselmeye;
O yabansı, o buyulu turkuleri ben
Soyluyordum sagir gemicilere
Yalnız ben duyuyordum Sirenleri.
Kirke, bilge tanrica, selam sana!
Sag salim gectim kendimi
M.C. Anday, 1962⁶⁹

The meaning, in the Second Modern movement, is never
fixed but always in motion. The reader of the Second
Modern, as in the situation of a movie viewer, can not fix
the image. The reader can only experience this poetry in
motion:

Agir bir zamandi surekli ve anisiz
Gozden onceki goz icindı yalnız
Somut hayvanlar yururdu hayvanlarla
Agactan onceki agaclar buyurdu
Acardi hasatsiz gokyuzunu
Ustan onceki sabah kanlarla
Bulut tapinaginda bir yildiz
M.C. Anday, 1962⁷₀

Halbuki korkulacak hicbir sey yoktu ortalikta
hershey naylondandi o kadar
Ve olunce be on bin birden oluyorduk gunese karsi
Ama qeyikli geceyi bulmadan once
Hepimiz cocuklar gibi korkuyorduk.
Turgut Uyar, 1959⁷₁

Eroticism also plays an important role in Second Modern
poetry. Individual experience of eroticism and richness of
erotic imagery adjoin to Turkish poetry. Cemal Sureyya, in
his introduction to 100 Ask Siiri, analyzes the status of

⁷₀Ibid. p. 9.
beloved imagery to delineate the changes in Turkish poetry. According to Sureya, the beloved is conceived as an id, a ruler and as harmony in Divan poetry. In this period, the beloved represents a concept of beauty which is an extension of "otherworldliness". It is as if everybody loves the same beloved. With the Tanzimat period, the beloved becomes worldly. Eroticism enters Turkish poetry with the work of Yahya Kemal and Ahmet Hasim. The beloved becomes an aristocrat, and with the Hececiiler a village girl. Nazım Hikmet unites the concept of wife to beloved and, solidarity and friendship enter into love. The beloved becomes an ordinary woman in the First Modern movement. However, eroticism entered Turkish poetry in rich and variable forms after 1950-1955 with Second Modern poetry: 

Ya da yatakta sevisirdik bir kadın bir erkek
Opülerimiz gitgide isinirdi
Koltuklularımız gitgide tatlı gelirdi
Geyikli gecenin karanlığında

Turgut Uyar

Bir sevismek gelmiş bir daha gittmişti.
Cemal Sureya

Bak nasıl beyaza keser gibisine yedi renk
Birleşiyoruz sessizce

Edip Cansever

---

72Cemal Sureya, 100 Ask Siiri, (İstanbul: Yon, 1991), p. 5.
Another important development in this era is the approximation between poetics/poetry and narrative. Poets like Turgut Uyar, Edip Cansever and M. Cevdet Anday frequently used the techniques of story telling in this period:

Once onların yanında çok iyi yüz gordum
Beni kapidan karsilayıp agırlarlardı
Sofralarına konuk ederlerdi
Onlar iki kisiydi ben birdim
Bana elmadan sikilmiş soguk sular sunarlardi. Kapılarını kapım
bellemistiğim. Evlerinde oturacak yerim vardı.
Turgut Uyar, 1962

Bir kuleyim ben İstanbul'da. Bir sabah İstanbul'u yaktım. Hala animda bir çocuk, yari soyunuk bir kadın, bir aksamustu animda. Kusları agaçları yaktım. Kusları, agaçları yamnayz diye biliriz biz değil mi?...
Ilhan Berk, 1958
CHAPTER III

POETS OF SECOND MODERN POETRY

The relationship between Second Modern and Western poetry is different from the relationship that existed between its antecedents and the west. The poets of Second Modern were very conscious of western poetry. This is so because of two reasons: First, the models chosen from Western poetry were first person narratives. Second, the poets of Second Modern attempted to learn rather than imitate.\footnote{Enis Batur, E/Babil yazılıları, (İstanbul: Y. P. Yayınları, 1995), pp. 98-101.} For example, in his interview with Orhan Kocak, Ilhan Berk said, "I am not afraid of influence, because I can take it and melt it within me."

Cemal Süreya was also following contemporary currents including the works of Apollinaire, Max Jacob, and Rene Char. Ulku Tamer was especially interested in Ezra Pound and Dylan Thomas. Ece Ayhan was studying Lautreamont, as Anday was Eliot, and Turgut Uyar was reading Lorca. Ilhan Berk first studied Artaud and later Rimbaud and Ponge, Oktay

49
Rifat knew the works of Valery and Horderlein, Necatigil immersed himself in Rilke and Gottfried Benn.

This influence in Turkish poetry created a generation of poets who thoroughly embraced the rich alternatives to narrative. The poets of the Second Modern consciously took huge steps to generate a multi-dimensional poetic language. They also each undertook serious study of sources.

Second Modern poets, who employed images from different historical sources in their poems, assign a special importance to the problem of actuality and historicism.

In this chapter, I will analyze the poetry of two poets: Melih C. Anday and Turgut Uyar. Turgut Uyar was one of the leading poets in the Second Modern movement. Many of the changes brought by Second Modern poetry can easily be seen in his work. Melih C. Anday did not write from within the Second Modern movement, but he was one of the pillars of the movement. The Second Modern movement and Anday's poetry both concern themselves with the following: Questioning of the cosmos, observation of the object, time and object relationship, purification of the language, the concept of discourse, the concept of the relationship the texts, the concept of reproduction and the relationship between poetry and thought. 76 Because of Anday's membership in both the

---

First Second Modern movements, we can track the development of Turkish poetry through his works.

