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DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

AN ANALYSIS OF MODERNIST ELEMENTS IN THE WORKS OF
WILLIAM FAULKNER AND YUSUF ATILGAN

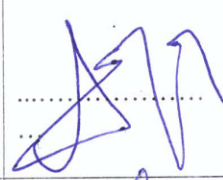**M. A. THESIS**
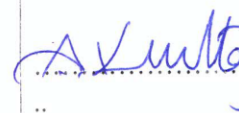

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**WILLIAM FAULKNER VE YUSUF ATILGAN'IN ESERLERİNDE
MODERNİST UNSURLARIN İNCELENMESİ**

ÖZET

Bu tezin amacı William Faulkner ve Yusuf Atılgan'ın eserlerinde modernist unsurların analizini yapmaktır. Çalışmamıza konu olan eserler William Faulkner'ın *The Sound and the Fury* romanı ile Yusuf Atılgan'ın *The Loiterer* ve *Motherland Hotel* eserleridir. Modernizm başta edebiyat olmak üzere hayatın her alanında oldukça etkili olmuştur. Roman ve hikâyede geleneksel veya yerleşik olan unsurlar modernizm ile birlikte radikal bir ivme kazanmış ve modernist yazarların eserlerinde sıkça işlenmiştir. Türk ve Amerikan edebiyatının iki önemli ismi olan Yusuf Atılgan ve William Faulkner bu değişim rüzgârını eserlerine yansıtan yazarlar arasında yer alırlar. Özellikle romanlarında gerçek ve düş bir arada verilmekte ve Sigmund Freud ile öğrencisi Carl Jung'un ortaya çıkardığı bilinç/bilinçaltı, iç konuşma gibi kavramlar karakterlerde yoğun bir şekilde yansır. Zaman kavramı artık dışa değil içe yöneliktir. Bunların yanı sıra eserlerde içerik unsurlar olarak karakterlerin sıkça yalnızlaşmaları, yabancılaşmaları ve intihara teşebbüs etmeleri kaçınılmaz bir son olarak yer almakla birlikte leitmotif, zaman ve anlatıcı bakış açısı yönünden benzerlikler ve farklılıklar mevcuttur. Çalışmamızda modernist unsurlar biçim ve teknik bakımından *The Sound and the Fury* eserinde Benjy, Quentin, Jason ve Caddy; *The Loiterer*'da C. ve *Motherland Hotel*'de Zebercet karakterleri üzerinden incelemeye tabi tutulacaktır.

Anahtar Kelimeler: Modernizm, William Faulkner, Yusuf Atılgan, modernist unsurlar.

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AN ANALYSIS OF MODERNIST ELEMENTS IN THE WORKS OF WILLIAM FAULKNER AND YUSUF ATILGAN

ABSTRACT

This thesis aims to analyze the modernist elements in the works of William Faulkner and Yusuf Atılgan. It takes as the subject matters William Faulkner's *The Sound and the Fury* and Yusuf Atılgan's *The Loiterer* and *MotherLand Hotel*. Modernism is a period that affects every aspect of life, specifically literature. Traditional or established elements in novels and stories have gained a radical momentum with modernism and are frequently portrayed in the works of modernist writers. Yusuf Atılgan and William Faulkner, two important names of Turkish and American literature, are among those who reflect this change abundantly in their works. Especially in their novels, real and dream are given together, and concepts such as consciousness / subconscious invented by Sigmund Freud and his student Carl Jung and inner speech are employed extensively in the characters. The concept of time is no longer directed outward but inward. In addition, as a content component, it is inevitable that the characters often experience loneliness, alienation and attempt to commit suicide, but there are similarities and differences in terms of leitmotif, time and narrative point of view. In our study, we aim to explore the modernist elements in terms of form and technique in Benjy, Quentin, Jason, and Caddy in *The Sound and the Fury*; *The Loiterer*'s C. and Zebercet in *Motherland Hotel*.

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Necip KARABULAK

CONTENTS

INTRODUCTION

Modernism, which goes back to the Renaissance and Reform movements of the 14th and 15th centuries, refers to the break with tradition in political, scientific, economic, literary and cultural sense and the social change that comes with them. Therefore, it is impossible for literature not to be influenced as a part of this change. Taking into account that the genre novel has also got its share in this process, it can be argued that the authors of this period paid attention to various techniques and formal elements that could be used in the novel and reflected them in their work.

The modern novel, which covers works roughly between 1890 and 1940, proved an important literary genre in Europe and America, while it appeared in Turkish literature in 1960 and after. A possible explanation for this is that the genre novel was introduced to the authors long after Europe and Turkish society had a negative attitude to Westernization. Therefore, the works to be analysed in this study must be interpreted with caution between Turkish and American literature.

William Faulkner, one of the most important modern writers of the 20th century, introduced the innovative side of modern novel and, in this sense, created a revolution with James Joyce. What makes him a modern writer is that he mastered the stream of consciousness and the interior monologue technique in his works. In addition, breaking the concept of time and reconstructing the perception of reality made him competent in his field. Apart from this, he was able to pass on to the reader the situations such as the isolation, and alienation of the individual in the society, one of the formal features of modern novels. The theme of Freud and sexuality is also an indispensable part of Faulkner's works, though he does not say so. In this sense, *The Sound and the Fury* is important for examining the formal and technical features of the above-mentioned modern novel. Another important name of our study, Yusuf Atılgan, took advantage of the formal and technical features required by modern novels in his works after the Republican Era. Although Atılgan produced very few works in literature, he is regarded as an important author of modern Turkish literature.

In this thesis, the modernist elements in the works of William Faulkner and Yusuf Atılgan, two powerful names of American and Turkish literature, will be examined. As a result of the previous research, it was understood that although Yusuf Atılgan was influenced by William Faulkner, these two authors have never been studied together as a thesis. The fact that they are technically very similar in their works and that they come across almost the same period makes our study even more significant. Especially in modernist technical elements, the technique of stream of consciousness and internal monologue were used skilfully by both authors. It is even known that Yusuf Atılgan wrote a novel called *Eşek Sırtında Saksağan* but tore it up because it was very similar to William Faulkner's novel *As I Lay Dying*. It seems that there is a strong connection between Atılgan and Faulkner. In an interview with Atılgan, Refik Durbaş stated that among the writers Atılgan preferred to read were Faulkner and Chekhov and that the bedside books belong to these authors (1992: 72). The sexual desires of the characters, their inner worlds and their attempt to commit suicide as well as the leitmotif, alienation, time and narrative point of view show some important common points between the two authors. In the book *Yusuf Atılgan'a Armağan*, Onat Kutlar states about Faulkner's influence on Yusuf Atılgan:

> It is not surprising that I used Faulkner's name twice. This very influential and great pioneer of contemporary novel, like many good novelists, had deeply influenced Atılgan. Language, psychology and reality were fundamental elements in Atılgan, as in Faulkner. The Turkish language, the psychology of the country folk, and the reality we lived in gained new dimensions with him (1992: 43).

In the first chapter of our study, a brief introduction to the concept of modernism will be provided in detail including the Scholastic Period, Renaissance, Reform, Enlightenment and Industrial Revolution. Then, the features of modern literature will be presented and realist and modern novels will be compared. We will discuss modern novels in Turkish and American literature and run their course in both countries.

In the second chapter, William Faulkner's *The Sound and the Fury* and Yusuf Atılgan's *The Loiterer* and *Motherland Hotel* will be examined and compared on the themes of alienation and sexuality.

In the third and last chapter, the technical elements of a modern novel, including a comparative analysis between *The Sound and the Fury* and *The Loiterer/Motherland Hotel*, will be discussed and analysed. In this section, five basic elements- stream of consciousness, interior monologue, leitmotif, time and narrative perspective will be studied in detail.

CHAPTER 1

1.1. WILLIAM FAULKNER (1897-1962)

Faulkner is known for his novels and short stories as well as plays, poems, essays. His stories took place in Yoknapatawpha County, where he spent most of his life. Although Faulkner was one of the most famous authors of American literature, he was not known until 1949 when he received the Nobel Prize. *A Fable* (1954) and *The Reivers* (1962) brought him the Nobel Prize. *The Sound and the Fury*, written in 1929, ranked sixth on the list of best novels written in the English language.

Born in New Albany, Mississippi in 1897, William Faulkner moved to Ripley, Mississippi with his family a year after his birth. There, his father's business did not go well, and then they moved to Oxford, Mississippi, where it became the subject of his novels and stories. His mother, Maud Butler, her grandmother, Lelia Butler (both were counted bookworms, and also artists and photographers), and Caroline Barr, who raised Faulkner since childhood, played an important role in the development of his artistic talents, especially in the development of visual intelligence. The death of his grandmother in 1907 shook Faulkner deeply. Growing up with his father's more outdoor activities, Faulkner received a very good school education from his mother and studied classics such as Charles Dickens and Grimmy's Fairy Tales. Faulkner established a special bond with Caroline Barr, in whom he heard stories of sexuality and race in her childhood, as well as war stories in some of her works such as *The Sound and the Fury*.

Having spent the first four years of his school life very successfully, Faulkner's academic success declined considerably as a result of his attendance at another school in the following years, and he eventually left high school in 1915 without graduating. Faulkner, who wrote poetry during adolescence but did not try novels until 1925, wrote his first writings inspired by the Romantic period of 18th and 19th century England. Thanks to his father's work at the University of Mississippi, he attended private university classes in 1919-20, yet passed with "D". However, some of his poems were published in university journals. Faulkner, who worked in various jobs but was not satisfied at all, left Oxford after his high school sweetheart, Estella Oldham, married someone else and went to New Heaven. There he met his best

friend, Philip Stone, who was also interested in literature. One of Oxford's well-established families, Stone had a huge impact on Faulkner's writings because he recognized his talent in poetry and introduced him to James Joyce, leading Faulkner to write in his own style. He tried to publish his poems and short stories via Stone, but they were all turned down.

Returning home and working in various jobs, Faulkner continued to write poems and in 1924, he managed to publish them at The Marble Faun. He then moved to New Orleans, where he worked extensively in prose with the influence of important literary figures such as Sherwood Andersson. Andersson, through his publisher, helped Faulkner publish his first novel *Soldier's Pay* in 1926. In the following process, he draws on James Joyce's experimentalism and Freud's ideas. Faulkner often mentions where he lives, family stories, black and white Americans and Southern characters, and uses them as a means of humour. One example is *Flags in the Dust* (1927), his first novel, but rejected by publisher organizations. This work was edited by Ben Wasson and published in 1928 under the name *Sartoris*.

Faulkner agreed to marry Estella Oldham, who divorced in 1929 and returned to Oxford with her two children and to take care of her children. They lost their first child, born in 1931, but in 1933 a child named Jill was born. Faulkner, who planned to write *The Sound and the Fury* in 1928 in the style of a short story, later converted it to a novel in 1929, thinking that its characters might be more appropriate for the novel. This is Faulkner's most successful work. Faulkner expresses his thoughts on his work as follows:

> I wrote this book and learned to read. I had learned a little about writing from *Soldiers' Pay*--how to approach language, words: not with seriousness so much, as an essayist does, but with a kind of alert respect, as you approach dynamite; even with joy, as you approach women: perhaps with the same secretly unscrupulous intentions. But when I finished The Sound and the Fury I discovered that there is actually something to which the shabby term Art not only can, but must, be applied. I discovered then that I had gone through all that I had ever read, from Henry James through Henty to newspaper murders, without making any distinction or digesting any of it, as a moth or a goat might (Faulkner, 1994:225).

In 1929, he wrote *As I Lay Dying* and published some of his short stories, called *Rowan Oak*. Despite its popularity, however, none of these works attracted much attention as the *Sanctuary* (1931), which intense sexual, gangster, and urban violence are committed.

By 1932, Faulkner had some financial problems, and he had just completed the work *Light in August*, which he offered to some magazines through Ben Wasson, but none of them accepted it. Although Faulkner was not a film enthusiast, he accepted the screenwriter offer made by MGM Studios because of his need for money and worked in this field for many years (1932-1940). During this period, *Absolom, Absalom!* was published. With the Second World War, Faulkner adopted a more traditional and easy way of style. He wrote the collapse of the aristocratic families and the rise of a white family called Snopes and dedicated the 1940's *The Hamlet* (the first of three novels) to this white family.

His fame was further reinforced in 1946 with *The Portable Faulkner*, where he made all his writings anthology. However, despite the Nobel Prize in 1950, he was still not seen by some as a national writer. The New York Times' view of Faulkner's Nobel Prize is surprising:

> His field of vision is concentrated on a society that is too often vicious, depraved, decadent, and corrupt. Americans must fervently hope that the award by a Swedish jury and the enormous vogue of Faulkner's works in Latin America and on the European Continent, especially in France, does not mean that foreigners admire him because he gives them a picture of American life they believe to be typical and true. There has been too much of that feeling lately, again especially in France. Incest and rape may be common pastimes in Faulkner's "Jefferson, Miss." but they are not elsewhere in the United States (Kartiganer and Abadie, 2000:34).

In the following period, he served at the University of Virginia for a while and finally ended his literary life with *The Town* (1957) and *The Mansion* (1959). Faulkner, who had a heart attack in 1962, was 64 years old when he died.

1.2. YUSUF ATILGAN (1921-1989)

Yusuf Atılgan was born in Manisa in 1921. He is the son of Avniye Hanım and Hamdi Atılgan. His full name is Yusuf Ziya Atılgan. After completing his

secondary and high school education in Manisa and Balıkesir, Atılgan graduated from Istanbul University, Faculty of Literature, Department of Turkish Language and Literature. Having worked as a teacher of literature for a year in Aksehir, he was imprisoned for about 10 months on the grounds that he joined the Communist Party. Afterward, he returned to Manisa and started farming. He was the founder of Hacırahmanlı Sports Club for a while. Afterward, he married Serpil Gence, a theater actor, in 1976 and moved to Istanbul where he worked as a consultant, translator and editor at Milliyet and Can Publications.

As for Yusuf Atılgan's literary life, his story "Evdeki" came the first in the story contest organized by the newspaper *Tercüman* in 1955 and his story "Kümesin Ötesi" was the ninth. *Ölü Su* (1978) and *Ayrılık* (1980), as well as translations of some passages by S. Kierkegaard, are also available.

The Loiterer is the first novel of Yusuf Atılgan and has an important place in modern Turkish literature with the themes of alienation and loneliness. In the novel, the modern man comes to the fore with all his nudity and tragedy. The protagonist of his second novel, *Motherland Hotel*, Zebercet, is a similar character to *The Loiterer*'s C. and is seen to have committed suicide as a result of alienation and loneliness. In this novel, Atılgan also refers to Freud's consciousness and subconscious theory, one of the most important features of modern novels, by putting Zebercet, through his sexual problems, into depression. In his novel *Canistan*, written but unable to complete before his death, Yusuf Atılgan gives extraordinary and violent elements together in the reality of the village novel. After a brief evaluation of his novels, it can be said that Yusuf Atılgan's position and importance in Turkish literature is as follows:

> Yusuf Atılgan, who conveys the contemporary individual within the framework of the themes of love and loneliness and the simplicity of the language, is differentiated in terms of his approach and subjects as well as in the Turkish novel. Atılgan has been among the pioneers of modern narrative" (Yalçın, 2010: 147).

Yusuf Atılgan died at his home in Moda after a heart attack and was buried in Üsküdar. In 1990, "Yusuf Atılgan Public Library" was founded. His writings and interviews and articles on behalf of his name were compiled by some of his friends in the book *Yusuf Atılgan'a Armağan*.

1.3. MODERNISM AS A THEORY

1.3.1. History / Background of Modernism

Modernism refers to a great change in society that occurred with the Renaissance and Reform followed by the Enlightenment and Industrial Revolution. The last years of the nineteenth century and the beginning of the twentieth century can be expressed as a period of great changes such as the emergence of war, technology and feminism, the questioning of the bourgeoisie, the increase of the printed press and the literacy rate. Moreover, it has a very different face when compared with the Victorian Era. (Philip Tew and Alex Murray, 2009: 4). During this period, it is seen that social life changed with new inventions, technology advanced to a great extent, the church considerably lost its influence, the literary works were rather cheap and easily reproduced through the printed press, the feudal system came to an end and the relationship between religion and tradition was seriously questioned. It can, therefore, be assumed that Freud, Einstein, Nietzsche, Darwin and many other important figures changed the perception of reality and contributed greatly to the field of literature. Of course, the reflection of all these developments on the works produced in literature was a concomitant of modernism.

Under the leadership of Rene Descartes and Francis Bacon, libertarian approaches in philosophy, science and art, and the rise of rationality heralded a radical change. It can be said that Rene Descartes and modernism (or being modern) are hand in hand. With the proposition "I think, therefore I am (cogito)", he attributes the human existence to his thinking and brings the reason to the forefront. In his book *Descartes and the Modern*, Gordon McOuat states: " Any question about what it is to be Modern turns back to René Descartes. Whether it is the birth of modern physics and the sci new sciences ", the origins of the modern self, the problems of modern freedom and responsibility, questions concerning the body, the passions, the mind - Descartes stands at a crossroads" (McOuat, 2007: 8).

After these definitions, it is of use to pay attention to some perplexing points about modernism, especially about its history. This can be rehashed in two ways: time-bound and genre. If we regard modernism as a time-bound, it dates from 1890 to 1930, which involves modernist literature. On the other hand, when considered a genre-bound, modernism needs to be mostly linked to innovation and novelty. That is, the chronology is to be left aside and it is more focused on techniques used in modernist writing. In both cases, the beginning of the twentieth century is considered a common time point (Childs, 2000: 18). Although modernism has been historically shown as the beginning of the 19th century and the first half of the 20th century (1890-1940), there is some uncertainty about it, though. Because, in every aspect of modernism, it is possible to go three or four centuries before the given date, in which the writings of the time may contain the traces of modernism. Michael Levenson (1999) denotes:

> Any history, especially a history of Modernism, must begin with the myth of origins. Was there a first modernist? Even to pose the question is to hear the sound of folly. We look back to Edgar Allan Poe and further back to Lord Byron and then back again to Laurence Sterne. François Villon can be a precursor, as can Catullus or Petronius. Any distinguishing mark of Modernism, any sign or signature, such as discontinuity, collage, literary self-consciousness, irony, the use of myth, can be traced back to the furthest temporal horizon. To try to identify an elusive beginning or to propose clinching definitions is to play a game with changing rules.

1.3.2. The Concepts of Modernism, Modernity, Modernization

It has always been a contentious subject that modernism is a period, a style or a form. However, before all this, it is useful to look at what modernism etymologically means. The word modernism comes from etymologically modern, while the modern is of Latin "modernus (modo)" and has the meaning of "decorum or present". In this case, with reference of the root of the word, we can argue that the modern means to break away from the tradition, not only the present / present time or "new to the old" but the time lived in it. Moreover, the word 'modern' is used as avant-garde in a general expression, but since the World War II, the word contemporary has been mentioned together with modern while the word "now" has been replaced by " just now". Naturally, it would be unfair to speak of a single

Modernism as a term. (Childs, 2000: 12). Another point to consider here is the comparison between old and new.