**A. MELIH CEVDET ANDAY**

Melih C. Anday is one of the most prominent poets, playwrights and columnists in modern Turkish literature. He was born in a small village near Canakkale in 1915. Anday worked in the Ministry of Education and for some newspapers at the very beginning, but he often lost his jobs due to his leftist political ideas. He began writing poetry in high school with Orhan Veli and Oktay Rifat. This friendship led to the creation of Garip (First Modern) movement which had an important influence on Turkish Poetry during the 1940's and later. *Ukde* was Anday's first published poem in Varlik magazine. He first composed in *hece*-syllable meter, like Orhan Veli. His published poems were later cited in Garip, a joint book of poems by the three friends published in 1941. In addition to poetry, he also wrote novels, essays, memoirs and plays in his successful literary life.77

In his mature years, Melih C. Anday veered away from the simplistic "Garip" manner to write poetry which was both more intricate and more personal. Melih C. Anday's path in

---

poetry can be delineated in two sections, following the analysis of Ahmet Oktay: first, his period with the Garip movement (1941-1946) and his populist period (1946-1963), and, second, his poetry after Kollari Bagli Odysseus (Odysseus Bound, 1963). 78

His poem Tohum was a sign of turning away from the First Modern movement. 79 The period between Tohum and Kollari Bagli Odysseus can be called the period of Anday's populist poetry. Melancholy and sarcasm evolved into black humor in this period. He employed poetry as an implement to illuminate society. The discourse of class struggle and exploitation were main themes in his populist poetry. 80 As revealed below in the poems:

Bir yanda ağlar, alabanalar
Yavaş yavaş uyanan fakir balıkçı koyleri
Bir yanda yalilar, sahilsaraylar.
........

Ali Bey’ın, Hasan Bey’ın, Huseyin Bey’ın yalısı
Yezidin yalısı, hinzirin yalısı, domuzun yalısı
Bogazicinde Ayin Dordu
M.C. Anday

...
Uuyamayacaksin
Memleketinin hali
Seni seslerle uyandıracak
Oturup yazacaksin

Telgrafhane
M.C. Anday

78 Ibid. p. 301.
80 Mehmet Fuat, Çagdaş Türk Şiirinin Antolojisi (İstanbul: Adam, 1989), p. 36.
He composed these populist poems under the repressive period of Democrat Party. His language was simple, straightforward, and everyday in this period. Structure and language, which had played a substantial role in the later period of his poetry were also effectively used in this populist period. Consciousness and logic were also two main implements in his poetry; even in the early period, sensations are controlled by consciousness. In his opinion, sensation alone is not enough to nourish poetry. As Hasan B. Kahraman states "In Anday's poems, there are none of our accustomed sensations. Because those sensations are the result of the regular relationships which we establish with the known world. However, Anday is creating a new feeling by describing a new world."\textsuperscript{81}

At the time in which the Second Modern Movement was popular and between the publication of his Side by Side(1956) and his Odysseus Bound(1963), Anday was engrossed in writing philosophical essays. His philosophical essays had an effect on his poetry, especially with "Odysseus Bound". He was inclined toward aesthetic and philosophical issues in his poetry. He relinquished his simple, straightforward, and everyday language. The meaning of his poetry was obscure and very similar to that of the Second

Modern movement. This remarkable change in his poetry bewildered the Turkish readers for two main reasons: First, Anday inexplicably abandoned populist poetry, and, second, the structure of Anday's poetry resembled the structure of the Second Modern which had already lost popularity.

The Constitution of 1961 let loose an explosion of literary activity. Many foreign works prohibited in the past were translated and many works were made available in the bookstores. Liberalization in various areas opened new channels for Turkish intellectuals to express their social and political ideas freely in literature. Turkish intellectuals were confused by the fact that Anday's poetry veered away from populist poetry in this liberalized period. Instead of taking advantage of the new freedoms to continue his populist poetry, Anday developed his obscure and difficult poetry.

With the liberalization of the press after the 1960 military coup d'état, most intellectuals tended toward populist literature, with the notable exception of Melih C. Anday. In his opinion, the time for supporting the idea of art for the sake of society had passed. According to Anday, while under repression, people had relied on literature to provide them with outlets of expression, but with liberalization, people discovered ways to express ideas

themselves. Therefore, a poet in the liberal period was freed and could separate himself or herself from daily life to improve, to focus, and to experiment with his or her poetry instead of feeling obligated to spread political ideas.\textsuperscript{83}

In his essays, he discusses how the deliberation of leftist and rightist political ideas on controversial subjects causes negative effects within Turkish literature. The poetry of Yahya Kemal and Nazim Hikmet, for example, had been criticized or applauded by the Turkish intelligentsia because of the poets' political ideas instead of its artistic value.\textsuperscript{84} As a result of his disillusionment with the role of literature in politics and of politics in literature, Anday's main concern in poetry became language.