On the other hand, if one examines the history of modernism, it can be realized that it is related to Christianity and paganism. With the spread of Christianity in Rome and its acceptance as the official religion, pagan culture largely lost its influence. In this case, "modern" or "modernus" was officially used for the first time to distinguish between Christianity and pagan culture at the end of the 5th century AD, and at that time the pagan / pagan culture was defined as" old "and the Christian world as "modern". Therefore, Christians saw themselves suitable for being modern (Demirhan, 2004: 17). Later, in the Christian Middle Ages, it ironically gained another identity with the term 'modernitas' and, on the contrary, took a stand against the new. In other words, although the word 'modernitas' appears to be a medieval invention and is opposed to the old, it makes little difference from the previous point of views at that time. (Kumar, 2005: 93). Although Christians claim to have made an attempt on getting rid of pagan culture, they could not put revelation before culture. They celebrated "the ancient giants, not the medieval pygmies". What is surprising is that even in the Renaissance, which is considered the birth of the modern age and set sail for the New World, modernitas was underrated (96). Robert B. Pinnin, supporting Kumar's ideas, makes a slightly different comment on this issue: "… the original problem was not, as it was to become, a kind of opposition between ancients and moderns, but a way of " translating" ancient wisdom and practices into a new context" (Pippin, 1999:17).

When modernism is examined in detail, the definition of modernity should also be made, as these two concepts are mixed and need further explanation, although they seem to be homoionym. Modernity emerged in Europe in the 17th century and later influenced the whole world. However, we cannot narrow modernity down to any geography or time, and we should regard it as a whole with its unique characteristics (Giddens, 1990: 1). What is meant here is that modernity is a way of thinking and goes further back than modernism. In other words, it can be defined as a "modern" timeframe that began in the fifteenth century, which German historians call the *new age*. The reason for this is "the birth, formation and reinforcement of a

new age" (Çiğdem, 1997: 65). Ahmet Çiğdem emphasizes that "the history of modernity is the history of today, historical today " and that a certain date cannot be given to modernity, claiming that it may, in this case,   lose its creative and encouraging spirit.

As can be seen from the elucidation regarding the history of modernity, modernity is in a constant state of motion and averred that it prioritizes progress. Every destination it arrives at is only a temporary stop for it, therefore moving on to the next destination. Zygmunt Bauman delineates exactly what modernity is:

> Modernity is what it is -- an obsessive march forward -- not because it always wants more, but because it never gets enough; not because it grows more ambitious and adventurous, but because its adventures are bitter and its ambitions frustrated. The march must go on because any place of arrival is but a temporary station. No place is privileged, no place better than another, as from no place the horizon is nearer than from any other. This is why the agitation and flurry are lived out as a forward march; this is, indeed, why the Brownian movement seems to acquire a front and a rear, and restlessness a direction: it is the detritus of burnt-out fuels and the soot of extinct flames that mark the trajectories of progress (Bauman, 1991:12).

In addition, Bauman (1991) supports his claim with Sisyphus, a mythological character: "There is another reason for which modernity equals restlessness; the restlessness is the historical progress of Sisyphean."

However, modernism is a scientific, technological, social and cultural movement that took place between 1890-1939 and should be evaluated within modernity. It can also be called a period in which we can associate with artistic movements and that seriously affects various literary genres, allowing them to develop. Joyce, Yeats, Kafka, Gide, Virginia Woolf and William Faulkner in prose; Pound, Eliot, Rilke in poetry; In painting, it is observed that artists and movements such as Picasso, Matisse and Futurist, Expressionist, Dada and Surrealist have been influential and produced successful works.

The conclusion that can be drawn from the above explanations is that the theory and practice can be established between modernism and modernity. The idea that human beings should aim rationality and that they should progress in science, art and technology in line with this goal is called modernism; the fact that these

situations take place in practice and constitute a way of life should be perceived as modernity.

For the concept of modernization, it is defined as "the institutional infrastructure of social modernity; comprising industrialization, the formation of market systems, the scientific revolution, technological progress and development of the nation-state." (Çiğdem, 1997: 72). It will be useful to examine this issue in five chapters. Because modernization involves a comprehensive process like Medieval (Scholastic philosophy), Renaissance, Reform, Enlightenment, and Industrial Revolution. The following chapters will also focus on modern literature and modern novels. As it is known, by examining the periods mentioned above, more detailed and healthy information about modern literature and the modern novel will be reached.

1.3.2.1. Medieval Scholastic Period and Philosophy

Scholastic philosophy or thought was dominant in thought during medieval times. The philosophy began in the 8th century and continued until the 15th century. Scholasticism derives from the Latin word "*Skolastikus*" (Greek "skholastikos"), which means etymologically "schooled" or "belonging to school". As can be seen here, Scholastic philosophy had been formed around these schools since the 10th century and represented both the formal and content face of Christianity. In terms of content, Christianity had a functional side that presented the methodology and philosophy in a reasonable way, formally transferring the philosophy taught and discussed in schools. These schools were monasteries until 1000, and the cathedral for a century and then turned into universities in Italy and France. Therefore, it can be concluded that scholastic philosophy is very functional and technical (Cevizci, 2012: 137-138).

Considering European history, we have to divide it into three parts: Ancient, Medieval and Modern Time. The Middle Ages ended with the collapse of Western Rome and the conquest of Istanbul or the beginning of the Renaissance; this period was called the *dark age*. However, the important point here is to examine the Middle Ages in three periods, not as a whole. Given that it is a long period of a thousand

years, it would not be right to name this time period *dark age*. Therefore, the Early Middle Ages (500-1000 AD), the High Medieval (1000-1300) and the Late Middle Ages correspond to the 14th and 15th centuries. The reason why it was called the dark age was that the science was shifted and no compromise was made in terms of religion and belief. This surmise belongs to the relatively nineteenth century. However, the research in the twentieth century proved that this was not the case and that the term dark age only belonged to the Early Middle Ages. Of course, different opinions have been put forward in this regard. Some historians believe that there are almost no resources to provide information about this period; some cited science as being ignored and seen as outdated. In both cases, however, the Early Medieval period was considered a *dark age*.

In the High Middle Ages, Aristotelian logic played a major role, and experimentation and observation were pushed into the background, and a way of thinking outside science prevailed. Despite Aristotle's influence, in the eleventh and twelfth centuries, Augustine and Platonic thought, which embraced rationality and mystical thought, persisted. In the thirteenth century, translations from Arabic to Latin in the monasteries provided contact with knowledge. Later, Saint Thomas Aquinas, considered the most important architect of scholastic thought, made an intensive effort on understanding and reason by bringing the teachings of Plato and Aristotle together. Roger Bacon then showed that useful and reliable information could be reached through reason and experimentation. Scholastic thought, which was a major influence of Islamic philosophy, saw purely reason and revelation as an impassable fortress and consequently rejected all kinds of opposing views on the basis of faith. As a matter of fact, Scholastic thought came to an end with the arrival of the Late Middle Ages and was replaced by the Renaissance. However, it is worth noting here that the High Middle Ages and the Late Medieval Ages were actually the preparatory phases of the Renaissance (Acun, 2009:293).

As mentioned above, although the medieval period is called *dark age*, it should be stated that Medieval philosophy left a legacy to the world in terms of education. In the Renaissance, there are scholastic theologians who contribute to science and can even be regarded as a pioneer of science. Therefore, it is important to

note that each period should be evaluated within itself, that the ignorance of the values and faults it offers may lead us to fall into error and to care what it leaves to the next periods. Cevizci pointed out the contribution made by the Middle Ages philosophy: "It can be said that the most important contribution of the Middle Ages to the universal culture was the University. Accordingly, there are two institutions that belong to the Middle Ages in all respects; if the first is the Church, the other is the University" (Cevizci, 2001:198).

1.3.2.2. Renaissance Period

Renaissance refers to a period between 1400 and 1600, which is seen as a transition period between the Middle Ages and the New Age, meaning "rebirth" Intellectual difference between the Renaissance and the Middle Ages can be expressed as follows: In every area of life new ideas emerged and a human-centered understanding was adopted. It is one of the most important stages of the modernization process where the reason is taken as a basis and great changes and developments take place in all political, economic and scientific fields.

It is worth noting that the Renaissance was described differently in 19th and 20th century studies. While there was an attempt to name the reinterpretation and revival of the Middle Ages (in other words, the revival of antiquity), in the 19th century, in response to Michelet and Burckhard's theologians of the Middle Ages, a more comprehensive definition was achieved with an understanding of individualism that eliminated religion in life. Later, taking the history of the 20th century into account, it was described both culturally and politically, economically and religiously, so that the idea that it spread throughout Europe with the influence of the Middle Ages and Italy was not associated with the Renaissance.

From this perspective, we can articulate that people in Renaissance appealed to the Antiquity and the works at the time. The reason for this lies in the attempt to demolish the political and economic sets of the church and resemble the Roman Empire. In other words, "the classical interest of the Renaissance appears as an attempt to establish a relationship, to express itself with non-religious source before the church and to identify itself with that period, to find its identity there" Therefore,

it can be concluded that each period of Renaissance, from which a different interpretation and description is brought, is "a continuity, a preservation rather than a break."

When the Renaissance is thoroughly examined, it is clear that Humanism plays an important role in it. Probably the best definition for Humanism was made by Swedish historian Jacob Burckhardt as "the discovery of the world and of man." Firstly, Humanism, which was born in Italy and passed through a maturation process and spread all over Europe in the 15th century, trying to save people from the yoke of the church, prioritizing the mind and human love, acted hand in hand with the Renaissance. In other words, Renaissance Humanism was born. As mentioned above, longing for antiquity, especially in the 15th century, unearthing the ancient sources, looking into the works in Greek and Latin languages, and opting for the reason that was choked up around the church of the Middle Ages became the principles of Humanism and Renaissance. Humanists like Petrarch, who was widely regarded as the first humanist, an important figure for Renaissance literature and philosophy, and greatly influenced by the poets of Cicero and poets of Antiquity, were particularly sensitive. The aim was not to return to Ancient Greece, but to reinterpret and maintain human-centrism and reason, which were frequently studied in the available works, and with this, they stressed the discovery of the past, not the discovery of the future. And there was a distinction on an important issue: religion. The attitude of antiquity to religion and the importance of the Renaissance to the greatness of history marked the period. For this period, Jacob Burckhardt's book *The Civilization of the Renaissance in Italy*, first published in 1860, is considered the most important source. Taking into account the influence of the Italians, Burckhardt states:

> Resuscitated antiquity affected religion most powerfully, however, not through any doctrines or philosophical system, but through a general tendency which it fostered. The men, and in some respects the institutions, of antiquity were preferred to those of the Middle Ages, and in the eager attempt to imitate and reproduce them religious differences became a matter of indifference. The admiration for historical greatness absorbed everything (Burckhardt, 2010:312).

The Renaissance was opposed to the versatility of the man and the so-called ascent monk. In addition, the Catholic Church had developed a stance against the

restrictions on religious knowledge, as well as the Greek and Latin classics, turning from religion-oriented to the mind to replace the mission. Naturally, Humanism experienced a kind of enlightenment through the Renaissance. However, Greek and Roman culture were considered an obstacle to modern science because Renaissance Humanists developed a scornful attitude to natural sciences (Lamont, 1997: 21, 22).

During the Renaissance, Humanism had a devastating effect on the Scholastic philosophy. In fact, the word Scholasticism was first used by the 16th century humanists to criticize the unnecessary and uninspired side of Scholastic philosophy. Humanists accused Scholastic intellectuals of being too rationalist and logical in the name of discussion methods and ethics. However, it was known that in scholastic movement, thinkers had a depth in discussing rather complicated issues. In this regard, Peter Burke, in terms of humanists and scholastics, pointing out the meaninglessness of making a distinction about reason, criticizes it saying "the scholastic philosophers had a positive attitude to reason: perhaps they should be described as 'scholastic humanists' "(Burke, 1997:58). Nevertheless, humanists believed that their ideas were more original and ethically correct in philosophical matters. Petrarch's famous phrase "It is better to will the good than to understand truth" in this sense summarizes the humanist philosophy and the virtue sought to be achieved. On the other hand, the common study fields of humanists were mainly on rhetoric, grammar, moral philosophy and history, and the scholastic philosophy on logic in universities, therefore humanists focused more on language arts. On the ethical side, they found the Scholastics barbaric. Although the Scholastics initially put up resistance against the ideas alleged by humanists, these ideas developed later in the 15th century under the name of "New Learning" throughout Europe and took their place in education. Nevertheless, it is demanding to conclude that there is a radical change between the Scholastic philosophy and the Humanist view, as alleged by humanists. (Soergel, 2005:225-226).

As a result, Renaissance is considered as the first step in the sense of modernization and it made a great breakthrough in science, art, literature, religion, philosophy and most importantly by prioritizing thinking. Until the late Middle Ages, experiment and observation were eclipsed by the church and classical logic, but this

altered with the Renaissance and allowed science to develop in the light of reason. In particular, Nicholas Copernicus and Johannes Kepler were only two of the prominent scientists. In fact, intellectuals and artists were referring to this success by uttering "rebirth". They repudiated the methodology of thought of the Middle Ages and divided Western history into Antiquity, the Middle Ages and Modern Time, claiming that they were now in a modern era. Ancient Greek and Roman philosophy and its culture were viewed for medieval thinkers only as a solution to Christian theology and laws, but by eliminating this idea, Renaissance humanism saw antiquity as a means of a solution to spiritual and ethical problems and a virtuous life. Therefore, as mentioned earlier, a human-centered understanding came to life via Humanism. One of the greatest contributions of humanists to the era was philology (Lorezo Valla (1407-1457) invented it), which enabled scholars to study history and language together.

Renaissance and Humanism breathed into science, art, culture and many other fields, eradicated religious oppression by taking people and reason at the center, brought about individuals acting with their free will and responsibility and became the main pillar of the modernization process. However, the fact that it was unable to produce a strategy/policy to carry its dynamism forward caused it to remain between the Middle Age and the New Age.

1.3.2.3. Reformation Movement

Many historians regard the Reformation Movement and the Renaissance as periods that laid the groundwork for the end of the Middle Ages and opened the door to the modern world. To some, the Renaissance was a preliminary phase of the Enlightenment and the transition to modern times; others see the Reformation Movement as a journey to the modern world, as it overthrows the authority of the church. The term Reformation Movement, which seems complicated to define as a term, is also confusing in terms of period. According to many historians, the Reformation begins with the 95-item thesis that Martin Luther King hanged at Castle Church in Wittenberg in 1517, but there was no consensus as to when it ended. There is usually a consensus between the two options: Thirty Years' War in 1648, or the conversion of England to the monarchy. Terminologically, some modern historians

opt for using "Evangelicals" instead of Reformation and "Reformation churches" instead of Protestant. However, although the words may change, the Reformation movement cannot alter the fact that it disrupted the history of a thousand years of church and caused religious divisions and wars. Therefore, this period is of a critical stage and significance (Linder, 2008: 3).

The liberal actions and secular values, which were based on the humanity and reason followed by the Renaissance and Humanism, left a negative mark on God and religion; hence, the church began to be questioned. The Roman Catholic Church and the papacy had turned out to be a kind of official institutions that exploited the religious sentiments of the people and imposed penance on them and confessions on God's behalf. Many things that were not included in the holy book were rewritten and drawn, with additions made. The churches had political power as well as enormous financial capability. These were recognized and criticized by people. Although the Church made certain reforms in the Middle Ages, people did not stop criticizing with the help of the press. And as a result, all these adverse news required a radical change in religion. First, a reformist movement emerged as a reaction to the Catholic church under the leadership of Martin Luther, the founder of Protestantism, with the aid of thinkers such as Erasmus, who was a humanist and acted with the idea of melting Humanism and Christianity in a pot. In other words, it was a reform achieved in religion. These adversities in religion led to the emergence of new sects under the leadership of Martin Luther King and John Calvin: Protestantism and Calvinism. The first of the indispensable principles of Protestantism is "absolute faith, which is fed by purely faith-based salvation through the authority of the divine word". Naturally, Protestant reformers had an optimistic attitude toward God. God was compassionate and gracious for them, but it was not the same for human beings as they were inherently good and evil because of their sins (Cevizci, 2012: 239-240).

In response to the Catholic Church's belief system dating back to the Middle Ages, Protestantism was based on one's conscience and argued that salvation and enlightenment were only in the word of God. In addition, Prostheticism was based on the fact that no intermediaries between God and man could be accepted and produced

a true Christian portrayal. In this regard, Alain Touraine interprets Luther's view of the Christian faith:

> Luther, above all, wanted to tear off with all the intermediaries, even with blessings in order to regain man's attachment to the word of God. He condemns sophistication, charity, anything Christians resorts to saluting, and throws them into sin and mischief, which they can never overcome, control, and bring justice to the judgment of God, the only way to lead man to salute. The true Christian is not a devotee, but a person who believes in His grace, even if he does not live with the assurance of salutation (Touraine, 2002: 53).

Despite these great reforms of religion carried out by Protestantism, the concept of fate and destiny was totally different from other sects. They claimed that only if they peg away at worldly things could they participate in the class of elites. This situation caused material interests to come to the fore, making believers worldly. While criticizing this medieval idea of the Roman Catholic church, Protestantism itself contributed directly to the emergence of capitalism. However, with the introduction of the modern mind created a dynamism that paved the way for science (Cevizci, 2012: 244).

As a result, Luther was able to disseminate his 95-article thesis, first in Germany and then throughout Europe. Regarding the religious and social effects of the Reformation Movement; As a result of the expansion of Protestant churches, the Roman Catholic Church was forced to reform and in this sense, large-scale educational institutions were established throughout Europe. However, these educational institutions were founded on a secular system and created a person questioning himself and religion. In addition, the Reformation led to sectarian wars, which resulted in the dominance of kings and princes over religion. The leap and modernization movement of the Renaissance in the name of reason and science served as a bridge for Reform and Enlightenment Age.

1.3.2.4. The Age of Enlightenment

Intellectual accumulation of Renaissance and Reform, events developed on the axis of reason, science and philosophy, and the liberation of religion from the yoke of the church signifies the process until the Enlightenment. As a matter of fact, the Renaissance has accounted the first phase of the Enlightenment Age since the

revolutionary advancements in the name of modern science persevered until the Age of Enlightenment and underwent a maturation process in the 18th century. In other words, the Age of Enlightenment handed down by the Renaissance and Reform is an important step of the modern world, where intellect and science dominated everything and every field. To give a clear definition for the Age of Enlightenment, therefore, it is (Osborne, 1998: 2) "In its broadest, most banal, sense, the notion refers to the application of reason to human affairs; enlightenment would be the process through which reason was to be applied to all aspects of human existence, above all in the name of freedom".

Enlightenment refers to the evolution of the natural and social world in a secular understanding and the separation of man and his mind from the natural order in this evolution. The 18th Century Enlightenment is also associated with Western European countries such as England, Scotland, France, Austria and the Netherlands. In this century, the printed media and secular publishing organizations play a major role in the emergence of new philosophies that directly contradict scholastic or traditional philosophy. Therefore, it is not fair to see Enlightenment as a certain periodic phase; it also features the intellectual, social and political developments (O'Brien and Penna, 1998: 10).