In addition to employing the techniques of the Second Modern movement, Melih C. Anday tackles subjects of an intellectual and philosophical nature. Anday developed the characteristic Second Modern techniques of the independence of images, the collection of past and future into present, and the unity of the object and subject relation under the control of consciousness and logic with Anday.\textsuperscript{85}

\textsuperscript{83}Ibid. p. 36.
\textsuperscript{85}"Anday, ikinci Yeni'nin ele aldığı olguları şiirinde teker teker ele almıştır. Onların otesinede geçmştir. Örnegin soyluen kavramına, yeniden uretim kavramına, şiir dursuncel ilişkisine yeni boyutlar kazandırmıştır."
According to Anday, consciousness itself can arise and become a viable fact only in the material embodiment of the form of poetry. According to Anday, the best method of studying poetry is to focus on the actual text instead of giving details of the poet's thought, development, or life, that is with intrinsic analysis. The elements of Anday's poetry can be delineated in four sections: Mythology and Time, Consciousness and Form, Object and Subject, History and Culture.

Anday uses a mythological universe based on classical Greek sources in Odysseus Bound. But the universe of Odysseus Bound is not only established by mythological images and elements but also established by the logic of the mythological universe, as revealed in the poem below:

...  
Sirenlerin izi bile yoktu ortada
ynız bir ezgi, ta derinden
Ta iceriden gelen bir ezgi
Basladi yavas yavas yukselmeye;
O yabansi, o buyulu turkuleri ben
Soyluyordum sagir gemicilere
Yanz ben duyuyordum Sirenleri.
Kirke, bilge tanrica, selam sana!
Sag salim gectim kendimi.  

86 M. C. Anday, "Interview with M.C. Anday", Kendi Serikleri, (Yapi Kredi Yayinlari, 1992), p. 16.
Mythological consciousness becomes an important element in Anday's poetry. Object and event in his poetry have sense and patience. Thus, differences between the animate and inanimate disappear. In other words, abstract concepts are shown as having concrete existence in his poetry. The second important point is that past, present, and future dimensions are reduced to the present (anachronism). This removal of history and place destroys the known concept of time. Anday is explaining a new concept of time which collapses history within a poem to make an anachronistic perception of the world possible.

The philosophy of the relation between consciousness and poetry started to have a different dimension within the Second Modern. This difference started with Ilhan Berk and became a substantial point in the poetry of Melih C. Anday. After his book *Side by Side* (1956), Melih C. Anday did not publish any other book until *Odysseus Bound* (1963). He wrote essays in which history, ideas, and philosophy were emphasized. As a result, in his poems, philosophical consciousness is often so dense that many times it breaks the flow of his images.

---

Consciousness precedes sensations in Anday's poetry. In his words, "Siir duygusalistikca yazlasir, siirin duygulu ile de dusunce ile de siki bir iliskisi yoktur baska bir dildir". According to Anday, poetry is not an image of the world. On the contrary, the world is reproduced by poetry. According to his own description, he first thinks about how to write a poem instead of writing a thought directly in his poetry. His thoughts are found in the process of writing. As he says: "Dusunerek baslamayin! Birsey yapilirken baska sey dusunulur. Bu kurali unutma!". Hence, inspiration is random, as in a scientific experiment.

"Siirde dusunun yerini bahane diye gosterememin nedeni, oz bicim iliskisine kendimce bir aciklik getirmek icin bir girisimdi. Dusun siirin icine yerlesmez, ona egemen olmaz; ancak onu çok yararlardan yonlendirir; cogu zaman duyumsanmaz bile. Siirin ozu, biciminden baska bir sey degildir".

An example can be given to clarify this aspect of the Anday's poetry.

ADAK
Donebilir miydik donuk gullerle,
Nemli goklerindeyken mevsim,
Adanacak gun yitiverdi boyle.

Yolda arpalar gibi dokuldukce,
Tartiya kalmaz sozcuklerim,
Donebilir miydik donuk gullerle!

---

93M. C. Anday, "Interview with M. C. Anday", Kendi Sectikleri, (Yapi Kredi Yayinlari, 1992), p. 17.
Agrik gibi surer geçmiş gelende,
Ben yağmurun kum saatim,
Adanacak gün yitirdi Boyle.

Testide sarab kopurcesine,
Arınacak nem kaldı benim,
Donebilir miydik donuk gullerle!

Nice gogun düşup olduğu yerde,
Taşın ilkçığdır yureğim,
Adanacak gün yitirdi Boyle.

Citırlalarla bolunuyor gece,
Kuru bocekten bir değişim.
Donebilsedik yabanıl gullerle?

Adanacak gün yitirdi Boyle.

Melih C. Anday

As can be seen in this poem, each stanza contains three lines and the first line and the third line are rhymed. In addition, one of these lines is used in every other stanza from the very beginning to the end of the poem. Finally, the poet uses the second lines which are rhymed to express ideas. The subject in the second lines might be the poet or someone else. Syllable meter and rhyme are used in this poem.

As described in the previous paragraphs, the structure has significance in balancing and forming relationship between soaring thoughts/feelings and words/images in Anday's poetry. In other words, the connection between

95 M. C. Anday, Kendi Şeikileri. (Yapi Kredi Yayınları, 1992), p. 49
96 M. C. Anday "Interview with M.C. Anday", Kendi Şeikileri, (Yapi Kredi Yayınları, 1992), p. 47.
thought/feeling and word/image is by way of the association between consciousness and form. Anday uses free verse and different meters in his poetry such as syllable, Aruz and Kafiye. He also employs single syllables to create a sensation of freedom for the reader.\textsuperscript{98} In his poetry, a combination of eleven and nine syllable or exclusively eleven syllable lines are generally employed. The ends of the lines are finished with either an open or a closed syllable. The first and third lines of each stanza are ended by open syllables and the second lines are ended by closed syllables.\textsuperscript{99} Besides these techniques, he continues to employ aruz in his poetry. He thus also uses sound to form his poetry.\textsuperscript{100}