Indeed, one of the most important philosophers of the Age of Enlightenment, Kant (1724-1804) attributes the first and most important step of man's maturation or spiritually strong personality to self-management and freedom, and believes that it is only embodied by the Enlightenment. In an essay in 1784, he describes the Enlightenment and its ideal as follows:

> Enlightenment is mankind's leaving behind its self-imposed immaturity. Immaturity is the inability to employ one's own intelligence without being directed by someone else. This immaturity is self-imposed if it results not from lack of intellect but from a lack of willingness and courage to use it without another's guidance. *Sapere Aude!*—"Have the courage to think for yourself!"—that is the motto of the Enlightenment (Schmidt, 1996:58).

Scientific developments, the most important pillar of the Enlightenment, manifested itself in almost all of Europe, especially in England and France. To historians, "The Scientific Revolution", which has had an impact on science to date,

started in the sixteenth century and went on until the first half of the seventeenth century. Therefore, it is not acceptable that science was initiated along with the 18th century. In this case, of course, we will have to examine the Age of Enlightenment in three periods. The first term is called The Early Enlightenment covering the years between 1685-1730. Thomas Hobbes, Francis Bacon, Rene Descartes, Galileo, Kepler, Leibniz, Isaac Newton, and John Locke marked this period in terms of science, math and philosophy. In particular, John Locke's *Essay Concerning Human Understanding* (1689) and Isaac Newton's *Principia Mathematica* (1686) made great contributions. The High Enlightenment (1730-1780), also called French Enlightenment, was a period when Christianity was shaken on the basis of faith and the Deists and materialists claimed a godless universe. It was mostly influenced by a bunch of philosophers like Voltaire, Rousseau, Montesquieu, Buffon and Diderot. Voltaire's *Philosophical Dictionary* and Diderot's *Encyclopédie* (1751-77) are outstanding works of the period. The third period, The Late Enlightenment, corresponds to the beginning of the French Revolution (1789) between 1780-1815.

However, Rene Descartes (1596-1650), who was shown to be the founder of the Enlightenment, strove to establish a connection between science and religion via Cartesian philosophy, and as a result of his skeptical approach, he reached his famous *cogito ergo sum* 'I think, therefore I am'. Thus, it can be concluded that the foundations of science are based on this philosophy.

A number of thinkers and writers of the Enlightenment had scientific backgrounds and therefore played a major role in the development of science. In fact, a philosopher would have to be mentioned in the field of science in order to express his views on social and political issues on behalf of his career. Jean Le Rond d'Ambert, Georg Christoph Lichtenberg, and Benjamin Franklin were some of them. With the rejection of the traditional thinking system in the context of Aristotle and the church, there happened great leaps in science, most of which were witnessed by many thinkers of the Enlightenment in the 17th century. Isaac Newton (1642–1727), one of the most important scientists of his time by the law of gravity, caught a harmony between the system of nature and religious reality, despite the appeal of many philosophers. Although science was considered by radical philosophers as an

alternative to religion and tradition, many Enlightenment thinkers opposed this ideal conception of science that theologians armed with hatred and jealousy longed for. Science struggled to be strong in practice, yet the ideal science had a kind of benefit of cooperating among scientists of different nationalities.

Since religious freedom was not fully established in France, science was based on a more radical ideology than countries like Germany and England. French Enlightenment thinker François Marie Voltaire (1694-1778) attributed the success of Newton and British scientists to their personal freedom. Therefore, the introduction of Newton to French society means that a liberal understanding of science also got off the ground. The fact that science in France was so radical also caused materialism to rise up and led some philosophers such as Claude-Adrien Helvétius (1715-1771) and Denis Diderot (1713-1784) to be atheists towards the end of the 18th century. One of the opposing philosophers, Jean-Jacques Rousseau (1712-1778), claimed that science made people unhappy taking them away from nature.

Another goal of the philosophers living in the Enlightenment was to make philosophy a science. In this regard, David Hume (1711-1776) and Immanuel Kant attempted to bridge the gap between science and society, contributing to the establishment of social sciences, one of the most important achievements of the 18th century. However, philosophers' idea that morality should be dependent upon science rather than religion showed that they had no aim of providing equality between the two (Burns, 2003: 93-94).

As of the 15th century, the Renaissance and the Enlightenment's choice of dogmatic reason over dogmatic faith led people to question the Christian world. Science became the new religion of mankind at the center of the reason. On the other hand, modernity prepared the end of the feudal system within the principles of freedom, equality and unity and solidarity with the initiatives gained through the Enlightenment. In the 18th century, efforts to break free of human nature from the ties of tradition paved the way for individualism and the individual became the subject of society. However, the individualism offered by the Enlightenment, on the one hand, made human a valuable being who thinks, on the other hand, it was regarded as a threat that reinforced the selfishness of human beings and might cause chaos and

disorder in society as Holkheimer and Adorno states "Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters. Yet the wholly enlightened earth is radiant with triumphant calamity" (Holkheimer, Adorno, 2002:1). In fact, this threat brought the end of the Enlightenment in a sense and caused the birth of the Romanticism movement, which cares about human emotions and reflects them mostly on literary works.

Starting from the Renaissance to the Enlightenment, the process has shown that: The determination in reason, science and rationality, on which religion lost its influence, brought man to a different dimension on the stage of history. A kind of profile who had the ability to think gained his/her freedom in society and proved himself in every field. Enlightenment has been influential in the development of new markets with the development of capitalist understanding in science and technology, first in Western Europe and then throughout Europe, America and all over the world and it has left its mark in the context of modernization that has continued until today.

1.3.2.5. Industrial Revolution

The French Revolution, one of the two most important revolutions in the history of the world, achieved great success with the principles of equality and freedom and handed over the stage to the Industrial Revolution (mainly in England), which revolutionized the economy and shaped the modern world. The Industrial Revolution, controversial as to when it started (more commonly referred to as the French Revolution), is a period in which agriculture was pushed into background and industry met the mechanized world.

However, different views have been put forward for the term 'revolution. As in other periods, the idea that this period came out with a dynamic method predominates. Since the scientific and intellectual movements starting from the Renaissance had a great share in this revolution, attributing the word 'revolution' to this period alone may cause a misconception. Wallerstein (2011) argues that "…technological revolutions occurred in the period 1550—1750, and after 1850, but

precisely not in the period 1750— 1850" Therefore, the words "take-off" or "watershed" was preferred instead of revolution.

During this period, the steam engine and other machines inevitably affected the labour process, thus the products became cheaper and new markets were opened. In addition, old labor resources such as people, water, animals and wind were replaced by steam engines, coal and electricity, which in a sense significantly reduced the need for manpower. This also meant new inventions and a huge production network. Textile started mass production with new machines and techniques at the beginning of the 19th century and became the most popular area of the market. Another innovation brought about by the Industrial Revolution was iron. Iron was processed in many different ways on railways and bridges and provided rapid circulation of people and goods across countries, which means that the steam engine and iron are two basic innovations shaping the Industrial Revolution. In reference to the importance of the issue, Phyllis Deane states:

> If we were to try to single out the crucial eighteenth-century inventions which set the stage for the industrial revolution by precipitating a continuous process of industrialization and technical change, and hence sustained economic growth, the strongest candidates would seem to be the steam-engine on the one hand, and on the other Cort's puddling process which made a cheap and acceptable British malleable iron (Deane, 1979:137).

The Industrial Revolution also had negative effects on social life, such as the smoke from the factories polluting the air and social class segregation. First of all, with the advancement of technology, manpower was less needed and as a result, more workers, in turn, fewer wages became apparent in the factories. The utilitarian approaches of the factory owners created more severe working conditions for the workers. In addition, factories were far from being hygienic, unsafe and difficult to work with. The labor class, who naturally had to endure long working hours on one side; on the other side, a bourgeoisie class emerged, doubling their wealth and regarding the labour as contemptuous and poor. As a result, the two groups struggled to secure social rights, and some important arrangements were made for workers such as working hours, holidays and social security.

Another problem was women and child labor. Especially in America and Europe, children worked in textile factories and mines to support their families. They were housed in such unfavourable conditions and worked day and night that a statement published in an 1836 report (Stearns, 2013: 4) is striking: "It is a common tradition in Lancashire that the beds never get cold." As a result, some children committed suicide, while others suffered emotional and physical stalemate. For employers, children were very advantageous because employers could both employ them for long hours and pay them less. In addition, children were easier and more obedient to control during work. This continued until 1916 when child labor was banned in the United States. However, it cannot be said that it was fully implemented until the 1930s (Frader, 2006: 65).

Prior to the industrial revolution, women had very limited opportunities in business and this was often seasonal. However, they usually worked in agriculture and took over much of the household responsibility. After the Industrial Revolution, women's work life changed drastically and shifted towards a distinction between home and work. Women developed more feminine attitudes in job selection as it led to a conflict between family responsibilities and work life.

In addition, the migration wave from rural areas to industrialized cities caused overpopulation. With the arrival of different people from different countries, cities became more cosmopolitan. This resulted in a significant increase in health problems, epidemics, crime rates and alcohol consumption. The rapid rise of the population after 1750 was not only counted the result of the Industrial Revolution, as there was a generally accepted population growth in the world that was introduced to technology, which brought about a decline in the standard of living. Therefore, "population growth in and of itself would increase the demand for food products more than the demand for manufactured goods, and the combination of growing population, bad harvests, and disruption of foreign supplies led to sharply higher agricultural prices, hardly a stimulus for industrial demand" (Mokyr, 1999:59).

On the axis of all these developments, it was inevitable for literature not to be influenced. The works written during this period are mostly related to social issues, environment and technology. Particularly working-class studies include child labor,

as in the poem *The Chimney Sweepers* by William Blake, the novels *Hard Times* by Charles Dickens and *Iron Mills* by Rebecca Harding Davis. Apart from these, the poems of William Wordsworth and Lord Byron marked the period as a criticism of the destruction of technology to nature. The language used in most of the works written in this period is vernacular language.

As a result, the Industrial Revolution, the Medieval Scholastic period, the Renaissance, Reform and Enlightenment Era are a period in which the accumulation of knowledge in the light of reason and science took place and the world order reached a new and different dimension. It is obvious that the standard of living changed substantially with technology, which was sometimes reflected in literary works. Besides being a step in modernization, it is also considered the beginning of modernism.

1.4. Modernist Literature

Each stage up to modernism is detailed above. To mention it succinctly, it can be inferred that in the process until modernism, rationality and individualism came to the forefront; religion was no longer a determining factor in life, people revolutionized in terms of free thinking and will, and science and technology made a tremendous impact. With modernism one step further, it was clear that many things changed and gained continuity in all areas of social, scientific, political, economic and philosophical in the 19th century. Modernism is also a period in which the bourgeoisie of the Victorian era was sharply separated by morality and set aside 19th-century optimism. This section includes the definition, style, content in modernist literature, focusing on how it manifests itself in some areas and the relationship of these areas with it. Afterward, the details about the modern novel will be discussed.

To make a definition for modernist literature, it comprises of works written between 1890-1940, but it refers to the change in perception, thought and emotions, "freshness of transformation" as described by Wallace Stevens. If we take a close look at the relationship between the reader and the author, "Modernist literature erodes the sharp distinction between writer and reader, and in so doing presents readers with interpretive ethical dilemmas… Modernist literature is designed not to

be "read," as we usually understand the term, but to be performed, in the etymological sense of "perform" as "to finish making" something by making (or testing) interpretive choices." (Mahaffey, 2007:7-8).

It is worth noting that the biggest break in the process was in the field of religion. As religion was one of the major obstacles to developments in the Western world, this obstructs could only be overcome by reason and free-thinking in the Renaissance and Reform periods. Indeed, it was well and felt much more with the great leap modernism.

Naturally, as in all other fields, literature got its share and gathered a different momentum. The refraction and free-thinking movements in the aforementioned religion contributed greatly to the development of literature. While most modernist writers such as Eliot and Stevens sought and created new forms in religion, we need to admit that secular understanding was adopted instead of traditional religious understanding. Bradshaw and Dettmar denoted: "The search for "substitute [s] for religion" played a crucial role in the development of the literature because it was the most important substitute for the religion that the modernists found was literature itself "(Bradshaw and Dettmar, 2006: 20). For this reason, poets and critics who feared the effect of secularization preferred poetry to religion. In a sense, literature was replaced by religion, in other words, it became a new religion. None the less, certain scientific advances during this period raised concerns in that they labefied the credibility of Christianity. Charles Darwin's *The Origin of Species* (1859) and *The Descent of Man* (1871) contradicted the knowledge of the holy book as to its creator how the universe was created. For this reason, the transition to biblical literalism was on the way, and writers such as David Friedrich Strauss, Ernest Renan and John Colenso attempted to explain some situations by maintaining a stance through the holy book. However, in the face of these scientific developments, some writers from the Victorian period, such as Thomas Hardy and John Ruskin, were inclined to believe in agnosticism or atheism.

In addition to these developments, Nietzsche and Fyodor Dostoyevsky laid the groundwork for modernism with the introduction of "the death of God" and propounded the religious point of view for the twentieth century. Together with

Nietzsche and Fyodor Dostoyevsky, Søren Kierkegaard laid the foundations of existentialism, which became a more systematic philosophy with the works by Martin Heidegger and Jean-Paul Sartre. A social, political and intellectual interrogation on religion was initiated and the place of religion in modern life was made controversial by comparing it with the nineteenth century's liberal ideas. In particular, there was a great crisis between theologians/ priests who were on the side of modern science and criticizing the infallibility of the pope and the church hierarchy, resulting in those who advocated modernism were declared heretic. Popular science books and the effort to reconcile religion with science, which became the predicament of the Victorian era, goaded many authors. Hence, by the 1920s, it was stated: "…some Christians had come to argue that faith should not need the support of science; atheists argued that science should not be encouraging superstition. However, greater skepticism about popular science writing did not completely remove scientific ideas from the literary world" (2006: 42).

If an evaluation is to be carried out in terms of modernist style (2006), it is seen that modernist literature first tends to depict modern life and provides it mostly through urban life. Since the view on urban life is mostly negative, it is questioned whether the work should be considered as subject matter or as a form in making this depiction, so its artistic value is hidden in the answer to this question. However, both have been found to be far from artistic value by many reviewers. To mention the basic features of modernist literature, firstly, we should bear in mind that it inactivates many tools that can help the reader easily understand the text and draws on many literary, cultural and linguistic references. As a result, the text becomes ambiguous or paradoxical, which makes the text fragmentary. Another characteristic of modernist literature in terms of style is that it establishes a contrasting relationship between past and present. In other words, it is dependent upon a chaotic present, while the past is far from liberating. Bradsaw and Dettmar (2006) explained it in this way:" a perpetual departure from all traditions, a fascination, always a new, a hunger for the future rather than the past". This contrast relationship also exists between the individual (sometimes can be elites) and the mass (herd). The aim of the modernist writers was not to ignore the mass but to save literature from being homogenisational. They exclude many readers by counting their aesthetic values and

ideologies as universal (Whitworth, 2007: 14). Also, time for modernist literature is non-linear. This feature is available in both narrative and poetry. It is not sufficient for the reader to read the text once; the reader makes sense of the text in his mind by putting events in chronological order. The fact that time is also present simultaneously means "there is no progress or decline, but simply eternal recurrence".

Apart from these (2007), modernist literature refers to myths and this has a symbolic meaning. Myths are seen as a way of conveying emotions and experiences as well as evoking the classical age. The best examples can be encountered in *The Waste Land* by T.S.Eliot and James Joyce's *Ulysses*. Therefore, it seems that Joyce's understanding of the myths is noteworthy : "…the connection between myth and drama, well-known to Joyce, is fundamental to understanding the nature of his project, and it can, therefore, be argued that no other art form has had as deep an impact upon his writings as myth" (Shea, 2014:9).

Modernist literature takes human in its primitive form as a reference. Sometimes this primitive state through myths can be handled in two ways: the first is a state of fear, as in *Heart of Darkness*, and the second, on the contrary, is a means of stripping from rationality encountered in D.H. Lawrence's works. The reference to primacy indicates the ontological problem of man but also reveals the relationship of the self with modern life, which depends on what sort of primitive state (feared or welcomed) is to be addressed. (Whitworth, 2007: 13).

In modernist literature, although the subject matter is controversial and highly emphasized, there are few modernist writers who suffer from censorship. Although the prose is more influenced than poetry, the revised and banned works include the poem *The Rainbow* (1915), *Ulysses* (1922), and Ezra Pound's *Lustra* (1916), nine of which were not published to the public. In the 19th century, Gustave Flaubert's *Madame Bovary* and Charles Baudelaire's *Les Fleurs du Mal* faced the same problem. The point that modernists suffered in this sense was to reflect and utilize human behaviours and sexuality as they were without any morality concerns. The reason for the objection to the term "obscenity" in modernist literature, therefore, was that most writers reflected sexuality much more detailed and clearer than before.

As a result of these oppositions, a number of writers who could not publish their books in England succeeded it in Paris. The breaking point of obscenity and censorship came with *Ulysses* by James Joyce. *Ulysses*, whose 2000 copies were confiscated in 1922, was prohibited from being read and published by courts in England and the United States many times. This is also known to have affected Joyce's later book *Finnegans Wake* (1939). In 1932, under the leadership of Random House, attorney Morris Ernst proposed to lift the ban on Ulysses to resort to his scientific studies. And finally, it was applied in other English-speaking countries thirteen years after the abolition of the ban in America in 1933. This constituted an encouraging development for the other authors who suffered from the same situation.

After evaluating the modernist styles above, it can be concluded that modernism was separated from its predecessors Victorian Era and Romanticism and produced unique techniques. It should also be emphasized that, although it had a set of common features, in fact, it was different from Victorian realism. Modernists often attempted to put a distance between their predecessors (Edwardian generation or Victorians) and the distinction between two was, in particular, in the field of poetry. It is possible to see that the impersonality of modernist poetry contradicted the aesthetic value, personality phenomenon and metaphors in romantic thought. However, according to critics, it is a fact that in the late nineteenth century modernist writers were influenced by Romanticism and owed much to it. T.S.Eliot, who has the same idea with Hulme in the distinction between romantic and modernist poetry, pointed out that modernist poetry tends to favour classicism that features the mind and common sense and that the poem should be impersonal as opposed to Wordsworth's definition of poetry. In other words, "modernist poetry is a decisive break with a romantically flawed emphasis on emotion and sentiment" (519). In addition, Romanticism was opposed because of the metaphors such as hardness versus softness, and dryness versus dampness (Whithworth, 2007: 64-65). However, at this point, we had better briefly stated the place and importance of literary symbolism in poetry. Although it began in 1850 in France and Belgium, symbolism is considered to be three- staged, and in the first half of the twentieth century, it was an important trend in the development of modernist literature in certain genres, especially in French poetry in Europe and America. Symbolic and allegorical

narrative manifested itself in Romanticist poetry in modernist literature and was subject to a visual image. In Romantic poetry, however, the symbol was not limited to a place or an object, but also did not include ambiguity. Baudelaire, on the other hand, stated that, unlike the Romantics, everything in the universe has a symbolic value and expects to be deciphered. For modernists, as to the role of symbol in poetry, it is not "to *represent* the world outside language but to create a linguistic field that has its own mode of being. "Reality," by this token, cannot, in any case, be known directly; it can be revealed only by the mediation of the Symbol" (2006:574). For this reason, Symbolism has a special place in the works as it deals with the figurative side of literary language.

Symbolism has four leading names: Charles Baudelaire (1821 1867), Stéphane Mallarmé (1842–98), Paul Verlaine (1844–96), and Arthur Rimbaud (1854–91). Apart from France, these poets influenced many writers such as Poe, Swinburne, Wagner and Whitman with their aesthetic tendencies in England and America and contributed much to the development of modernist prose and poetry. In the twentieth century Joyce, Conrad, D.H. Lawrence and Woolf's novels employed images and symbols instead of realist elements. Also, T.S.Eliot reflected the aesthetics of Symbolism in his unique style of poetry and had an impact on important American poets such as Ezra Pound, John Crowe Ransom and Wallace Stevens.

Apart from this, there were circumstances that separated modernist writers from the Victorian era and some other areas of criticism of the period as well. For example, although Thomas Hardy lived and wrote during the Victorian era, he considered the sexuality of that period to be extremely moralistic and supported the modern treatment of real human passions. Hardy, as opposed to what the Victorian Era proposed, states: "…the passions ought to be proportioned as in the world itself. This is the interest which was excited in the minds of the Athenians by their immortal tragedies, and in the minds of Londoners at the first performance of the finer plays of three hundred years ago. They reflected life, revealed life, criticized life" (1997: 256). Woolf, Lawrence and Cather also pointed out that the modern novel should cast off and needed a new breath, referring to the Victorian Era.

Another issue that distinguishes modernism from the Victorian era is the portrait of women, who, starting from the Industrial Revolution, had been trying to gain economic independence in society and had the freedom to act. The New Woman resisted the Victorian repression and provided an intellectual and cultural profile. In addition, Freud's writings on women's sex life and sexologist Havelock Ellis' work on birth control revealed the radical side of modernism. Thus, women who declined their position in society turned out to be a special subject of modernist literature.

In this context, Sigmund Freud (1856–1939) and his student Carl Jung (1875-1961) considered as one of the most influential thinkers of the 20th century and who have revolutionized modern literature with the concepts of consciousness and subconscious which we will explain in detail in the following chapters. Freud's work on sex and sexuality has echoed the scientific world- so much so that modern man's knowledge of sex and sexuality goes back to the teachings of Freud. Leading writers such as James Joyce, H. D., André Breton, D. Lawrence, W. H. Auden, and Samuel Beckett are among those who were influenced by Freud, studied the subconscious intensively in their works and examined psychoanalysis. Studying hard on the mental structure and processes, Freud, in *The Ego and the Id* (1923), divided the mental structure into three categories: id (instinct), the superego (myth) and ego (including both instinct and superego). These were all applied in modernist literature. For instance, D.H. Lawrence's modernism, which we can call instinctual, T.S. Eliot's mythic modernism and Virginia Woolf, Katherine Mansfield and Willa Cather's material modernism. Joyce's works fall between mythic and materialistic modernism.

During this period, many important developments took place in the fields of science and technology. The superimposed propositions soon rebutted one another, and it became much more difficult to keep up with the speed of science. For example, the discovery of X-rays in 1885 and the introduction of X-ray were among the most influential. Then, studies on radioactivity were carried out in a short time. Einstein's theory of relativity combined mathematics and physics. According to Einstein, the force phenomenon Newton explained in the law of gravity was related to the muscular force, and this was due to distortion in space and time. Thus, Euclid's

geometric primitives, which Newton dealt with time as a separate dimension and based his theory on, had lost their validity to Einstein's time and space (inseparable) concepts. Apart from that, technology continued at full speed and became an indispensable part of human life. Although it is late for modernists to understand what technology means to the modern world, Ezra Pound' analogy explains the period: " You can no more take machines out of the modern mind than you can take the shield of Achilles out of the *Iliad* " (Pound, 1996: 77). Technology showed itself in modernist literature as in every field. In this sense, it is likely to find technological traces in the works of many writers such as Proust, Joyce, Kafka, and Conrad. Among them include Joyce's *Ulysses*, Woolf's *Mrs. Dolloway* and Kafka's *The Man Who Disappeared (America)*.

However, this period in which technological advancements were felt so intensively put a question mark in the minds as to why it was not paid attention until recently. To list the reasons, the first can be WWI. During the war, technological advances had an influence over weapons and means of information collection. It was obvious that photographs that helped the images of war reach the public and document the disaster had a negative impact on the minds for modern technology. Secondly, the fact that individual (local) writers were prejudiced about technology was traditionally regarded as a form of opposition. It was believed to be inhuman and disastrous to humanity. Susan Stanford Friedman, of course, pointed out how the relationship between war and technology was reflected in modern literature:

> The rationalism of science and philosophy attacked the validity of traditional religious and artistic symbols while the growing technology of the industrialized world produced the catastrophes of war on the one hand and the atomization of human beings on the other. Art produced after the First World War recorded the emotional impact of this crisis; despair, hopelessness, paralysis angst, and a sense of meaninglessness dominated the scenarios of various wastelands in modernist literature (Friedman, 1981:97-98).

A careful examination of the twentieth century reveals that modernist values cannot be decontextualized from its historical context. This is an age trapped between two world wars and shaped by fascism and communism. Therefore, the principles of rationality and progress, to which the Enlightenment Age is firmly attached, were shaken, leading other standards to develop. In this sense, it is certain

that modern literature that reflects and fulfills these standards is incredible and impressive. The transformation of an agricultural world into an urban world, extraordinary inventions such as automobiles, aircraft, telephones, electricity, and Einstein's contribution to science made the modern era revolutionary. As a result of all these developments, it was inevitable that the painting, poetry, novel, drama and other literary genres were influenced via Ezra Pound's " Make it New" motto.

A mixture of free poetry, poetry and prose, genre mixing, interior monologue, the stream of consciousness technique and collage can be thought of as the elements of modern literature, which shows its difference. In this context, we are expected to examine modern novel in more detail in terms of subject and technique, showing how modern novel runs their course in Turkish and American literature. Then, the content elements of the modernist novel will be discussed and examined in the works of William Faulkner and Yusuf Atılgan.

1.4.1. Realistic Novel

Before moving on to the study of modernist novels, it is essential to touch upon the classic realistic novel (reflective) and compare its similar and different aspects with romanticism, naturalism and modernist novels. The realist novel left its mark on the 19th century and instead of conveying the feelings and thoughts of the authors as in the Romantic Movement, they aimed to reflect the truth on their works by remaining faithful to their originality and acting objectively. In doing so, they conveyed events in the cause-effect relationship and took into account the basic principles of empiricism and positivism. Balzac's *Father Goriot*, Gustave Flaubert's *Madame Bovary*, Emile Zola's *Germinal*, Dostoyevsky's *The Brothers Karamazov* and Tolstoy's *Anna Karenina* are among the best-known realist novels written at the time. Mark Twain, Stephane Crane, Jack London, and Frederick Douglass were also influential in this genre.

Considering the relationship between realist novel and realism, it "depicts man and society as complete entities… reactionary traits in the world- view of great realist writers do not prevent them from depicting social reality in a comprehensive, correct and objective way " (Lukacs, 1964:139). The social realism of the modernist

novel is based on unorthodoxy. In other words, the realist novel is based on an observation that helps ordinary people reach the masses with the simplest language. In this sense, it is opposite to romantic thought. While romantics shift the truth and place the individual and his emotions at the center of life, realists seek all the values that exist in the reality itself. Realist novelists, unlike romantics, have no sympathy for the past and mysticism. Berna Moran, claiming that it is fairly a tough job to define the realist movement, denotes:

> As a subject, the everyday life of contemporary society was covered. Contrary to the idealized subjects of the romantics, which were far from the daily realities, a realistic writer focused on contemporary society and reflected this on the basis of his observations as much as he could. This was not a movement that was tale-like, hoped for the appeal of distant lands and resorted to allegory, symbolism (Moran, 1988: 34).

The realist movement that manifested itself in the novel was rather influenced by psychological realism. The aim of entering the inner world of the human being and reflecting it as it leads to the stream of consciousness technique that developed with modernism. In general, it is the essence of the realist novels that they undergo a process of change due to its character consciousness and its contact with the world and spiritual forces around it. If the characters are not aware of the past as part of their identity, they will not be able to see any improvement in their spiritual world. This represents the change arising from the interaction between one's self and the world. Dennis Walder (1995: 47) clarifies this issue: "…the innovative representation of characters as specific individuals involved in a convincing social world was closely associated with the realist novel's claim to offer moral truths". Therefore, unlike realist novels, characters' avoidance of difficulties in the real world can be noticed in the works of romantic writers, which indicates the hallmark of realistic novels from that of romantics. And this characteristic of the realist novel character is similar to the modernist novel's. Moreover, in realist novels, the author tends to present to the readers the ideas that they cling to rather than changing or transforming their perceptions and expectations.

It is of fundamental importance to analyze the realist novel and the naturalist novel together in order to be able to understand the form of a modern novel more clearly. Although the realist novel has a few common points with the naturalist

novel, in some ways the two are separated from each other. Naturalism is the name of a materialist perspective that examines reality with scientific findings and limits it to only science. According to the Naturalist novelist "Human being is the product of an ever-evolving evolutionary process, and yet s/he lives in the very primitive stages of the evolutionary process. The human being, a chemical action-reaction agent, is the product of the socio-economic conditions and biological heredity in which s/he is born." (Kantarcıoğlu, 2007:23). Naturally, the naturalist novelist argues that science should play a role in the feelings and thoughts of the human as well as in his biological structure, suggesting that the experimental novel is the most ideal novel in this sense. Therefore, human reality is limited to observation and experimentation for naturalists, so naturalist works have dealt with and portrayed the relationship between individual and society in this way. The realist novelist agrees on the social reality defined by naturalists; however, they have explained the human reality by taking deduction into account as well as the principle of induction. In other words, the realist novelist "not only examines the person as he is but also sees himself as he should and has reflected these ideas into the world of novels" (23). Therefore, if a comparison is to be made in terms of realism, naturalist novelists are tragic whereas realist ones are tragicomic because of the fact they present a solution to problems in society, thereby rejecting the scientific determinism alleged by naturalism.

As a result, in realist novels where characters are more important than plot, everything is based on the individual's standard of living. In addition, poetic or romantic language is not preferred, and it differs from the modernist novel which blends different literary genres within the work. In addition, events and plot are not complicated and, in contrast to modernist novels, continue in a chronological sequence. All in all, to put the difference between realism and modernism in its most general form: "…realism exalts the principle of *representation* and modernism fosters *deformation* or: if realism claims *objectivity* of presentation, the main aesthetic tenet of modernism actualizes itself through extreme *subjectivity* (Eysteinsson and Liska, 2007:28).

1.4.2. Modernist Novel

The realist novel continued to be influential in the 19th century and until the first quarter of the 20th century. Since the second half of the 19th century, there had been a serious conflict between the novelist and society, and it is understood that the novelist reacted to traditional methods and values. In other words, while the norms and values that the characters have in society are stereotyped by the novelist in the traditional novel, they have been criticized in the modern novel and the characters have become an important part of the novel. Naturally, it can be said that in the general sense, the novel emerged as a genre that developed under the influence of realism and naturalism after 1850 and embodied classical measures in form. Hence, War Joseph Warren Beach says that modern novel, from 1895 to 1925, was, in essence, a realist, formally classic structure" (qtd in Kantarcıoğlu, 2007: 21).

The modern novel represents an objection to the traditional methods of Victorian writers. In the works of this period, an understanding of the classic novel was dominated by the narrator's mastery of throughout the story (an omniscient narrator), like the simple starts and endings, and the depictions left uninspired. In addition to scientific, technological and social changes, war, the chaos of urban life and sexual freedom altered the course of the novel. The limited and classical understanding of the Victorian era left modern novelists incomplete in depicting modern life. Acting with Pound's "Make it New" motto, modern novelists, therefore, attempted to change the forms of the novel such as flux, perplexity, openness, skepticism. T.S.Eliot stated this in his review of James Joyce in "*Ulysses,* Order and Myth": "The novel ended with Flaubert and with James. It is, I think, because Mr. Joyce and Mr. Lewis, being "in advance" of their time, felt a conscious or probably unconscious dissatisfaction with the form, that their novels are more formless than those of a dozen clever writers who are unaware of its obsolescence" (Cuda and Schuchard, 2014:478). Einstein's theory of "relativity", in which he changed the perception of time and space, also manifested itself in the novel, leaving the concept of time like 'yesterday, today and tomorrow'. Now the modernists' view of the world was different, and reality could be questioned in any way.

It is likely to see that these changes result from modernism. As it is known, no literary work can be separated from the period or society in which it is written. Taking the issue of modernism into account, the works provide significant clues about the period in which it was written. Along with modernism, there is a break with tradition or its repudiation, especially in novels. In this sense, the modern novel had the desire to demonstrate itself among other genres and was not indifferent to the alterations taking place between the individual and society. Therefore, there was a significant change in the language and style, narration techniques, time and space applied to works. One of the most important features of modernist novels is to enter into the inner world of individuals, examining consciousness and subconscious (the stream of consciousness technique), using the flashback technique, eliminating the cause-effect relationship, opting for allegorical expression and the confluence of prose and poetry. In addition, the devastating effect of world wars had become an important subject of modernist novels. After the First World War, the modern novel was at its peak in a sense. Therefore, it can be claimed that the history of the modern novel, when taking account of WWII, covers the years 1914-1960. While the devastating destruction of the First World War was effective in the development of modern novel, the belief in reason and positivism was seriously shaken. While Nietzsche created an extraordinary change in the ongoing belief in God, Marx guided society with his ideas related to the economy. Freud, on the other hand, worked on consciousness and subconscious in psychology and in a sense inspired the works produced during this period. James Joyce's *Ulysses* (1922), in particular, is viewed as both the summit and the endpoint that modern novel could represent. In *Ulysses*, the intensity of modern subjectivity, the physical presence and sexuality, and a new narrative style were employed almost as clear and audacious as possible, and interestingly enough, ordinary life was reflected in an extraordinary way. In addition, Marcel Proust's *In Search of Lost Time* (1913–27), Gertrude Stein's *The Making of Americans* (1925), and Robert Musil's *Man Without Qualities* (1913) had almost the same success as *Ulysses*. *In Search of Lost Time*, in particular, pushed the limits of human consciousness, thus revealing one of the most prominent features of modern novels.

To characterize the modern novel, we first need to mention modernity. In the first part, as discussed earlier, it can be said that modernity is the change itself; it breaks away from tradition and expresses a desire for the new and a desire for the future rather than the past. This meant putting the modern novel in a more dynamic and changing form. However, this change and dynamism that came out with modernity had made the authors' feelings more skeptic, which, in essence, was a feature of the modern novels. One of the best examples of this can be seen in Joseph Conrad's *Heart of Darkness* (1899) in the character Marlow, where the narrative becomes ambiguity and confusion through the author. Apart from this, the fact that the skeptic feature shows itself with appearance and reality is one of the remarkable elements in the modern novel. As in Henry James' *The Golden Bowl* (1903), some symbols are hidden by some objects, and the outer image is replaced by reality.

Another feature of the modern novel is that it can change according to the point of view of truth and meaning. The fact that events can be handled from one to another from different perspectives is one of the methods used by modern novels. In this sense, the narrative of four chapters by four different narrators in William Faulkner's *The Sound and the Fury* (1929) is an example that truth can be relative, time and space may change, and not a single point of view can be encountered in modern novels. In this context, the subjective reality is an objection of the modern novel to the third-person omniscient narrator in the traditional novel. In the traditional novel, the narrator's dominance over the whole screen was unrealistic and ineffective given the limited mind and experience of mankind. In the modern novel, the direct connection of the subjective narrator to the events, people and objects in the story made the narrative more convincing. This also meant that the modern novel was closely interested in human psychology. The studies on the human mind and the inventions made as a result of the structure of the mind have brought the concept of 'consciousness' into the field of the modern novel. Berna Moran draws attention to this issue: "We know in the modern and modernist novel that focuses on character, not an action, that the psychology, inner world, consciousness and subconscious of the novelist contain interesting problems that the author tries to solve carefully. Therefore, it constitutes an important aspect of the novel" (Moran, 1994: 78). Consciousness, which was also of interest to Gustave Flaubert, was more prominent

in Henry James' psychological novels. In addition, many authors such as William Faulkner, James Joyce and Woolf skilfully applied the stream of consciousness technique to their works.

In this context, the unified selves, in which classical characters are considered as a whole, become fragmented in the modern novel. With this fragmentation, the characters cut off their relationship with the outside world and begin to become selfish or alienated. It is precisely at this point that modernist novelists focus on the essence of personality and the reconstruction of the soul, trying to present these fragmented and unraveled characters.

One of the most striking features of modern novels is that time is non-linear, which is unusual and important. In these novels (Şengül, 2011: 431) time does not progress regularly; in other words, the flow of time is not at the same pace, and the author intervenes in time. As a result of this intervention, time may pass very slowly or very fast. Sometimes you save time with a few words for a long period of time, and sometimes a page for a short period of time. This kind of saving may alter according to the author's worldview, his/her sense of art, and the meaning he has ascribed to time". In modern novels where stagnation outweighs due to depictions and 'diachronic narration' is employed in time, flashbacks are very common and can be encountered when summarizing. Nurullah Çetin's analysis of the concept of time in a modern novel would be appropriate:

> The modern novel is based on the inner world order (the human soul world as an individual). The novel is subject to not the chronological time set by the calendar, but the subjective time in which man can freely move in his mind (a person can live both the past and the future and the present at one time in his dream, and he can live in the past and the future at any time) a social order in which he/she determines relationships (not society or someone else) is based on subjective and free universe. Within such an order, the will of the human being alone is in an active, determinant and primary position. The external world order is also presented according to human beings (Çetin, 2012: 88-89).

The whole of the moral values in the classic novel was replaced by the aesthetic values in the modern novel. The absolute success of the good over the bad was replaced by bald realism. Modern novelists such as Thomas Hardy and D.H.

Lawrence stated that authors should no longer be advocates of ethical values and should avoid the establishment of the novel on certain moral elements. The relativity of the good in the works and even the sexual desires of man can be depicted as a prescription for salvation. Thus, Lawrence wanted to eradicate ethical limitations and create a new ethic of culture using the idea of free discovery in the novel (2006: 222).