Self-consciousness and the importance of language are part of the agenda of the Second Modern. The unity of subject and object provided by the continuity of self is brought into Turkish poetry. The self has a very important place in Anday's poetry, also his words are lively and dynamic social signs, capable of taking on different meanings and connotations for the subject. The personal subject is diminished in Anday's poetry; the concrete and personal subject is replaced by the abstract subject. And,

\textsuperscript{98}M.C. Anday, \textit{Kendi Sectikleri} (Yapi Kredi Yayinlari, 1992), p. 18.
\textsuperscript{100}M. C. Anday, \textit{Kendi Sectikleri} (Yapi Kredi Yayinlari, 1992), p. 18.
according to Anday, not only does the subject changes continuously, but the object does as well.\textsuperscript{101}

"Anday da bir yer ve zamana kayitli olan ampirik, somut, kisisel oznenin yerini, sadece bir dilbilgisi kurali olan soyut, bir nokta olan ozne aliyordu."\textsuperscript{102}

In Anday's opinion, art can be discussed in relation to culture. Art is a product of social life and all the production created for a goal by man is called culture. To know and to work is a social process in which the obligatory individual creator is art. Art is not a spontaneous activity of man. Thus, art provides the possibility for man to realize his consciousness of life. In other words, art helps man to comprehend his existence. In this process, one can not find any elements of practical usefulness. For instance, Exekias; who made an amphora in B.C. 530-525, created an extraordinary form, although he was simply drawing Akhileus and Aias's chess play without thinking about giving a "mythology lecture". According to Anday, art is the only social event which is neither preceded nor necessitated by something.\textsuperscript{103} In addition, folklore is different from art in that it is a spontaneous, non-conscious creation of people. Folklore is created for

\textsuperscript{101} M. C. Anday, \textit{Akan Zaman Durun Zaman}, (Adam, 1984), p. 8.
\textsuperscript{103} M.C. Anday, "Sanat Neden Gereklidir" in \textit{Acikliga Dogru}, (Adam, 1984), p. 22.
practical reasons. For instance, a woman who embroiders a towel cannot necessarily explain why she chose a particular design or what it means, to her it is just a tradition.\textsuperscript{104}

As a columnist and an intellectual, Anday is interested in Turkish history and Turkish identity. According to Anday, Turkish history started with the establishment of the Turkish Republic. In this view, the construction of the Turkish nationalist identity compelled Atatürk to emphasize the Anatolian roots of Turkish identity as a universal melting pot of several civilizations even before Turkish settlement. For Anday, anti-positivist, anti-logical, and Islamic ideologies which had played dominant roles within the Ottoman Empire were obstacles to Turkish nationalism and identity.\textsuperscript{105} Therefore, the reform of Islamic ideology is an inevitable procedure for modern national history and national identity.

Ilhan Berk explains that Anday does not consider Divan poetry to be classic of Turkish poetry, and that, in fact, for Anday, there are no classics. Anday emphasizes that Divan poetry is not familiar to us and there is no way to use it as an source for Turkish poetry.\textsuperscript{106} The rejection of Divan poetry compels Anday to look elsewhere for sources. Along with his interest in French literature, Anday looked

\textsuperscript{104}M. C. Anday, "Sanat Neden Gerekli" in \textit{Açıklıça Doğru}, (Adam, 1984), p. 11.
into Anatolian culture, including Greek mythology, for inspiration. In addition, in one of his essays, he emphasized that the word "classic" is misunderstood by Turkish intellectuals.\textsuperscript{107}

As a result, the consciousness of history can be found in the history of Anatolia according to Anday. In my opinion, his stress on Anatolian history and culture also shows itself as in Anday's use of anachronistic and isochronal elements in his poetry.

The difference between Kafka and Balzac is emphasized in Anday's essays and interviews several times. As he says: any section of Kafka can be read in isolation from the other sections whereas in the case of Balzac, one can not comprehend anything if he does not read from cover to cover.\textsuperscript{108}

Our study of the development of Anday's poetry has indicated that any revolutionary split in arts can be understood within the context of redefining the individual and the relationship to his/her environment. The way that he uses his poems like his mind, the way that he focuses on the subject, and the way that he improves himself perpetually in his poetry show how much attention Anday pays to this redefining process mentioned above. In that respect, the

\textsuperscript{107} M. C. Anday, \textit{Aldanma \& ki}, (Remzi Kitabevi, 1992), p. 31.

question that Hasan B. Kahraman raises with regard to whether Anday's poetic development has any organic or direct connection with the development of Turkish poetry becomes a relevant question.\textsuperscript{109} As far as Anday's development in poetry is traced back, his usage of the concepts, mythology, time, and other elements has been employed in a multi-dimensional way so that in doing so he can perceive the changes in life and nature. As in the case of Kafka, Anday wants his contemporary readers to be able to read his poems without being limited by the notions of time and place.

B. TURGUT UYAR

He was born in Ankara in 1927. He was educated at military schools and served as an officer; he later resigned and joined the civil service in 1958. His first poem was published in the weekly magazine Yedigün in 1947. He has also written essays and literary criticism.