1.4.3. Modern Novel in Turkish Literature

The process of change of the modern novel in the West appeared in Turkish literature at a later date. Therefore, in order to understand the course of the modern novel in Turkish literature, it is of vital importance to resort to the Tanzimat Period and illuminate it. The fact that the Ottoman Empire underwent a stagnation of nearly two centuries and that it lagged behind the scientific and technological advancements in the West meant that the Ottoman intelligentsia had a sudden contact with the West. During this period, the Ottoman intellectuals who lost their values to a great extent were surprised by the developments in the West and stuck between the two cultures. Since the West's outstanding scientific, technological, cultural and social development from the Renaissance to the Industrial Revolution was not experienced in the Ottoman Empire, the intellectuals initiated a random and inexperienced process of change. Therefore, the works produced in Turkish literature since the second half of the 19th century could not go beyond imitation and caused the modern novel techniques in the West not to be adequately reflected. Naturally, the modern elements that were being tried to be adapted to the society are deprived of originality and have a lack of infrastructure. In addition, (Andı, 2010: 16) upon the introduction of the novel in this century, a strange and suspiciousness against the novel was effective, which was considered objectionable by the public. What lies at the heart of this suspicion is that "…the novel is the function of a new human type in the formation of a "human" type of person (Nordau calls it 'modern man'), i.e., in the 'making' and structuring of a new life, separated from the community in which he lives." From this perspective, it is seen that some of the works were banned from being published as James Joyce's *Ulysses* on the grounds that they had a nonethical side. For example, Halid Ziya Uşaklıgil's novel, *Sefile*, was banned, as it was claimed

to be non-Islamic. One of the most important features of the modern novel was that the good was relative; the absolute success of the good over the bad made itself felt like a realistic novel because of the pressure during this period. Namık Kemal's *İntibah* and a few others can be illustrated within this context. As a result, conservative mentality had a significant effect on the novel of the period in terms of preserving traditional values. Therefore, Andı succinctly depicts an ordinary profile from the Tanzimat Era:

> … The modernist Tanzimat Era novelist is a missionary intellectual who aims to educate and change the society by restructuring the family institution in which he sees his flaws according to the values he believes in, and tries to spread a new type of person in the society (who produces, gains and is happy with his gain, based on moral utilitarianism and in pursuit of his freedom; The most striking example is Rakım by Ahmed Midhat Efendi (Andı, 2010: 154).

However, there are differences of opinion as to whether the Tanzimat is a modernization process or a cultural dilemma between East and West. Contrary to this stereotyped view, it was claimed that Eastern and Western civilizations were blended together; so to speak, it was claimed to be "mülemma"(multi-coloured). Okay defines the word 'mülemma' as follows: Not to adopt a cultural element. not only to like, not to give up in the past but not to reach a composition. This is the process of the Tanzimat (Qtd in Parla, 2009: 12). In modernization (2009: 12), it is seen that the innovations in the Tanzimat period were made more against the Sultan and a great amount of energy and time was spent to draw the boundaries of these innovations. This border, not given much attention and brought up to date, is related to the epistemology of Tanzimat.

In addition to a rapid process of change in schools opened with Westernization movements, the dissolution of culture and alienation in society reached a noticeable point. The Ottoman intellectuals defended constitutionalism in the administrations without abandoning the innovative side of the West and defined Westernization in this way. However, after the First World War, the Turkism movement under the leadership of Ziya Gökalp became influential and Turkish nationalism, Islam and Western civilization were tried to be melted in a pot. With this ideal, Ziya Gökalp aimed to convey and instill the Renaissance culture in the West in the 14th century. However, he believed that the old sources should be visited

and utilized without causing any metamorphosis in society. Therefore, when we have a look at the novels of the Republican Era, Islamism, Turkism and the question of the place of Turkish society in the East-West clamp are determinants in the novel. From this point of view, Kantarcıoğlu evidences it: "In Turkish novels, 'modernism' means 'dynamic traditionalism' in terms of bringing the values taken from the past to life in the light of the consciousness and experience of the age; it can be interpreted as disposing of values that do not respond to human needs and adopting new values from more advanced cultures." (Kantarcıoğlu: 2007: 40). This made the imitation of the modern understanding of the novel in the West inevitable. Therefore, the works written in this genre for the first time are also insufficient in terms of form and content. In other words, the modern Turkish novel was influenced solely by western literature irrespective of its course in the west (from the Renaissance to the Enlightenment), and this is the main reason why examples of the modern novel were not encountered until the second half of the twentieth century.

Therefore, we need to explain when modern literature (modern novel techniques) was produced in Turkish literature. Although the modern novel techniques employed in James Joyce's *Ulysses* and Marcel Proust's *In Search of Lost Time* was not well reflected, there are Turkish novels that can be named as "modern".Peyami Safa's *Matmazel Noraliya'nın Koltuğu* and Ahmet Hamdi Tanpınar's *Huzur*, both of which were published in the same year (1949) and bore the traces of Western novels, and also represented the psychological reality, can be illustrated as a beginning. Peyami was able to reflect the objectivity of the modern novel in *Matmazel Noraliya'nın Koltuğu*. In addition, Ferit's inner world, the protagonist of the novel, is provided using the inner monologue technique. In this sense, the author managed to be subjective by excluding himself in the novel. Ahmet Hamdi Tanpınar's *Huzur* successfully conveyed the stream of consciousness technique, the most important feature of the modern novel, through the protagonist of the novel, Mümtaz. Unlike Peyami Safa, Tanpınar applied time with a dynamic understanding instead of a regular chronological time order. William James and Henri Bergson were in the view that "the past is driving the state, the state is changing in consciousness and flowing into a creative future". However, as can be seen from the above explanations, these novels do not include all modern novel

techniques. It would be more accurate to call them works that can help transition to the modern novel. Gümüş, who views the reason as theory-practice poverty between modernism and literature, clarifies the situation:

> The times when modernism takes place in our literature as a concept and when it comes to life as reality can overlap; the reason why one cannot run before the other is, in fact, the indecision between our thought and our action. Eventually, the 1950 Generation started to embrace the elephant's body with the knowledge and influence they received from the West, enabling us to see the concept and reality separately (Gümüş, 2010: 54).

After the 1960s, the Turkish novel gained a different momentum and began to give examples of successful modernist novels. Unlike Tanpınar and Sefa, these novels show a portrait of a depressed intellectual who lost his connection with the past, did not try to gain a new identity, could not make sense of his life, and had no desire to make sense, which could be called "modern individual crisis". Behind this depressed intellectual portrait lie Nietzsche, Camus and Sartre. Besides, World War II and the coups in Turkey indicate the political framework of the alienated youth. Since 1960, successful works within the context of modern novels have been studied on. Yusuf Atılgan's *Aylak Adam*, Oğuz Atay's *Tutunamayanlar*, Adalet Ağaoğlu's *Ölmeye Yatmak*, Selim İleri's *Bir Akşam Alacası* are some of these works reflecting the crisis of urban intellectuals. However, it can be said that novel, including the present day, is "one of the preparers and reflectors of the change in Turkish society" (Andı, 2010: 9).

1.4.4. Modern Novel in American Literature

The history of modernism in American literature is between 1914-1945 and involves two wars (World War I and World War II). Nevertheless, in 1900 (Lathbury, 2006: 4-5), Dreiser's novel *Sister Carrie* (1900) could be regarded as the beginning of modern American literature because it went beyond the traditional sense of the novel. However, for the modernists such as T.S. Eliot, Ezra Pound, and William Faulkner, Henry James (1843-1916), rather than Dreiser, was the first to make a difference in the name of modern literature. With his "Make it New" motto, Ezra Pound argued that traditional forms should be abandoned in every field such as novels, poetry and plays, but that the past should be changed in different ways

instead of completely repudiating it like Futurists or Dadaists. T.S.Eliot defined the boundaries of time and space in *The Waste Land* and supported the modernist Ezra Pound's ideas.

World War I had a negative impact on the civilization of the nineteenth century, as mentioned earlier, and caused deep wounds on the minds. Therefore, this situation led people to get away from religion and made God questionable. After the war, faith in the state and God was greatly shaken, and a group of American writers such as Ernest Hemingway, Gertrude Stein, F.S.Fitzgerald and T.S.Eliot congregated to launch the Lost Generation or World War I Generation or the Roaring 20s Generation. Though Gertrude Stein (1874-1946) is known for this term, it is Ernest Hemingway who popularized it with the phrase "You are all a LOST GENERATION. These writers often deal with post-war experiences and decadence. They also held the previous generation responsible for the war. In a period of a complete identity crisis, Hemingway's *The Sun Also Rises* (1926) and F.S. Fitzgerald's *The Great Gatsby* (1925) unveiled the reality of war at the time and came to the fore employing Freud's subconscious theory.

During this period (the 1920s and 30s), people lost their values such as patriotism, courage, and masculinity, which were traditionally attributed to value, and led a purposeless, impervious life and were firmly attached to the material world; In a sense, it is a period in which people adopted a hedonistic lifestyle. For example, in *The Sun Also Rises*, Jake is wounded and a war veteran and his lover Brett claims responsibility for earning their keep, which leads men to become impotent as well as changing gender roles. The same situation is observed in the character of T.S.Eliot's *The Love Song of J. Alfred Prufrock* (1915). In addition, the writers in this period went to different countries as a way to escape from the society they lived in and resumed their literary life there. Ernest Hemingway is one of those who went to Spain and depicted the Spanish Civil War via *A Farewell to Arms* and For *Whom The Bell Tolls.*

In the 1920s, America experienced a major social and economic change and was at the peak of prosperity, allowing women to be active in social life as well. Women wearing short skirts, running from one party to another, taking alcohol,

hanging with men as they wished, and having different hairstyles (flappers) lived to the fullest. They also had the right to vote in 1920. In this period, women's desire to be equal with men in every field created a feminized environment in the field of literature, yet this was criticized by some modernist writers such as Ernest Hemingway and Ezra Pound, alleging that writing is not the type of field women can bring off. Followed by the splendid and peaceful term in the 1920s, The Great Depression in 1929 broke out with a serious economic crisis. These two cases-The Roaring Twenties and The Great Depression- were mainly the subject of literary works: John Dos Passos' *The Big Money*, John Steinbeck's *The Grapes of Wrath* and Fitzgerald's *The Great Gatsby*.

This period in which the Harlem and its neighbourhood displayed social and artistic development and is therefore called the Harlem Renaissance (also known as Jazz Age, 1919-1929) is known for the migration wave from south to north. As a result of World War I and some natural disasters in the south, black people became unemployed and there happened a great migration to the south. Harlem, formerly a Dutch campus, turned into a place where African-Americans lived with the immigration. The Harlem Renaissance was not only effective in literature but also in music and stage performance. Langston Hughes, Zora Neale Hurston, Louis Armstrong, W. Du Bois and Jean Toomer were among the influential figures of the period. Hence, it was a time when the African American literature flourished, also known as the Negro Renaissance. They were supported not only by black seniors like Alain Locke, Walter White and W.E.B Du Bois, but by whites like Waldo Frank and Carl Van Vechten, the author of the novel Nigger Heaven, and who also popularized Harlem and black literature. Therefore, for the Harlem Renaissance in its past and future, "The Harlem Renaissance is a point in the evolution of Afro-American literature… It "opened the door" for the black writing of today. The Renaissance will always be remembered for this reason. It will be valued for its merits. It will come again to importance because of its idea" (Bloom, 2004:11).

It is likely that the novel was the most impressive genre between the two wars. Before the war, however, important figures and works were on the scene: Edith Wharton's *The House of Mirth* (1905), Theodore Dreiser's *Sister Carrie* (1900),

Willa Cather's *O Pioneers!* (1913), etc. So, there was no sharp transition between realist and the modern novel. It is possible to see realistic or naturalistic elements in many modern novels in American literature, which is a clear sign of the effect of realism on the modern novel. For example, in Faulkner's *The Sound and the Fury*, as a sign of the influence of realism and naturalism, it is "…considered a Modernist work because of its structure and stream-of-consciousness technique, but it also might be called a work of psychological Realism and certainly has a Naturalistic theme, as it seems that Caddy's illegitimate daughter, Miss Quentin, is fated to follow in her mother's footsteps" (Anderson, 2010:8).

The influence of modernism on the American novel took place in the twentieth century and was shaped by imitating Europe, especially in the 1920s. The American novel, in which the traditional, religious, political and literary forms of the old order were cast off, aimed at being innovative. When it comes to the features that characterize American novel, collage, verbal play, the stream of consciousness technique and bold experimentation are counted the most remarkable ones. Apart from this, fragmentation can be seen structurally spreading to the whole story. Many modernist novels are not linear in this period. In contrast to the classic novel, American modern novelists often opt for ambiguous endings in the novel, leaving the end of the novel open-ended. Thematically, Freud's subconscious theory, reflections of the physical and psychological destruction of war, the reality of society corrupted by the American Dream, alienation from religion and individualism were intensively studied.

CHAPTER 2

2. ANALYSIS OF CONTENT ELEMENTS OF WILLIAM FAULKNER'S
THE SOUND AND THE FURY **AND YUSUF ATILGAN'S** *THE LOITERER*
AND *MOTHERLAND HOTEL*

2.1. Alienation

2.1.1. Alienation in Atılgan's Works

The alienation is a term used in literature, art, sociology, psychology and philosophy, and it is known to have been used, for the first time, by the German philosopher Georg Wilhelm Friedrich Hegel. "The concept of alienation is one of the most important and fruitful legacies of Hegel's social philosophy" (Sayers, 2011: 1). This concept, which is defined as a sense of alienation towards the individual himself/herself, the society in which he/she lives, nature and other people in modern psychology and sociology, occupies its place in literature as well. Modern man, alienated from the environment to which he belongs, deviating from the immutable social values, can become alienated to himself, his environment, family and even to religion.

The alienated man has the idea that life is meaningless, considering the thoughts and experiences he meets with, additionally he thinks that any kind of the incidents are not coherent, hence to him the life bears no meaning. In the modernizing world after the industrial revolution, the rapid changes that human beings have never experienced before in their lives cause them to have difficulty in adapting to this new world. "Man can no longer express himself in his work. "The increasing mechanization of life engenders a calculating outlook toward nature and society and dissolves the individual's bond of union with them" (Pappenheim, 1959: 43).

The war technology, which developed with the industrial revolution, is used in the first and second world wars, which are the biggest wars in history. Between these two world wars, in Europe, especially under the leadership of Benito Mussolini and Adolf Hitler in Italy and Germany, the effects of fascism brought humiliation, and most of all destruction. In such an environment people were seen who lost all of

their hope for living. These people did not remain just ordinary people, it was seen that the intellectualists had also been greatly affected by these demolitions and even great writers such as Stefan Zweig committed suicide in such an environment.

The writers of the period, who touched on the subjects about the people who migrated from the countryside to the city due to technological developments and battles, drew attention to the people who could not adapt to this new life, the new environments, the destructions of the perceptions of family, and social environments in their works as the bleeding wounds of the society.

C., the protagonist of Atılgan's novel *The Loiterer*, walks through the streets of Istanbul and observes the modern world's noise pollution, distortion, and the environment that even prevents people from breathing. "A woman beat the child. He would learn how to live by getting beat up all the time in this city. He was always on alert. It was forbidden to muse. When he mused, the big city person was coming to life with horns, bells, curses, squeaks, bumps" (Atılgan, 2017B:62).

On the other hand, instead of rebelling against the social order like the Surrealists, the people of the modern movement formed an alienated society, and they preferred to move away from society. In this respect, these thoughts have influenced literature as well as all the other areas of life. For example, in such an environment, we have data concerning suicide attempts of many authors of the modernist movement.

Faulkner and Atılgan are among the writers who shed light on these periods. The writers, who realized and examined all the changes brought about by modern life, naturally reflect these rapid changes and impressions they witnessed in social life in their works. Atılgan, one of the pioneer writers in Turkish literature in terms of the usage of "Stream of Consciousness", uses this technique in his two important works *The Loiterer* and *Motherland Hotel*. While presenting his main character to the reader in his novel *The Loiterer*, Atılgan uses the stream of consciousness technique, and by doing this, he emphasizes that the individual becomes alienated from society due to the disappointments he encountered in life.

Industrialization and mechanization, two of the most important factors in the alienation of the 20th century man to society and to himself, play important roles in the evaluation of the lives of individuals. For this situation, French writer Camus indicates "in his essay "Prometheus in Hell" that modern men ignore their sexual desire while dealing with physical desire and criticizes the 20th century humans as they only deal with mechanization and industrialization"(Güven, 2016: 45).

Unlike this type of human being drawn by modern society, modern man is sometimes alienated from society because of the influence of the modern world and sometimes out of his free will. Primarily, it is necessary for the individual to move away from society with his / her consent and to be able to return to its essence and to maintain its existence. Atılgan's *The Loiterer* and *Motherland Hotel* have also expressed these dilemmas of the individual.

One of the leading actors in terms of the theme of alienation in Turkish literature, Atılgan's masterpiece *The Loiterer* 's C. draws attention as an introverted, quiet and lonely character. Known as a writer who reads the writers of the western literature in his life, Atılgan reflects this cultural heritage that he takes from them on the works he writes. For example, the similarities between the lives and behaviours of Pechorin, the protagonist of the *A Hero of Our Time* (1840) by Lermontov, and Meursault the protagonist of *The Stranger* (1942) by Camus are remarkable.

C. wanders around the neighbourhoods of Istanbul, does not do any jobs to earn a living because he makes do with patrimony. C. ignores community life and revolts against stereotypes in society. The fact that C. is away from the people in society is a desire for non-communication. C. does not have many friends throughout the novel, and at the end of the novel, he explains why he does not have so many friends by saying "they would not understand". As explained before, one of the most notable reasons why an alienated man avoids social standards is to protect his personal existence. Because C. is a questioner.

> In the evening, you will return with packages. There are people waiting for you. You are comfortable. And what a relief. No gaps inside you. Why can't I be like you, either? I'm the only one who thinks? I am the only one who is alone? " (Atılgan, 2017B:39).

Capitalism is one of the leading factors that led to the destruction during the modern era. The capitalist order, which declares war against other countries to exploit their richness, creates bourgeois classes by its very nature. The alienated man is actually opposed to the order of these bourgeois classes. For example, during a conversation, one of his friends tells C. "I am different". In response, being somewhat sarcastic to him, C. replies, "It is true we are different. Everywhere we set foot on is the centre of the world. Everything turns around us...!" (*The Loiterer* 15). This criticism of the bourgeoisie, seeing themselves at the centre of the universe, can be seen as an influence of Camus. Because born in Algeria, Camus criticizes the bourgeoisie of Paris in his works. On the other hand, the marriage institution, which is one of the accepted realities of society, is also ridiculed by C. For example, C. is opposed to the tradition of marriage after a certain age, which is the prevailing opinion in society; he defines these people as 'the keep earners '. C. criticizes the standard man type in society and the people who have no sense of novelty in order to prevent the occurrence of any kind of contingencies:

> He didn't want to have that salve. Writing a sample article, giving sample lectures, shaking a sample hammer was what they called a job. A chauffeur sounding his horn different from the others, even a blacksmith, shaking the hammer with another harmony, repeated himself the second day. The purpose of living was habit, comfort. Majority was afraid of effort and innovation. What easy it was to abide them! During the day he would teach at a school, sleep in a quiet night with beautiful women if he wanted (Atılgan, 2017B:41).

C doesn't have an intimate relationship with anyone. He is a questioner and alienated from society. The lack of an intimate relationship between him and his father proves this. When his father passes away, he is filled with joy: "My father died when I was in the last grade at school. They opened his face at home. I remember the peace of contentment that surrounded me. I was laughing at something in the garden the day I returned from school and Feyyaz, standing next to me, "- Yuf ulan! Yesterday, his father died, he is laughing today," he said. I attacked. He had a close shave" (Atılgan, 2017B:154).

Zebercet, the protagonist of the *Motherland Hotel*, is also a good example of an alienated character. Although C is a good looking and rich man, his alienation from society is interpreted to be his own wish. But Zebercet has a lack of self-

confidence that originates from his disproportionate body and ineffectual appearance. In addition to this, he was a seven-year born baby and since his childhood, he has been underrated because of his appearance.