Turgut Uyar started his career in 1940's, becoming a leading figure in the Second Modern movement by 1955. Although many of his contemporaries abandoned the movement due to social changes in 1960's and 70's, he never gave up, but continued to investigate and develop this poetry's potential. In this period, Turkey had rapidly started to become urbanized and as a result of it shanty towns began to appear.110 Uyar also felt very strongly the effect of these great changes in his own life and struggled to comprehend them. This can be seen in the description of "city life" in his poetry. He feels alienated in the complex and sophisticated surroundings of the city. In his words,

"Beni yazdigim siiri yazmaya iten neden cevremin
degistigini gormemdi. birdenbire kentlesen'dunya,
birdenbire karsilastigim neom lambalari, buyuk oteller,
birtakim yeni gelismeleri haber veren durumlar beni artik
Orhan Veli siiri yazmakla kurtaramiyordu....Hicbir cagin
kargasasi bir oncekine benzemez-bu kargasasinin algilanmasi
onemli."\[111]

Sehirlerde karsilastik sehirlerde kaldik
...
Erince vaktimiz yok uclar hemen kalkip hemen variyor.
elimizde bir ufak bavulla surdayiz burdayiz.
...
Sehirin ugultusunu arkamda saniyordum
Bazan boyle saniyordum korkular terler abaniyordu ustume.
...

...tamirci dukkani actilar, mahkeme yaptilar, yasalar kodular, bir
seyun bu kadar sey icinde gitgide kuculdugunu yittigini
sezinliyorlardir ama bulamiyorlardir da degil, umursamiyorlardir,
onsu olunur diyordur yerine baska sey kcyuyoirdur ama oyle
bir seydi yittikce onemli azaldikca duzeni etkileyen, bilgisizligi
artiran, evleri oturulma, sokaklar dolaalmaz hale koyan, kisisi
bos vakitlerinden kaciran bir sey...
\[112]

The complexities, contradictions, and multiplicities of
city life provide a base for his uneasy poetry. The words
emptiness, unknown, death, hopelessness, defeat, fear,
darkness, loneliness and sorrow are integral parts of Uyar's
poetry. The struggle between conciousness and the identity
of the individual can be seen clearly in Turgut Uyar's
poetry. The awareness of one's inadequacy which is the
result of anxiety and disappointment caused by the modern
world finds expression in his poetry.

\[111\] Turgut Uyar, quoted in "Turgut Uyar'a Toplu Bakis" in Sonsuz ve Obru. Edited by Tomris Uyar and
\[112\] Turgut Uyar, Damyanin En Guzel Arabistani, (Istanbul: Can Yayinleri,1994), pp. 39, 33, 36, 41
...İste boye basliyordu heryerde mutsuzluk. Ve mutsuzluk buyuk bir umut gibi cekiyor kendine beni. Degisiyorum ve cogaliyorum gibi.Tek buyuk dogrunun yarim dilimi o.

...Ben kutsal bir bahaneyim, belki de bir siginagım kendime.

Turgut Uyar^113

...Isiklar yanmaz oda aydınlanmaz. Zaten geregi yoktur artik isigin.

...Beni yandan yana dondurun mutsuzluk

...Sankı gomulu sandıklarda karariyorum

...Yokum diyorum inanmiyorlar
Yokum diyorum bulup cikariyorlar
Yokum

Turgut Uyar^114

According to Uyar, all these terms encompas crucial parts of his life and give him new challenges. In his words,

"Ben siirin cikmazda oldugunu soyledigimde, cikmazin insani bir cikar yol bulmaya zorlayan en onemli durum oldugunu anlatmak istemistim. Soylediginizin tersine, umutsuzlugun kisiyi umudu yakalamaya, buimaya zorlayan bir duyguya olduguna inaniyorum. Siirin rahatlamasi beni rahatsiz ediyor."

Kaygisiz gibi rahat gibi ilmek ilmek
Ama degildim aslinda uyumustum
Uyandim birden duvarlari buldum
Asilmaz yerleri buldum gucumu tanidim

...
Kacmiyoruz.Bu yuzeyden su icmeler yetiyor da ondan galiba

...
Bu dunyada yedigimiz ekmekler ictiqimiz sular
Dizlerimizdeki bu guc derimizdeki tad
Karsi koymak icindir kacmak icin degil

Kormayin dalgalardan yilmayin
Cekin kurekleri.

Turgut Uyar^115

As noted above, Modern poetry carries hopes and anxieties of the poet. The poet employs his poetry to comprehend and resist modern problems within city reality. In other words, the modern poet uses his poetry to resist consumption of the work of art. "The primary form of resistance is the creation of an object that proclaims and draws attention to its objecthood, that is, that resists rationalized language's tendency to reduce it to a sign to be consumed."\textsuperscript{117} And in this process, "Objects have lifes of their own - self-programmable, unpredictable; other people are equally mysterious and inscrutable; culture itself changes in the blinking of an eye; what once was here and now is gone and reluctance to acknowledge this is a sign of dispensability."\textsuperscript{118}

Turgut Uyar feels that objects are taking over in city (modernity) and he employs abstract objectification of the self in the hope of strengthening the role of the subject. In his poetry, he is creating his own original way of dealing with the problems of the modern world. Objectification, eroticism, and persona play an important role in this process in Turgut Uyar's poetry. He employs images of nature and woman and a persona to take shelter against the alienation caused by (modern)city life. This

\textsuperscript{117}Jon Erickson, \textit{The Fate of the Object}, (Ann Arbor, The University of Michigan Press), p. 8.
is an important step thousands creating a kind of contact with self, with one own inner nature. In this process, the poet's voice has something of its own to say. As Charles Taylor has written, "not only should I not fit my life to the demands of external conformity; I can't even find the model to live by outside myself. I can find it only within." This inner voice becomes a personae in Turgut Uyar's poems. The poet, in Dunyanin En Guzel Arabistanı, employs the persona of Yekta; who adventures into the original and authentic world of modernity to discover answers for modern people. The employment of a persona indicates an awareness of producing poetry and an attempt to comprehend modern world.

Ben otuzunda Yekta'ydim,
Akcaburgaz' liyim, oradan geldim,
Herkes bir yerlidir cunku, Ben Yekta bunu pek hos buluyordum.

Turgut Uyar

UYAR GIVES A VOICE AND HISTORY TO HIS PERSONA. THE PERSONA (YETKA) IN UYAR’S POETRY IS CAPABLE OF BEING NAIVE AND UNEXPECTEDLY BRAVE IN MODERN WORLD. YETKA, FOR INSTANCE, CAN RESIST THE PROHIBITION OF LOVE WITHOUT FEELING A SHAME. ("AMA UTANCINDAN KACMAIYI BILIYORDUK") IN ADDITION, TURGUT UYAR GIVES MORE FREEDOM AND COURAGE TO YETKA. HE IS CAPABLE OF DOING AND OBSERVING MANY THINGS OBJECTIVELY.

... Bastonumla gosterdim ,su su su yapilari yikin dedim iscilere

......tamirci dukkan, actilar, mahkeme yaptilar, yasalar kodular, bir seyin bu kadar sey icinde gitgide kuculduguunu yittigini sezinliyorlardir ama bulamiyorlardir da degil, umursamiyorlardir, onsuz olunur diyorlardir

yerine baska sey koyuyorlardı ama oyle bir sey ki yittikce onemi azaldıka duzeni etkileyen, bilisizliği artiran, evleri oturulmaz, sokakları dolasılmaz hale koyan, kisiyi bos vakitlerinden kaciran bir sey

... 
Bu dunyada yediqimiz ekmekler iciqimiz sular
Dizlerimizdeki bu gúc derimizdeki tad
Karsi koymak icindir kacak icin degil

In Dunyanin En Guzel Arabistani, Uyar emphasizes several times that Yekta is from Akcaburgaz and not from Yayaboluk, close to Akcaburgaz. I believe that this has a specific meaning in Turgut Uyar's Poetry.


Ama bunlari neye aniyorum ben Yayaboluklu muyum.


Akcaburgaz yalnizligimi da getirdim.

Turgut Uyar

Someone from Yayaboluk represents an individual who is defeated by all the problems of modern society. It seems to me that the connection between these two cities is similar to the relationship between 'I' and 'self':

---

122 Ibid. pp. 51, 52, 56.
...At its simplest, the self can be thought of as a psychological structure that contains within it the various processes of mental life; it is implicit in this idea that there is something organised, stable and central about the self, that selfhood comprises a core element of each individual's personality and subjective existence. In addition, the self has an importantly ambiguous status: it is both an object of knowledge and contemplation, and an experiencing subject. I look out at the world from the vantage point of my own self; I know what I am thorough examination of the attributes of that self. What the relationship between 'I' and 'self' is, it will be seen from this, is one of the more complex conundrums thrown up by this ambiguity. 'I' am myself, but I can know myself by reflection and observation; on the other hand, under most conditions I can not know myself fully (because I am in my self); that is why I need the psychoanalytic dialogue, in which I see myself from the vantage point of the other. So an other can get closer to my self than I can myself, even though I am embedded within it and am the only one who has direct access to it.123

In Turgut Uyar's poetry, the persona (Yekta) becomes more than a device, but a refuge "a materialized projection of inner creative conciousness" to resist alienation in modern world.

---

CHAPTER IV

CONCLUSION

The transition from the Ottoman Empire to the Turkish Republic was accompanied by an intense discourse on Turkish nationalism. This discourse led the new government to seek an "alternative past" which excluded the Ottoman legacy. In this discourse, Turkish society is considered classless, an undifferentiated entity unified around a common goals. Therefore, contradictions in society became reconcilable. The aim of reforms in this period was to replace the symbols of the heterogeneous Ottoman-Islamic civilization with their Western counterparts. These changes took place in a very short time period and this development constituted the foundations of those problems with which we still live today. As a result of these reforms the younger generations were alienated from the past. In this process, "language reform was important as it resulted in a loss of memory in the society."\textsuperscript{124}

The modernist movement in the poetry of the industrial age begins with the loss of perception of traditional way of life. Beginning with Baudelaire and Rimbaud, the poetry presented this confusion and tried to escape from it by creating its own world. Thus, modern poetry carried the criticism of the new (modernist) life style from the beginning. From the start, modernism was self-critical of its socio-economic aspect. This critical approach also occurred in Turkish poetry, but took place under different circumstances. The Turkish elite's desire to be European did not allow the criticism to target the modern life style.125

The modernization project (Kemalist ideology) in Turkey was the ideology of mobilization. This required everyone to become focused on the national striving toward Westernization, which we can call rationalization of Turkish society according to Western standards—no allowance was made for individuality. As in the process of political reform, 1947 was a turning point in the adoption of new economic policies. In the 1940s, Turkey's political system, economic policies, and foreign relations all underwent fundamental changes. During this period, there were two modern movements in Turkish poetry: The First Modern movement (Garip) and Second Modern movement (Ikinci Yeni).

Poets from both movements have been accused of "estheticism", "decadence", and "pessimism", not only by social realists but also by the ideological and literary guardians of the Turkish Republic. Actually, the poets of Second Modern movement straddled the line between socialism and modern art. This straddling, in my opinion, gave the power to their poetry to resist the process of modernization. I might call them the socialist flaneurs of Turkish poetry.