> Social isolation ranges from the voluntary isolate who seeks disengagement from social intercourse for a variety of reasons, to those whose isolation is involuntary or imposed by others. Privacy or being alone, if actively chosen, has the potential for enhancing the human psyche. On the other hand, involuntary social isolation occurs when an individual's demand for social contacts or communications exceeds the human or situational capability of others. Involuntary isolation is negatively viewed because the outcomes are the dissolution of social exchanges and the support they provide for the individual or their support systems. (Social Isolation, 2016: 85-86).

Zebercet has experienced a very difficult childhood. In the year he is circumcised he loses his mother. His father does not send him to school because he is unable to conduct the business and family relationships alone. They work together at the hotel. Zebercet goes to the army and loses his father two months after he receives his discharge papers. These all affect the life and psychology of Zebercet. He becomes alienated to his surroundings, his family and himself because of this troublesome process he experienced in his childhood. When his father passes away, the funeral ceremony is made and the man is buried. Imam asks Zebercet for the name of his grandmother to pray for his father. Zebercet cannot answer as he does not know his grandmother's name and cast his eyes down. Hereupon, the imam says "never mind, it is not important, we all have the same mother."

As it is seen, the protagonist does not recognize his family too much. Over time, he gets used to this loneliness and even sometimes thinks "does anybody really need to have friends?" For example, Zebercet tries to find different occupations as the retired officer who stays at the hotel tries to contact him. "He picked up his newspaper on the edge of the table and opened it; didn't want to talk to the man" (Atılgan, 2017A: 28).

He is constantly criticized by others and underestimated; therefore, he is so accustomed to his own loneliness that even in sexual intercourse he believes that it is one-sided pleasure, for example, the woman who is cleaning the hotel sleeps heavily and Zebercet has an affair with her when she is asleep. This may be due to the desire

for loneliness or lack of confidence. Zebercet's world is different from that of C.'s. C., coveted by her friends and having had many girlfriends, is an intellectual personality. However, it can be said that the loneliness of Zebercet is a bit of hopelessness and this hopelessness brings the end of this introvert character. Zebercet, who has difficulty in dealing with the pressures in society, fails in the relations he has attempted, has an emotional emptiness and does not believe in true love, sees death as salvation and kills himself to get away from the society.

2.1.2. Alienation in *The Sound and the Fury*

In Faulkner's *The Sound and The Fury*, the concept of alienation is generally related to the collapse of the Compson family and expresses the problems of the family in the modern world. Faulkner penned the novel with four different narrators and in a sense explained how they became alienated from their own mouths. The first three chapters are narrated by three brothers who are obsessed or angry with their sister Caddy, while the last chapter is narrated by the author via Dilsey, who has a dominant view over the family's downfall. The story begins with Benjy, a thirty-three-year-old idiot acting with his senses. Benjy, who has an extraordinary perception and memory (his mind is no different from a camera), is a character who expresses everything he sees or hears only with his senses and is unable to speak or understand. Therefore, this section is the place where the stream of consciousness is used intensely because of this extraordinary situation of Benjy, and flashbacks are very frequent. In Benjy, where the notion of time disappears between past and present, the lack of ability of abstract thinking makes his senses significant.

In Benjy's section, the word *fence* has been mentioned many times, yet it has a symbolic meaning, for Faulkner often uses symbols in both Benjy and Quentin. In his memoirs with Caddy, the fence plays an important role because it represents metaphorical confinement of Benjy in a sense and the interruption of communication channels, which indicates Benjy's isolation. The only way he can communicate is through sexual intercourse. As Benjy feels that one day Caddy will return while wandering around the fence (which reminds him of Caddy's arrival from school), he jumps on a little girl who returns from school and begins to love; but Benjy's aim is not to have sex but to try to communicate (Bowling, 1964:52):

I could hear them talking. I went out the door and I couldn't hear them, and I went down to the gate, where the girls passed with their booksatchels. They looked at me, walking fast, with their heads turned. I tried to say, but they went on, and I went along the fence, trying to say, and they went faster. Then they were running and I came to the corner of the fence and I couldn't go any further, and I held to the fence, looking after them and trying to say (Faulkner, 1994:33).

At this point, Benjy's phrase "trying to say" is very important because, in fact, his aim is not to attack or sexual intercourse but to communicate. However, he is having communication problems because he cannot explain his justification to anyone: "They came on. I opened the gate and they stopped, turning. I was trying to say, and I caught her, trying to say, and she was screamed and I was trying to say and trying to get out. (Faulkner, 1994:34). That trying to say or do something to convey what is on his mind illustrates the lonely world of Benjy's.

It can be said that Benjy's castration after this also contributed to the isolation he experienced. This is not only an obstacle to his sexual life, which is the only communication channel, but also the loss of the ability to reproduce. Affected negatively, both mentally and physically, Benjy does nothing but go to the cemetery and attend church services on Sunday; as a result, he is isolated in his small world (Bowling, 1964: 54).

In the second chapter, the day when Quentin commits suicide is successfully narrated via the stream of consciousness. Quentin's isolation from society is a deliberate choice, as is the case with *The Loiterer*'s C. Unlike Benjy and Zebercet who try hard not to isolate and communicate with people around them, Quentin (1964: 55) manages to escape from concrete reality and alienate himself by simply seeking to enter the world of absolutes. From this perspective, Sartre's philosophy of existentialism is considerably noteworthy in that a great number of existentialists have stated that most of the people are afraid of their responsibilities and their freedom and therefore tend to cop out of them. Sartre, (Fleming, 1969: 6), hence, emphasizes bad faith (self-deception) in *Being and Nothingness*; he argues that man is deceiving himself/herself and takes refuge behind deterministic excuses (such as environment and society), and as a result of this, he chooses absolutes, losing his individuality. This is exactly what Quentin experiences; The fact that he is on the

side of passive being rather than active being and develops a determinist attitude by avoiding his responsibilities or his obsession with the past and absolute realism constitute a ground for his alienation. The inability to escape the influence of his parents - especially his father's nihilistic philosophy - prevented him from using his free will and identifying himself. This situation caused him to get stuck in the past and not use the present in his favour. That is why his desire to destroy time by breaking the clock given by his father means destroying his future existence as well.

To Bowling (1964), it could be stated, in light of the information above, that Quentin experienced isolation in certain ways. First, he wanted to kill Caddy and himself, but he could not. Likewise, he tried to hit Caddy's lover, Dalton Ames but fainted (Faulkner, 1994:103). Quentin is not capable of doing these because killing or hitting someone is against his own reality. The second is that he tells a lie about having an incestuous relationship with Caddy. Indeed, such sin will lead them to hell so that only he and his sister could stay there. That's the reason why Quentin didn't want to kill Dalton Ames. He also has the idea that if Dalton Ames dies, he won't leave them alone in hell. Once again, his passive being in this matter constitutes an example of Sartre's self-deception (bad faith) and destroys reality in his own world. As with any alienated individual, Quentin is faced with the problem of acting what he imagines in his mind. Therefore, he tries to persuade Caddy and his father that they have an incestuous relationship (Faulkner, 1994:94). However, he fails and the isolation he wishes to bring his sister into remains inconclusive. So for Quentin, the only way to get rid of the deep pain and grief he feels is to commit suicide. In this respect, he has several characteristics in common with *Motherland Hotel*'s Zebercet. Zebercet also fantasizes about "the woman off the delayed train from Ankara" in his mind, but none of them comes true. He commits suicide as a result of the isolation experienced. The difference from Quentin, however, is that Zebercet's isolation is not voluntary, on the contrary, it is aimed at getting rid of this isolation.

In the third chapter, Jason is also isolated from society. Unlike Quentin, however, Jason has made the isolation firmly tied to a material world. Therefore, his view regarding people or humanity is only based upon money. Quentin, an extremely idealist, has isolated himself from society by placing himself in a divine position,

while Jason has demonstrated his naturalist side by being rude and cruel to people and has eventually experienced isolation. Jason's devotion to money not only causes him to break away from the people around him but also to lose all of his earnings, including his greedy collections that he blackmailed his sister Caddy and her daughter Quentin. Interestingly enough, Jason even isolates his money; while he could use his savings in a more lucrative business, he preferred to keep them locked in a box and to keep them secret, even from his mother, who was the closest one to communicate in his life. In the future, as a profile sleeping with prostitutes, Jason is not likely to contemplate over marriage, child, family or love. All these experiences led Jason to be alone in the community, consequently to his anger and cruelty and isolation-(Bowling, 1964: 59-60) - so much so that he put himself in a situation that would curse God, which is a sign that he was spiritually dead:

> From time to time he passed churches, unpainted frame buildings with sheet iron steeples, surrounded by tethered teams and shabby motorcars, and it seemed to him that each of them was a picket-post where the rear guards of Circumstance peeped fleetingly back at him. "And damn You, too," he said. "See if You can stop me," thinking of himself, his file of soldiers with the manacled sheriff in the rear, dragging Omnipotence down from his throne, if necessary; of the embattled legions of both hell and heaven through which he tore his way and put his hands at last on his fleeing niece (Faulkner, 1994:190).

Overall, though the main reason for the isolation of the Compson brothers seems to be Caddy's virginity, it can be concluded that it is actually their parents. Mr. Compson's nihilistic philosophy and his being an alcoholic, Mrs Compson's not deeming herself of being a member of Compson family from the beginning and not adopting it, and Dilsey's taking over the responsibilities and interests that the children expect from their parents all caused both the deterioration of family and their alienation. In this regard, Olga W.Vickery's finding is of significance, particularly about Mr. Compson's paternity: "Mr. Compson forces an entry not as father or friend but as a voice which can jungle words and ideas while insisting on their emptiness" (Qtd in Faulkner, 1994: 284).

All in all, it is possible to see that alienation as a content element exists in the works of both authors. In *The Sound and the Fury*, we realize that Benjy, one of the main characters, can only express himself through his senses since he is mentally

retarded, and that his communication channels have been interrupted as a result of Caddy's disappearance, which indicates the similarity between Zebercet and Benjy. Like Benjy, Zebercet had obsessive feelings for "the woman off the delayed train from Ankara", a lazy communication and was thus alienated from society. Another similarity was that Zebercet and Benjy experienced involuntary isolation. However, Zebercet committed suicide as a result of the alienation from society, yet Benjy did not. Secondly, Quentin experienced voluntary alienation, which is also the case in *The Loiterer*'s C. Quentin's neurotic personality, his obsessive attitude towards Caddy, and his inability to get rid of his absolute truths are major factors in his alienation. In C., the strong feeling of hatred he felt for his father, and his obsession with the women recalling his aunt, are major factors that lead him to alienation. The 'obsession' is common to both Quentin and C. in terms of alienation. However, as a result of this alienation, Quentin committed suicide, while C. did not. Atılgan considered a suicide attempt as an end for C. but gave up thinking that it would make the story very melancholic.

2.2. Freud And The Theme Of Sexuality

As stated in our detailed study of modern literature, Sigmund Freud and Carl Jung's work on human behaviour - especially the subconscious - and the mind - has become an indispensable element of modern novels in a sense in the twentieth century. Psychoanalysis is not only examined in modern novels as a thesis theme but also in many fields such as sociology, philosophy, art and especially literature. In reference to the importance of this issue, Lauretis states: …psychoanalysis and literature are 'enfolded within each other'. They are two bodies of language, two modes of knowledge that stand to each other in a relation of interiority: they are 'at the same time outside and inside each other'…literature is the inherent reference that motivates and animates the fundamental concepts of psychoanalysis" (Lauretis, 2008:115).

Freud argued that sexuality and aggression take place in the basis of human behaviour, and found the basic problematics of the modern individual and the traumas man experienced. Although human beings have striven to overcome these dilemmas through education and social norms, they have failed to domesticate some

of their instincts. For this reason, Freud made some determinations about the domestication of these instincts and was able to go deep into the individual's inner world. Naturally, the fact that we see the influence of modernism on the human mind mostly leads us to the conclusion that this field plays an important role in our study.

2.2.1. Oedipus Complex or Psychopathological Conditions

The Oedipus complex is, at its basic sense, referred to as the father murderer, and these two concepts are complementary to each other. If a definition is introduced for the Oedipus complex, it is "a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process" (see Britannica). Freud draws attention to the fact that the Oedipus complex develops in children aged 3-5 years and that the self gains strength by getting over this period. If not, they go through certain troubles as to their sexual life during adulthood. Neuroses emerge when children who fail in the Oedipus complex fall short of developing their higher-self. Although people with neuroses (except obsessive-compulsive neurosis) continue their routine lives in society, their perceptions, thoughts and feelings are scattered. Therefore, according to Freud's view, Oedipus complexity is very crucial for a child to develop healthy behaviours in the future. In addition, it is of use to touch upon psychopathological conditions which are considered as a sub-branch of psychology. This term may be defined in the way that any psychological condition becomes abnormal exceeding the normal level. With this in mind, neurotic or depressive conditions have become an indispensable part of the modern individual's life. However, when these situations are carried to a different dimension in the later stages of a person's life, small or big incidents may cause deep sores in his/her mind, which is of interest to psychopathology. These situations, in which the protagonists of modern novels generally experience, are fairly an influential part of studying the works in question.

2.2.1.1. Oedipus Complex or Psychopathological Conditions in *The Sound and the Fury*

In Faulkner's *The Sound and The Fury*, Quentin could not sort out the Oedipus complexity and developed an obsessive attitude to his sister Caddy, which,

in this case, he should be said to be neurotic. In fact, this holds true for both Benjy and Quentin. Although Benjy was an idiot, he built intimacy for Caddy instead of his parents. Hence, in the first part of the novel, the sentences like "She smells like trees"… "Caddy smelled like leaves"…" Caddy smelled like trees in the rain" show his obsessive attitude to Caddy. It is usually traumatic for a child to leave his/her mother, but Benjy's fear that his sister would escape and leave him caused him to feel traumatized. He was able to establish a bond of trust with his sister. We learn this when Caddy, who plays in the water as a child, wets his clothes and responds to Quentin for fear of her mother's warning:

> Now I guess you're satisfied." Quentin said. "We'll both get whipped now."
> I dont care." Caddy said. "I'll run away."
> Yes you will." Quentin said.
> I'll run away and never come back." Caddy said. I began to cry.
> Hush now. she said. "I'm not going to run away."
> So I hushed. Caddy smelled like trees in the rain (Faulkner, 1994:12).

Benjy always fears that Caddy will leave him, thus being filled with apprehension. "Why, Benjy." She said. She looked at me and I went and she put her arms around me. "Did you find Caddy again." She said. "Did you think Caddy had run away." Caddy smelled like trees" (Faulkner, 1994: 27). As can be understood from the dialogue between Caddy and Benjy, Benjy experiences the Oedipus complex through his sister Caddy, not his father. Benjy case as an example of the Oedipus complex can also be called a psychopathological condition. Benjy finds love and devotion to his sister, as his mother does not care about him. However, sometimes Benjy's feelings for his sister can be incest rather than a substitute for his mother. For children, as is known, the mother is often the symbol of innocence, purity and cleanliness. The scene in which Caddy was taken down from the tree by Dilsey, as Benjy only conveyed the images as they were, created a sexual image in Benjy's mind: "Her legs came in sight and Dilsey reached up and lifted her out of the tree" (Faulkner, 1994:29). In addition, Benjy starts yelling after seeing Caddy with a man named Charlie on a swing and then, Caddy, running to the kitchen with Benjy, washes her mouth with a bowl of soup at once, which symbolizes Benjy's obsession with his sister and her innocence as well: "…Caddy got up and we went into the

kitchen and turned the light on and Caddy took the kitchen soap and washed her mouth at the sink, hard. Caddy smelled like trees" (Faulkner, 1994:31).

This complexity or psychopathologic condition is more evident with Quentin in the second chapter. Having a neurotic personality, Quentin is so obsessed with his sister that he ends up with suicide. First of all, it should be noted that Quentin has some problems with his mother's existence as in Benjy, but since Benjy is mentally retarded, he is acting only with his sensations, whereas Quentin could fathom out the cases consciously. Referring to Carvel Collins's article *The Interior Monologues of The Sound and the Fury,* Noel Polk denotes: " Faulkner's Freud's tripartite structure of the personality; In this structure, Benjy is roughly equivalent to the id, Quentin to the ego, and Jason the superego "(Polk, 1993: 15). In this case, we can understand that Quentin strives to balance his primitive impulses, moral values and taboos between Benjy and Jason. However, Quentin failed to achieve this balance and a healthy ego as well. In view of Philip M. Weinstein's (Faulkner, 1994:431) assessment of the situation, in the second part, Quentin makes a very important sentence in two parts of the novel about his mother's existence:

> Father I have committed what a pity you had no brother or sister No sister no sister had no sister Don't ask Quentin he and Mr. Compson both feel a little insulted when I am strong enough to come down to the table I am going on nerve now I'll pay for it after it's all over and you have taken my little daughter away from me My little sister had no. If I could say Mother. Mother (Faulkner, 1994: 60).

The second time he used it was when the smell of gasoline on Quentin's shirt evokes Herbert and his car: "the first car in town a girl Girl that's what Jason couldn't bear smell of gasoline making him sick then got madder than ever because a girl Girl had no sister but Benjamin Benjamin the child of my sorrowful if I'd just had a mother so I could say Mother Mother" (Faulkner, 1994:109). Quentin's sense of his mother's absence and the weak relationship between father-son explains why he is so obsessed with his sister Caddy. John T. Irwin (Faulkner, 1994 :) confirms this in his introductory sentence in *Doubling and Incest in The Sound and the Fury*: "Quentin's love of death incorporates his incestuous love for his sister precisely because his sister, as a substitute for Quentin's mother, is synonymous with death." His father's statements about virginity circulate in Quentin's mind, increasing his

obsession over time. Because according to his father "it was the men who invented virginity not women" (Faulkner, 1994:50). Quentin very cared about his sister Caddy's virginity both for the family honour and his obsession with her; even he could have chosen to stay with her in hell: "If we could just have done something so dreadful that they would have fled hell except us. I have committed incest I said Father it was I it was not Dalton Ames" (Faulkner, 1994:50).

However, this obsessive behaviour is not only linked to the presence of his mother; beyond one step, he also has certain incestuous feelings for Caddy. *"*I couldn't stop she held my head against her damp hard breast I could hear her heart going firm and slow now not hammering and the water gurgling among the willows in the dark and waves of honeysuckle coming up the air my arm and shoulder were twisted under me… I could feel her standing there I could smell her damp clothes feeling her there" (Faulkner, 1994:96).

Another concept Freud invented is sexuality and aggression. Freud stated that innate sexuality and aggression as the primary cause of human impulses should be taken into consideration, adding that these impulses are revealed when the time comes, but the possibility of aggression is not always possible. In the same way, he argued that these impulses in society are suppressed and embedded in their subconscious by man, for they might make life difficult. As in psychopathology, if these impulses do not emerge in time, a neurotic personality manifests itself, which has become one of the greatest problems of the modern individual so far. Therefore, whether educated or uneducated, it seems very crucial for individuals to manage them in a healthy way.

In the light of these explanations, it is obvious that Quentin's sexual obsessions also led to a state of aggression in him. His obsession with Caddy caused him to develop irritable feelings and tangle with his friend:

> Say, he said. What did you hit him for? What was it he said?
> I don't know. I don't know why I did.
> The first I knew was when you jumped up all of a sudden and said, 'Did you ever have a sister? did you?' and when he said No, you hit him. I noticed you kept on looking at him, but you didn't seem to be paying any attention to

what anybody was saying until you jumped up and asked him if he had any sisters." (Faulkner, 1994:105).

2.2.1.2. Oedipus Complex or Psychopathological Conditions in Atılgan's Works

It is possible to discover Oedipus complex, psychopathological conditions and examples of sexuality and aggression in the protagonists of Yusuf Atılgan's *The Loiterer* and *Motherland Hotel*. To start with the Oedipus complex, ***The Loiterer***'s C. has simple and clear signs regarding Freudian elements. As is known, C. loses his mother at an early age and his aunt Zehra raises him. This situation causes C. to be deprived of maternal love and trust during childhood and to be exposed to oedipal conditions:" I don't know my mother. She died when I was one year old. Maybe because my aunt was talking about her beautiful blue eyes, I think I saw those eyes. I always liked blue eyes. Maybe that I could put up with that girl I told you for three months was because she had blue eyes" (Atılgan, 2017B: 150). C. has a selfish love for his aunt until his adulthood, but when he witnessed that his father had sexual intercourse with his aunt in his childhood, he hates his father and even dreams of murdering him:

> I did not know that she was the mistress of that man whom she called the villain. I was of the opinion that she hated my father, too. To be frank, they had held out the situation on me. I realized it very late. In the summer when I finished primary school, one day the door was knocked while I was reading a magazine in the room. When it was opened and closed, I heard my father's voice. "- Where's the maid? My aunt said, "She went out." Then a silence ... I looked down in the doorway. My father lifted and wrapped my aunt's skirt with one arm, caressing her bare legs with the other hand. "- Zehra, don't you have those legs?" It seemed as if everything was darkening around me. I rushed out. The legs were still naked when I hurled myself on them. –"Let her go, let her go" I shouted…I bit his hand. "─ Uyyy mama!" She said. My teeth hurt. Suddenly he stuck to my left ear. I heard a filthy, burning pain. My aunt said, "Oh what did you do?.
>
> His ear was torn! You fucked his ear! His ear was torn" She was crying.
> Then I fell down. The voice in my head kept saying, "His ear was torn." His ear was torn, his ear was torn, his ear was torn…
> ─ Enough! said Ayse. (In the half darkness, she was looking at C.'s stone-like face. A fear covered her).
> ─ Ten days later, they removed the bandage from my head. The wound mark itched for days. Some nights I dreamed of killing my father a few times with terrible deaths.

I killed him not because of my ear, because he attacked aunt Zehra. I put all the blame on him (Atılgan, 2017B: 151-152).

C. apparently blames his father, not his aunt and attempts to attack him when he witnesses their sexual intercourse. This indicates that the Oedipus complex has developed in C. and wants to become a father murderer. In the traumas that children experience in the Oedipus complex, some objects or images can be permanent. It is common for one to develop certain obsessive behaviours against these objects in the later years. And in adulthood, it may take a long time to get rid of them. C., who witnessed the moment when his aunt and father were together, could not get his aunt's legs out of his mind for a long time. The object *leg* has become a kind of obsession for him and has shown itself through the stream of consciousness among the women he is with: "When you temper it with jam, you will put it down my aunt said to that woman. Zehra, don't you have those legs! ... My ear! Tonight I'm gonna kiss your legs, you know, you're jam-like, and I'm gonna knock you down… (Atılgan, 2017B: 104). At another scene, in his relationship with his girlfriend Güler, C. envisions the leg motif: "There was a narrow sea in front of them, below. He sat down without letting go of her hands. Her legs without socks were close to his face. They were smooth. 'If I kiss them' Güler was still looking out to sea. He pulled and put her down. He pressed her head onto his chest and kissed her lips. His heart felt heavy. His lips were weak now. There was something that even changed his kisses. What was that?" (Atılgan, 2017B: 108).

C.'s tendency to eliminate the father figure appears in several parts in the novel, which, in essence, is the hallmark of Oedipus complex: "I have mixed you up with your father. I was a maid at your house. You're just like your father. You just don't have a mustache" Get out I'm not like my father. " (Atılgan, 2017B: 29).

It is likely to articulate that sexuality and aggression also play an important role in C. In one part in the novel, he and Güler go for a walk in the forest and two persons make an attempt on raping Güler. Then C. beats the men, thereby settling the matter. In the scene where the two persons try to abuse C.'s girlfriend, C. depicts the men considering "He was sorry that they do not have any mustaches" (Atılgan,

2017B: 109). This reminds C. of his father and aunt (sexuality) and gives him another reason to beat them (aggression).

Similarly, in *Motherland Hotel*, the Oedipus complex arises in the protagonist of the novel, Zebercet. Unlike C., Zebercet builds this complexity over "the woman off the delayed train from Ankara". Interestingly, the fact that he gave the room he was born in though there were many vacant rooms in the hotel refers to the beginning of the oedipal chaos he experiences:

> Towards midnight he got up, barred and locked the front door, and turned out the lights. After taking a piss in the second-floor john he went into the room where the woman off the Ankara train had stayed. In the dark he leaned back against the door. 'Do you think I could have some tea?' The tea was spoiled. He switched the light on. Everything was in order, even the tea-glass. Was it on the wall hook to the left of the bed that she'd hung her thin brown overcoat? Coming in with the tea tray he had seen it on the bed. She may have laid it across the chair later; then her sweater and skirt…. He went to stand by the bed. The bed he was born in. Its maroon satin quilt had belonged to the manor house. Did she lie naked under it? (Atılgan, 2017A: 49).

It seems also meaningful that Zebercet gives a married couple the room 6, where his mother was born, as the woman is his mother namesake: Saide: "He looked away and took up a pen to begin filling in their forms. Saide was her name. The same name as his mother. That had startled him Tuesday when they checked in. Thursday night…" (Atılgan, 2017A:30). Here, Zebercet creates a sexual image in his mind when describing the woman who is his mother namesake. This indicates that he is into an oedipal confusion. In addition, Zebercet stands in front of the couple's room listening to the sounds they make while they are having sex, which forms a basis for our argument. For "the woman off the delayed train from Ankara", Zebercet fantasizes using some objects (like using the towel to masturbate) in the room where his mother was born, therefore, this points to not only the Oedipus complex but psychopathological conditions as well. While "the woman off the delayed train from Ankara" should be a means of getting out of this chaos for Zebercet, the problem gets bigger or becomes more complicated since he realizes now that the woman will not show up again.

Providing that we delve into how the tendency of eliminating the father, accounted to be an important element of the Oedipus complex, takes place in Zebercet, it can be easily noticed that there exist remarkable clues in the novel. When Zebercet's parents got married on 28 November, in addition to Zebercet's attempt to commit suicide on the same date in the room they had married (it is also the room "the woman off the delayed train from Ankara stayed in), Rustem Bey came to check on the hotel and called Zebercet (Atılgan, 2017A: 21) " Drop off the old cock" (whereas the idiom is used as "drop off the old block"; the expression used by Rustem Bey evokes the appearance of sperm) , which constitutes an evidence for his identification with his father. From this point on, we can put forward the idea that Zebercet tended to exclude the father by thinking of the woman he replaced as a sexual object.

In the same way, we witness certain scenes as to sexuality and aggression in *Motherland Hotel*. To be more precise, Zebercet's dreams and fantasies are almost entirely about sexuality: "In his dream it had been strange to lie with the maid, whom he hadn't thought of that way lately. She'd been almost the same as in real life, but she opened her eyes, embraced him, and when he chewed her nipple said, "Haa, I'm yours," or "Ahh, how I'm yours." He touched his pants where it had begun to grow again, pushed it down, rearranged it. Sometimes with a slipper at night in the barracks…." (Atılgan, 2017A: 41). In the last analysis, Zebercet ends up in cockfighting where he met a boy called Ekrem. While watching the cocks fighting in blood, Zebercet presses his arm against the boy's arm becomes aroused and starts to have homosexual feelings toward him. This scene is exactly a sign of sexuality and aggression (Atılgan, 2017A:58). In another scene, one night Zebercet goes to the maid's room and attempts to have sex with her, but when he fails to satisfy her sexual desires, he abruptly seizes her throat and smothers her. This suggests that sexuality and aggression happen at the same time as the protagonist of the novel (Atılgan, 2017A: 68-69).

To sum up, Freud and sexuality as well as psychopathological conditions take place in both works. First of all, it is worth mentioning that Benjy and Quentin are deprived of maternal love and they fulfill this need through Caddy. However, Benjy

and Quentin's obsessions with Caddy are fairly different. Benjy felt the separation anxiety for Caddy instead of his mother and developed an oedipal complex. His reactions to anything that left him apart from Caddy and his tendency to eliminate them are signs of the Oedipus complex. In addition to his mother's absence, Quentin is also alone with incestuous feelings that are considered a stage of the Oedipus complex. His obsession with Caddy leads him to become aggressive. It also makes sense to commit suicide by drowning in the water which symbolizes Caddy's purity. The same is applied to Zebercet and C., albeit slightly different. The fact that Zebercet gave the room where his mother stayed to the "woman off the delayed train from Ankara" and committed suicide in the same room shows that he developed oedipal feelings. "Room" and "water" stand out as the common point of both works. C. was unable to forget the scene that his father made love with his aunt, thereby developing the Oedipus complex. He frequently mentions this in various parts of the novel. His father's mustache, C.'s ear and his aunt's legs motifs are the signs of this complex.

CHAPTER 3

3. AN ANALYSIS OF MODERNIST ELEMENTS IN THE WORKS OF WILLIAM FAULKNER AND YUSUF ATILGAN

3.1. The Stream Of Consciousness

Before the twentieth century, a traditional writer used to tell of the events to the reader with his third person point of view and tell what the characters were thinking. However, the modernist era brought about new experimental writing styles. As the field of psychology reached the peak at the time of modernism, its content and applications began to be used in literary genres, especially in the novel. As a result of this, a new kind of narrative technique, stream-of-consciousness, emerged. The modernist novelists such as William Faulkner, Virginia Woolf and James Joyce used this technique to let the readers explore the inner world of the characters in their works. In the stream-of-consciousness technique, the thoughts of the characters flow in their conscious mind. So, the writers make the readers feel they are in the minds of the characters.

William Faulkner is one of the modernist novelists who utilizes stream-of-consciousness in his works remarkably. *The Sound and the Fury* is one of the best examples of this kind of narration. Its first three chapters are full of the narrations of stream-of-consciousness. Faulkner's narrative style changes each time while revealing the state of Compson children: Benjy, Quentin and Jason. Ted Atkinson states that:

> For many critics, *The Sound and the Fury* (1929), Faulkner's tragic tale of the Compson family, is his signature novel. Largely on the basis of its experimental form – three interior monologues often unfolding in a stream-of-consciousness followed by a final section told in the third person – Faulkner's fourth novel has been the one cited most often to secure his place among the scions of modernism. The interior form of the novel poses the great temptation to construct a similar critical approach, focused mainly on delving into the minds of the Compson brothers to develop psychological profiles (Atkinson, 2007:223).

The first chapter is narrated through the mind of the mentally retarded Compson boy, Benjy. His section contains simple and unfinished sentences, most of

which are started by images. Here, Faulkner shows the limitations of a retarded mind. Whatever he sees, smells or touches can confuse him and make his mind jump from present to past. An object in the present can remind him of a memory in which he interacted with the same object. For Benjy, present and past have no difference. They are blended. "It's too cold out there," Versh said. "You don't want to go outdoors." "What is it now." Mother said. "Let him go." Uncle Maury said. "It's too cold." Mother said. "He'd better stay in. Benjamin stop that, now." It won't hurt him." Uncle Maury said. … "Mammy say keep him out of the kitchen today," Versh said. "She says she got all that cooking to get done." (Faulkner, 1994: 4). These quotations are taken from the first chapter. This chapter is set on April Seventh, 1928. And Luster is taking care of him now. But, as shown in the quotation above his mind goes back to the time when he was a child and Versh was keeping an eye on him.

The second chapter features radical changes in the style. It gives a detailed account of Quentin's obsessed mind on the day he is going to commit suicide. Contrary to Benjy Chapter, it bears complex and difficult ideas and sentences which lack clarity. His thoughts jump very quickly. Philip Winstein states that:

> Faulkner uses stream-of-consciousness to articulate the wracked nerves of Quentin's careening interiority – not his dailiness but his suicidal con-fusing of experiences, memories, fears, and desires: too intense to sustain for long. (June 2, 1910, the day of his monologue, is his death-day.) (Faulkner, 1994: 346).

It is hard to follow the ideas in his mind as there are lots of flashbacks. The core of ideas is his father's nihilism and his sister, Caddy's virginity:

> If it had been cloudy I could have looked at the window, thinking what he said about idle habits. Thinking it would be nice for them down at New London if the weather held up like this. Why shouldn't it? The month of brides, the voice that breathed *She ran right out of the mirror, out of the banked scent. Rose, Roses*. Mr and Mrs Jason Richmond Compson announce the marriage of. Roses. Not virgins like dogwood, milkweed (Faulkner, 1994: 49).

In the third chapter, we see Jason's interior monologues which are not as complex as Quentin's ideas or Beny's images. Told straight-forwardly by Jason, the

third chapter is a simplified version of stream-of-consciousness. Most of its content reflects his obsession with money and pursuit of punishing people who cause him to lose his money and the prestigious job at a bank.

In **Yusuf Atılgan**'s *Motherland Hotel* and *The Loiterer*, it is seen obviously that the stream of consciousness technique is frequently employed. Since the detailed information about the stream of consciousness technique is given in the previous sections, let us look at how this technique is used only in the works mentioned in this section.

In ***The Loiterer***, the protagonist C. is a man roaming the city and focusing his thoughts on the lives of ordinary people like his father, aunt or girlfriends. What he often recalls in his mind about the behaviour of these people has become complex, thereby reflected in his observations. It is also clear in the novel that C. is in search of a different lifestyle yet a rebellion against a monotonous life: "The purpose of living was habit, comfort. The majority feared effort, innovation. How easy it was to abide them! " (Atılgan, 2017B: 52).

B., whom C. finds closest to himself as temperament, dates Erhan and they go to the cinema together. However, this relationship makes B. feel discomfort due to the questions Erhan asks B. about her virginity, which annoys B. and causes her to leave the movie. While on the way, she describes her mood as follows:

> The street was cold, crowded. It was cloudy. It was as if the skin of her lips was laminated. Licked them; She spat at the bottom of the Wall of Agacami. He was afraid to vomit. They were looking at him. Walked. "There are times when this street is of course secluded. I have never seen it. Who are these people? Are they returning from work; are they going for fun? That guy's nose looks like Gide's. But how gloomy they are. Is there anybody who wants to be 'fish in the unknown seas'? Maybe that guy who always looked in front of him ... How nice he had read this poem. His eyes were filled with tears. Are you a girl? What about that cross-eyed woman, who's she waiting standing there? Run, mister, run; Run away from this street. He won't be able to catch it. Yeah, the tram's gone. Anyway, don't worry another one gets you. But you are feeling a shame just because you are running now, right? They called here Taksim. It may be because the roads are separated. Or would a big man in this area teach the public to 'divide' the four operations in front of a big blackboard? Was his lesson as boring as our Mr. Ahmet lesson? What Güler says: 'Eleven to eleven fifty, Mr. Ahmet' sleeping cure is over there.'

He was peeping at Güler in the canteen that day. AA! Aunt Emine ... But it is not her; she doesn't make up that much. What the hell's she doing here? She is in Mudanya. Nobody comes after me today… (Atılgan, 2017B: 43-44).

In another part, C. makes an appointment with Güler, of whom he is interested and seeks an opportunity to meet. Then, he walks a long distance and falls exhausted. After lying on his bed, he begins to tell what is on his mind, without any logical sequence:

Dry pine leaves ... I had pricked them into the hands of the girl with long, braided hair. My teacher! 'Naughty you!' Why didn't I touch your hair? She said Saturday. Her feet will get wet. My feet ... What was I doing in Alemdar? Taxi! Gıcırrrt. How cold I was! 'Do not suffer in vain. For a DERMAN. 'A half-woman, are they deaf? We're always on the narrow, railing-free bridge. Tomorrow under the clock. We're on the bridge. Railing ... Fear ... "He went to sleep (Atılgan, 2017B: 78).

In *Motherland Hotel*, Zebercet, the protagonist of the novel, runs a hotel as well as a clerk. Zebercet, alienated from society, leading a pessimistic life and having communication problems, loves "the woman off the delayed train from Ankara" and brings her into his fantasy world. The woman whom he thinks will return to the hotel will never show up again and becomes a deep wound in Zebercet's inner world. He also seeks to overcome her sexual obsessions through the maid, however, not only does he fail to get rid of his obsessions, but it more complicates her inner world as well. As a result, Zebercet, who will seek his salvation in death, reflects his inner world:

He lay down then and covered himself with the quilt. His gaze was on the lampshade at the end of the lead pipe that hung from the ceiling. One day he'd had her dust it with a cloth while he held the chair steady on the bed, a large copper pan under each leg to protect the quilt. "The hotel is all yours. Make sure you get a woman in." She had stood tiptoe on the chair with arms raised, her large feet bare and the black-patterned bloomers rolled up. "It's done, agha." Stepping down off the chair she had rested one hand on his shoulder for support. "Trim those nails." This room was swabbed every two weeks even when no one stayed in it. Always ready. Here in the twelve-room manor house. All yours. Where villagers, tobacco farmers in town for the crop payments, Party delegates, dentists, people discharged from the hospital, patients if the hospital was full, newly enlisted soldiers, marketplace vendors, livestock dealers, people with a new job, or looking, teachers, students with an exam to take, lawyers, touring actors, one-night couples, the so-called

Retired Officer, the maid, the woman off the delayed… (Atılgan, 2017B: 71-72).

As is known, there is no logical order in the stream of consciousness technique and thoughts are provided by the first person narration and present tense. In addition, (Odacı, 2007: 70), in this technique includes a multiplicity of sensations and a series of ideas in an irregular way. Thus, in another chapter, Zebercet argues with the chestnut vendor as he calls him "The Jew-yard Tombstone". Zebercet, undecided on whether to stay away without saying a word or teach his place, expresses what he has in mind without any interruption:

You're the jew-yard tombstone
like your father
like your mother
your wife
not my wife this woman
slime
slime-bucket
fig-face
jelly-faced jew
you'll lie in the jew-yard
your widow will dance
a quiet woman who always slept the stove must have blown up
kick the brazier, chestnuts all
spill the fire coals
pour kerosene in the attic kerosene in her room strike
he'd come for me
still people to interfere third-degree prosecutor where were you when it broke
out didn't you smell hear but I was in bed
take him down start choking
night the flames day smoke for sure someone see fire fire
sidle up as if to buy sock him
come up and pop one on the jaw
come up then chop to the neck
fire fire rush in to find the body
questions grilling jail
stood there the old jailhouse door and behind it pale hands on the bars Lütfi
his name that's right when grandmother died was Lütfiyé Mola wet-nurse
mother stand there put you with other prisoners and cuss his face they'd ask
too what made you kill her softly behind him with my knife or dig a hole
could stick him in the neck
in the yard no the basement drag her down those stairs slowly some night by
the head but her feet by the feet then her head bump each step and even if no
one saw some village relative inquire might go police grocer might tell said

she'd gone to her uncle's funeral I see then she must be somewhere else put hot chestnuts his armpits behind with the knife but if he whirls

grilling trial to reconvene November twenty-eighth so November twenty-eighth funny they draw it out what for the judge seemed to look at me said take them away (Atılgan, 2017A: 99-100).