A modernist perspective in the real sense of the word emerged in Turkish poetry with Second Modern movement. The poets of Second Modern movement represent a significant breakaway from the poetry formerly produced, especially in terms of language, meaning and structure. Breaking away from public language and the separation of individual from the whole succeeded in Second Modern poetry. They believed that their poetry is able to capture the contradiction of modern life by techniques of textual fragmentation and interruption which also allow the hidden and silence to speak. Most importantly, the word Yasanti (experience present) was brought into Turkish poetry.

According to Walter Benjamin, the historical occurrence of "modernity" interrupted the unified structure of experience past. How can these help us in reading the poetic output of Second Modern poetry? In this context, one
can attempt to interpret Second Modern poetry with duality between the "ideal of Westernization" and that of the "ideal of tradition". The trauma of Westernization carried with it the causes of the identity crises of Turkish intellectuals. The Turkish intelligentsia saw the process of Westernization as implying inadequacy and defeat of the indigenous. The Second Modern poets experienced the sense of inadequacy caused by Westernization more consciously. They created a self-centered language which submitted to the realm of individual and psychological and provided them a defensive stance toward their own experience of inadequacy created by economic progress. According to Benjamin, the associative structure of experience is threatened in the modern world by unheard of numbers and kinds of impressions which also cause a loss of "ability to provide the necessary links or connections between individual and collective patterns of memory." As a result, "consciousness would adopt a defensive stance toward its own experience". This defensive stance is created by self-centered language in Second Modern poetry. But they also tried to discover the emancipatory possibilities of their poetic language.

In my opinion, Benjamin's dialectic method provides a means to find the critical potential to discuss the issues of modernism and tradition in Turkish context. His dialectical and non-evolutionist interpretation of history
takes into account both progress and regression. I think that this is the source of the unique value of Benjamin's Marxism, which provides us an understanding of a century characterized by the overlapping of modernity and barbarism.

Benjamin observes in his essay on the work of art that our mode of perception continues to change throughout history. However, this progression can not be considered positive or negative in a simplistic way. Martin Jay, in *The Dialectical Imagination* argues that "for, while mourning the loss of the aura, he paradoxically held out hope for the progressive potential of politicized, collectivized art. Benjamin's position also can be seen clearly from his letter to Adorno. "In my work, I sought to articulate the positive moments as clearly as you brought the negative to the fore. I consequently see a strength of your work where a weakness of mine lay."

In *The Work of Art in the Age of the Mechanical Production*, Benjamin states that art is inseparable from its environment of technology and social class. He argues that modern technical innovations have profoundly changed the status of the "work of art." According to Benjamin, the reproduction techniques in the capitalist society divorce the work of art from the "tradition" (the ritual) and cause the depreciation of its "aura" by opening it to politics (depreciation of art). New forms of mechanical reproduction
shatter the quasi-religious feeling about the work of art and it profoundly effects the artist's attitude toward production. This process also changes the reaction of the masses toward the work of art; that is a change in the mode of participation.

Benjamin argues in this essay that the destruction of the elitist aura of art causes "a tremendous shattering of tradition' and creates an aesthetic politicization. For instance, with mechanical production, the cult value of art receded into the background and was replaced by exhibition value. In this process the artist needed to revolutionize the artistic production of his time. At this moment, the question of aesthetics and politics becomes important for Benjamin. I believe that this question was also asked by Second Modern poets. Benjamin focuses on the possibility of revolutionizing the means of artistic production -this is film, montage, allegory for Benjamin, poetry for Second Modern poets- as a political act and strategy. Therefore, "Benjamin could end his article by calling for the communist politicization of art as a response to what he called the fascist 'aestheticization of politics'"126 Martin Jay also emphasizes that Benjamin was more sympathetic to the positive implications of distraction.

Adorno was probably right in saying that the changes which are brought by the mechanical reproduction cause the cheapening of art through commercialization. This mechanical reproduction reduces the ideological effectiveness of any revolutionary art, the work of art pacifies and dissolves conflicts between the classes. I believe that Benjamin also, to a degree, agrees with Adorno. For example, he states that movies put the public in the position of absent-minded examiner.\footnote{Benjamin, \textit{Illuminations: Essays and Reflections}, edited by Hannah Arendt. (New York: Schocken Books, 1968), p. 240.} In his essay "The Storyteller", he also states that the "wisdom of the storyteller and larger meanings stories offered have been replaced by information and experiences that are meaningful only to individuals". In this context, Benjamin argues that the solitary individual ("experience present" — a particular kind of consciousness) becomes the birthplace of the novel and "the reader of a novel is isolated more so than any other reader." He also writes that mechanical reproduction, e.g. invention of printing in this case, makes dissemination of the novel possible and causes the decline of storytelling.

This indicates the disappearance of experience in the modern age in its traditional definition. According to Benjamin, the historical occurrence of "modernity"
interrupted the unified structure of experience past. As a result, subjective experience has been deprived of its capacity to assimilate events directly into a continuous tradition of consciousness and memory. In other words, modernity causes a loss of "ability to provide the necessary links or connections between individual and collective patterns of memory".\textsuperscript{128} As a result, "consciousness would adopt a defensive stance toward its own experience".\textsuperscript{129} Benjamin argues that experience has fallen in value and the ability to exchange experiences was taken from us. However, he doesn't want us to comprehend it as merely a symptom of decay or just as a modern symptom. "It is rather, only a concomitant symptom of the secular productive forces of history, a concomitant that has quite gradually removed narrative from the realm of living speech and at the same time is making it possible to see a new beauty in what is vanishing."\textsuperscript{130}

In this sense Benjamin took an opposite view from that of Adorno. From Adorno's point of view the arguments of Benjamin in these two essays might seem to be contradictory with each other. Yet this can also be seen as a consequence of Benjamin's definition of modernism as a contradictory

\textsuperscript{128} Kevin Newmark, "Traumatic Poetry: Charles Baudelaire". p. 236.
\textsuperscript{129} Ibid., p.237.
entity. According to Benjamin, this contradictory nature of modernism is the very site in which a revolutionary potential can develop. This conception of modernism is alien to Adorno because of its revolutionary implications.

Today, there is an interest in the work of Benjamin, who argues that there is a possibility of revolutionizing the means of artistic production as a political act and strategy rather than concentrating entirely on questions of radical content or even the form of cultural product. And this is a matter of technique. For instance, films with their shock effects, and by putting the public in the position of critic.

In my opinion, however, Walter Benjamin didn't conceive of revolutionary art as the natural or inevitable result of economic and technical processes. He sees it as a critical interruption in the development of barbaric capitalism. I believe that this is one of the main reasons why there is still an avid interest in Benjamin's work.

Here, I have to ask the question, "How can all these help me in reading the poetic output of Second Modern poetry?" In this context, how do the relationship between modernity and tradition, the inadequacy of economic progress, the transformation of the structure of experience, the possibility of revolutionizing the means of artistic production as a political act become important in analyzing
Second Modern poetry. Modernism was self critical of its socio-economic aspect. However, this critical approach took place under different circumstances in Turkey.

The modernization project of Kemalist ideology and anti-imperialist feeling which contributed to anti-modern sentiments did not allow a modernist perspective, in the real sense of the word until Second Modern poetry. The interruption of the unified structure of tradition caused by modernity also took a different turn in Turkish context. The Kemalist reforms and their application of top-down policy shattered tradition long before the emergence of a critical conception of modernity which might have used the modernization project. In the Turkish context, modernist criticism and its Marxist criticism go hand in hand. Hence, a modernist perspective and, to a degree, its Marxist criticism emerged in Turkish poetry with the Second Modern movement.

These poets believed that the modern text -their poetry- was able to capture the contradiction of modern life with techniques of textual fragmentation and interruption which also allow the hidden and silenced to speak. In addition, they attempted to apply Marxist criticism in their poetry. Self-centered language become an important instrument in creating a defensive stance toward their own experience of inadequacy created by economic progress.
Analyzing the transformation in structure of experience, as Benjamin does, might help us in comprehending the new word *Yasanti* (experience present). These poets, intrigued with the question of aesthetic and politics, were also focusing on the possibility of revolutionizing the means of artistic production as a political act by use of traditional text, collage techniques, montage, use of images from the past and of anachronistic perception of the world, as was Benjamin's hope in the case of montage, film and proletarian revolution.

The word *Yasanti* (experience present), which appeared in Turkish dictionaries during the 1940's, becomes important in analyzing Second Modern poetry. The word *Hayat* (experience past) which is replaced by *Yasanti* (experience present) is thought of as knowledge gathered from past events, whether by conscious observation or by consideration and reflection; that is to say 'lessons'. The experience present (*Yasanti*) is thought of as a particular kind of consciousness, that is, full and active awareness. Raymond Williams argues that even these are radically different, there is still a link between them. The two distinct senses have in practice moved together, within a common historical situation.

Even though language reform separated "the artistic sphere from its relation to the culturally unifying agency
of religion, it did not separate the artistic sphere from another culturally unifying agency of centralized political power in the new Turkish republic until the second half of the 1940's. Second Modern poets tried various ways of building new rhythms and contemporary imagery out of the rapidly changing vocabulary to reconcile language and objective reality in their poetry. In Benjamin's terminology, they were transforming the status of the poet from one of magician to a surgeon, or a painter to a cameraman. By diminishing the distance between themselves and the language, and cutting and reconstructing the linguistic fragments they were able to produce new forms of expression out of what is linguistically "traditional."

The Second Modern poets' use of traditional text, collage techniques, use of images from the past and of anachronistic perception of the world in their poetry creates interruptions providing the possibility of revolutionizing the means of their artistic production as a political act, as was Benjamin's hope in the case of montage, film and proletarian revolution.

According to Benjamin, the wishes and desires of a collective unconscious are displayed in a mediated manner through images. These images contain desires and wishes of past generations which are still relevant for us. They can help us to reach an understanding of the world in which our
wishes and desires are not distorted by the bourgeois and capitalist society. The images of past contains the "true" desires of the collective which help uncover the capitalist distortions of the wishes and desires which are contained in the commodity fetish. Therefore, the images of the past can assist in the creation of an experience, in a strict sense, possible only where certain content of the individual past combine with material of collective. In my opinion, the Second Modern poet's use of imagery in their poetry resembles the expectation of Benjamin from images of past.

Second Modern Poets not only challenged the tradition, they also invigorated it. They opened a new door for imagery in Turkish poetry. In their poetry, they employ images from mythology, Judeo-Christian tradition and religious text. These images have a contemporary meaning with association to the past. The use of image in connection with the past helped the Second Modern poet, to open a new door for analyzing the past and the confused Turkish identity of the present. It assisted in creating a bridge between these two periods. By experiencing it and drawing from it they have in essence helped to create an association to the past through these images and have further helped to enhance the rhetoric of the concept of perceived reality in the present.
BIBLIOGRAPHY