3.2. Interior Monologue

As mentioned before, one of the most prominent features of modern novels is that they simply descend into characters' inner world and utilizes all psychological elements. The reason for this is that modern novels, contrary to classical novel understanding, deal with the individual in all aspects and are individual-oriented. In this context, interior monologue technique has become one of the most significant tools of modern novelists.

If a definition should be made for the interior monologue, it is "to reflect the minds and hearts of the novel figure via concentric principles of the categories of time and space in relation to the fact of association and mood. In reflecting what is happening (*Erlebte Rede*) the word belongs to the narrator, that is, he tells it, but not from his point of view, but from the point of view of the figure (Aytaç, 1999: 15). As can be understood from this definition, the inner world and life of the individual is provided by the inner monologue technique.

There are some issues to be considered during the transfer of this technique (Yürek, 2005: 150). The first is that conversations should be in spoken language and voice speech should be avoided. Sentences formed by voice speech method do not comply with interior monologue technique since it gives rise to natural speech. In other words, the fact that it stands as a daily conversation compels the inner monologue technique to remain prosaic in the novel and disrupt its integrity. However, an interior monologue that is applied consciously continues to be one of the affluent elements of the novel.

Therefore, it is a must to distinguish between interior monologue and the stream of consciousness techniques. In the stream of consciousness technique, there is no intervention by the narrator when entering the inner world of the character, the reader is in direct connection with the inner world of the character, whereas in the

internal monologue technique, the reader is allowed to enter the thought flow of the character, which is unobstructed by the narrator. However, each one is secretly arranged by the narrator. Apart from this (2005: 155), a sequence of logical, regular, grammatical and spelling rules is not followed in the stream of consciousness technique; it is based on the principle of association. On the other hand, the interior monologue (Anggraheni, 2017: 22) is better understood with certain features in the text. The use of present tense, the first person narration, fragmented syntax, staccato rhythms, lack of quotation marks, and reported sentences are the elements to which the internal monologue technique is bound. In a way, these features make the reader feel close to the character's consciousness.

In *The Sound and The Fury*, it is seen that the interior monologue technique is frequently used besides the stream of consciousness technique. As known, the novel consists of four chapters and the first three chapters are told by Benjy, Quentin and Jason, respectively. In the last part, the author himself is a narrator. The first chapter is described by Benjy, a thirty-three-year-old idiot. Therefore (Vepkhvadze, 2013: 196), Benjy's sentences are typically short and simple in most of the novel, but the number of words used does not exceed five hundred, mostly verbs and nouns. The grammatical structures are fairly simple and no complex sentences are uttered on the whole. The concept of time or place does not take place in Benjy's mind, so he often jumps to the past and narrates them in present tense and first person point of view.

In the light of the above explanations of the inner monologue technique and its characteristics, the first part of Benjy's inner monologue is frequently encountered:

> Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit (Faulkner, 1994:3).

Immediately at the beginning of the novel, it is realized that these sentences, belonging to Benjy, have a grammatically simple sentence sequence and the words are easy to follow and understand. In addition, verbs and nouns are predominantly

used, but almost no adjectives are. In this respect, Faulkner gives the reader the feeling that although Benjy is thirty-three years old, his language of communication is as simple as a child.

In another chapter, Benjamin's (Benjy) shift between past and present gives the reader the opportunity to look more closely at Benjamin's inner world. Faulkner made the reader understand the time shifts by typing them in italics:

> She climbed the fence with the letter in her hand and went through the brown, rattling flowers. Mrs Patterson came to the door and opened it and stood there. Mr Patterson was chopping in the green flowers. He stopped chopping and looked at me. Mrs Patterson came across the garden, running. When I saw her eyes I began to cry. You idiot, Mrs Patterson said, I told him never to send you alone again. Give it to me. Quick. Mr Patterson came fast, with the hoc. Mrs Patterson leaned across the fence, reaching her hand. She was trying to climb the fence. Give it to me, she said, Give it to me. Mr Patterson climbed the fence. He took the letter. Mrs Patterson's dress was caught on the fence. I saw her eyes again and I ran down the hill (Faulkner, 1994:9).

As can be seen in the first sentence, Benjamin was sent by his uncle Maury to deliver the letter to Mrs Patterson and his sister Caddy was with him. However, this situation reminds him of a similar event and takes the letter alone in the second sentence.

It can also be noticed that in the interior monologue technique, thoughts flow without any intervention as well as punctuation and spelling rules are inactivated. Similarly, fragmented syntax can be claimed to be used extensively. Time shifts in the second part are relatively more understandable and consistent than Benjy's. The best example of this is from Quentin, who imagined his mother's words:

> The car came up and stopped. The bells were still ringing the half hour. I got on and it went on again, blotting the half hour. No: the three quarters. Then it would be ten minutes anyway. To leave Harvard *your mother's dream for sold Benjy's pasture for* what have I done to have been given children like these Benjamin was punishment enough and now for her to have no more regard for me her own mother I've suffered for her dreamed and planned and sacrificed I went down into the valley yet never since she opened her eyes has she given me one unselfish thought at times I look at her I wonder if she can be my child except Jason he has never given me one moment's sorrow since I first held him in my arms I knew then that he was to be my joy and my

salvation I thought that Benjamin was punishment enough for any sins I have committed I thought he was my punishment for putting aside my pride and marrying a man who held himself above me I dont complain I loved him above all of them because of it because my duty though Jason pulling at my heart all the while but I see now that I have not suffered enough I see now that I must pay for your sins as well as mine what have you done what sins have your high and mighty people visited upon me but you'll take up for them you always have found excuses for your own blood only Jason can do wrong because he is more Bascomb than Compson while your own daughter my little daughter my baby girl she is she is no better than that when I was a girl I was unfortunate I was only a Bascomb I was taught that there is no halfway ground that a woman is either a lady or not but I never dreamed when I held her in my arms that any daughter of mine could let herself dont you know I can look at her eyes and tell you may think she'd tell you but she doesn't tell things she is secretive you dont know her I know things she's done that I'd die before I'd have you know that's it go on criticise Jason accuse me of setting him to watch her as if it were a crime while your own daughter can I know you dont love him that you wish to believe faults against him you never have yes ridicule him as you always have Maury you cannot hurt me any more than your children already have and then I'll be gone and Jason with no one to love him shield him from this I look at him every day dreading to see this Compson blood beginning to show in him at last with his sister slipping out to see what do you call it then have you ever laid eyes on him will you even let me try to find out who he is it's not for myself I couldn't bear to see him it's for your sake to protect you but who can fight against bad blood you wont let me try we are to sit back with our hands folded while she not only drags your name in the dirt but corrupts the very air your children breathe Jason you must let me go away I cannot stand it let me have Jason and you keep the others they're not my flesh and blood like he is strangers nothing of mine and I am afraid of them I can take Jason and go where we are not known I'll go down on my knees and pray for the absolution of my sins that he may escape this curse try to forget that the others ever were (Faulkner, 1994:65-66).

In *The Loiterer* and *Motherland Hotel*, we realize that the interior monologue technique is used skilfully by Yusuf Atılgan. Berna Moran expresses the following about the use of the inner monologue technique in *The Loiterer*: "… In order to demonstrate the consciousness of C., methods such as internal analysis, reported inner speech, quoted inner speech are voluminously utilized. The reader learns C.'s problem, his thoughts, his philosophy of life and his feelings from his inner talk, his narrator and his own words to others (Moran, 1990: 293). Therefore, in the novels in question, we will apply the interior monologue technique through Moran's evaluation.

As it is known, C., the protagonist of *The Loiterer*, is a lonely and isolated man in society. This is enough reason to enter his inner world and delve into his inner speeches. To give an example from the novel: Going to the cinema and casing the people out there, C. begins to depict them and performs his inner speech: "Five to half past four. " I should go home and read some." He walked to the stop. I know the way to save them. Giant cinemas must be built. One day, all the people living in the world must enter there. Let them see a good movie. Let them all go out on the street (Atılgan, 2017B:24). In another section, it is described as an interior dialogue:

- He stole from the poor and gave to God!
- Not God, you know. And I didn't steal it.
- But what you gave was stolen money.
- What should a man do, he stands up and jumps himself into the sea, right? There's   no other way in this world.
- There is. What an honest penny turns is...
- Shut up, I know them, too. ... (Atılgan, 2017B:80).

C. is a man who grew up with his aunt and built a marvellous love bond with her in his childhood. However, after discovering his father's relationship with his aunt, he hates his father and tries not to be like him in his life. For this reason, he develops both a sense of pity and an attitude to stay away from his aunt by likening the cross-eyed woman he sees in the cinema to his aunt. This situation is employed in the form of interior analysis in the novel:

I lost interest in the crowd. He sat down again, as if he was in trouble. This time it wasn't because of the waitress. I knew. In front of the deep cinema in front of the customers waiting for the customers I know the cross-eyed woman will wake me mixed with disgust as soon as I think I turned back side street. The cross-eyed woman brought me Aunt Zehra in complicated ways. Lying on her knees, I would only look at her lips, with full of smell, some still with me, some fidgeting that I know (Atılgan, 2017B:13-14).

In the *Motherland Hotel*, Zebercet, the protagonist of the novel, has been a suitable typing for the interior monologue technique due to the loneliness and alienation he experienced. Zebercet's inner world is successfully reflected in the novel:

He was putting out his cigarette when he heard the train. "Hello, is my room free? Is my room free? Is the room free? Hello, is the room free? Is my room free? Is the room free? Is there a vacant…? Hello, is there a vacant? Good

evening, is there a vacant room? Good evening, is my room free? Hello…."
He shook himself and stood up to straighten his jacket and then came round
to the front of the desk, on which he rested his right hand, waiting (Atılgan,
2017A:38).

In another scene, Zebercet's inexperience about women is expressed through
the interior monologue technique.:

How could he approach her? What should he say? 'Hello Miss…? Miss? No.
Hello, long time no see. Hello, how've you been lately? Hello, nice day isn't
it? Hello, is that you? It's a long time since…. Good day, where have you
been all this time? Hello, recognize me? Good day, recognize me? Say, is that
you? Wonderful. Hello, I see you're alone. Good day…. No end to this. Have
to decide before she leaves, or someone else….' (Atılgan, 2017A: 95-96).

As clearly seen, it is possible to realize that the technical elements of the
modern novel are applied in both works. First of all, it seems essential to articulate
that the stream of consciousness and interior monologue technique, both of which are
counted one of the outstanding features of modern novels, are employed more
intensely and skilfully in *The Sound and the Fury* than *The Loiterer* and *Motherland
Hotel*. Faulkner is considered one of the chief architects of this technique. Atılgan
utilized these techniques in his works as he read Faulkner's works a lot. Faulkner
employed them more complicated than Atılgan, thus forcing the reader to more
concentrate on the book and sort out the complexity. Particularly in Benjy and
Quentin chapters, time shifts, deeper subconscious analyses, the use of grammar and
words have been observed to be relatively more varied and appropriate when
compared to Atılgan's. However, it should be noted that Atılgan also often uses the
stream of consciousness and interior monologue techniques and has an important
place in Turkish literature in this sense.

3.3. Leitmotiv

The concept of leitmotif transferred from music to literature (novel) is a
rhetoric which is based on repetition in essence. For this reason, Yıldız Ecevit (2008:
137) defines it: "it is a reminder of the existence of a particular feature by creating a
connotation with the help of repeating a certain word, phenomenon or situation in the
text". Upon this definition, we should affirm that the leitmotiv technique, which has
a fictional effect in modern novels, is often preferred. However, while the reader is

made to comprehend clues as to why some elements are utilized in the classic realist novels, this case remains ambiguous in modern novels. It is possible that the author places certain objects or words into the novel in order to help the reader overcome this ambiguity, repeating them from time to time and thus directing the reader.

The fact that both authors employ this technique reveals the significant similarity between two. Along with this technique, Faulkner, who tries to direct the reader through some objects and images in the novel, uses objects such as time, water and shadow as leitmotivs in *The Sound and the Fury* , while Atılgan applies objects such as mustaches, slippers and towels in *Motherland Hotel*; moustache, ear and leg in *The Loiterer*.

In the light of these explanations, it has been found out that Yusuf Atılgan commonly employed leitmotif technique in the works of ***The Loiterer*** and ***Motherland Hotel***. Given from C.'s subconscious, some motifs are sometimes used and reminded in *The Loiterer* 's C. Let's take a look at what these motifs are:

MUSTACHE: The leitmotif *mustache* is the most commonly used motif in the novel. The reason for this is C.'s sense of hatred towards his father. The scene in which his father kissed her aunt on her legs had never ceased to come out of his mind and led him to become obsessed with mustache since childhood. Let's see how the mustache leitmotif occurs in C:

> One month ago, two tailors, one with a black mustache - why a tailor? I don't know- The night I got beat up, I went back to the same street for the same reason. (Atılgan, 2017B:14). I have mixed you up with your father. I was a maid at your house. You're just like your father. You just don't have a moustache" Get out I'm not like my father. (Atılgan, 2017B:29).

This is a conversation that C. makes in his imagination. The maid's exact likeness of C. over the mustache to his father frustrates C., which explains us both hatred for the father and mustache in the protagonist. In another example, the instant C. sees Ayşe with Selim, he feels a deep sense of jealousy for Selim. He jilts her for this reason. Here, Selim's mustache has some connotations in C.'s mind and he puts the blame on Ayşe: "Selim was next to Ayşe when they met on the big street that day. They went out of the exhibition. Were they so intimate? There was no way.

Once Selim doesn't like gray; he had a mustache, too. " (Atılgan, 2017B:30). Going to Ayşe's painting studio and not finding her there, though he does not know it for certain, C. envisions Ayşe consorting with Selim because Selim's mustache is imbedded in his subconscious (Atılgan, 2017B:47). Likewise, in several parts of the novel, C. can be understood to have a mustache obsession when describing people's physical appearance. (Atılgan, 2017B:77, 99).

In another scene, C.'s dialogue with his father as a kid points to the hatred for mustache: "─You see, it will not make a man of this boy,"he said. I would not talk. I would be delighted. I wouldn't be a man if my dad were a man. I'd say to myself, "I won't leave a mustache when I grow up."(*Atılgan*, 2017B:151).

LEG: The leitmotiv *leg* is the second most frequently used leitmotiv in the novel. Like mustache, the *leg* is a sign of C.'s obsessions. This time, the leg motif reminds C. of her aunt, and the following sentences he articulated while getting to the bottom of some of her obsessions are quite conspicuous: "I need to tell about my father first. Only then will you understand the fear that women's legs arouse in me. " (Atılgan, 2017B:149). Thus, C. goes back to his childhood and is haunted by the bitter memories of his aunt and father, identifying the leg motif with her aunt.

In another example, a scene from the film reminds him of both his father and his aunt. When his father was with his aunt, he twisted his mustache. This scene has taken place in C.'s subconscious and manifested with some of his experiences. The answer to Ayşe's wonder why he was constantly kissing her legs was remarkable in that C. overcame his leg fear thanks to his affair with Ayşe:

> …He felt as if he saw his father's face. ─ Zehra, don't you have those legs?
> He was twisting his mustache. The horrible voice of the woman in the film rang in his ears: "You killed your father." He straightened up.
> ─ Because I'm not afraid of your legs, he said." (Atılgan, 2017B:149).

C.'s obsession with the leg manifests itself while eating at a restaurant with Güler. With the thought of kissing her legs, a terrible memory of his aunt as a kid sticks in C.'s mind via stream of consciousness: "When you temper it with jam, you will put it down my aunt said to that woman. Zehra, don't you have those legs! ... My

ear! Tonight I'm gonna kiss your legs, you know, you're jam-like, and I'm gonna knock you down… (Atılgan, 2017B:104).

As in the examples above, the leitmotif *leg* is used in certain parts in the novel. By the way, C. was able to overcome his obsession with mustache and leg after a sexual intercourse with Ayşe.

EAR: The *ear* leitmotif is connected with the scene where C.'s father and aunt are together. On this occasion, C. jumps on his father and fights, but his left ear is torn when his father pulls his ears and his ear is sutured in the hospital. Along with the trauma of this event, C. scratches his left ear in times of distress, fear or help. We take a look at the ear-related leitmotifs: "Asphalt, concrete buildings on top of each other, a herd of cars, and a herd of fast-walking people ... Is that how people would walk when this road was full of cypress trees? (No one responded. He scratched his left earlobe.)" (Atılgan, 2017B:20).

To pay attention, C. here gives an inner talk as he is bored and scratches his ear when he feels ignored by the persons around. In another scene, when he cannot find the cross-eyed woman, whom he likened to his aunt, C. scratches his ear as usual: "He turned his head to the left when he got into the line of deep boxed cinema opposite. The cross-eyed woman was not there. Scratched his left ear" (Atılgan, 2017B:40). The moment when he gets angry, C. is tempted to do the same again:

> Writing the sentence "Another one can be made with the letters of this word", when he could not just find that word on his mind, he would be getting angrier and when the blank in it was left (left ear itching, the sound of the car passing through the street, the child crying on the stairs always came across that moment)" (Atılgan, 2017B:53).

When in a restaurant, C. witnesses a man next to a woman caressing her legs and imagines kicking the man there. This reminds us of the moment when he caught his father caressing his aunt's legs, causing anger in C. and scratching his ears: "They got up. He turned and looked at the people next to him. The man was caressing her legs under the skirt. For a moment he was feeling mixed: the joy that they had would go out, the desire to kick the man, the regret that they got up!.. He scratched his ear. " (Atılgan, 2017B:93).

In the ***Motherland Hotel***, we also see that leitmotifs such as mustaches, slippers and towels are frequently used. The use of leitmotifs which can be considered as the expression of Zebercet's subconscious, the protagonist of the novel, acquaints the reader with the fiction of the novel. Now let's look at how the leitmotifs mentioned in the novel are employed.

MUSTACHE: Zebercet is also obsessed with mustache, as is the case with *The Loiterer*'s C., but the reason for this obsession is not fully understood. We can only see Zebercet describing people as mustaches or without mustaches. In the novel, it is possible to realize that Zebercet's obsession with mustache begins with "the woman off the delayed train from Ankara". Zebercet, who dreams that the woman would return to the hotel someday, gives up shaving in the barber where he had shaved for years and opts for another one, having her mustache completely cut. As can be interpreted from this change, he prepares for "the woman off the delayed train from Ankara" and has a desire to change his physical appearance. Therefore, we must say that the mustache leitmotif plays an important role for Zebercet throughout the novel and it is due to "the woman off the delayed train from Ankara". Here are a few examples of how the mustache leitmotif is staged:

> He had studied the face, its small, square mustache; though he did shave three times a week This was the face she had looked at that night …(Atılgan, 2017A: 10).

> You looked better with a mustache. Was he being funny? That morning Zeberjet hadn't been able to bring himself to shave it off. (Atılgan, 2017A: 12).

> He took some clean things from the chest of drawers, put them on, and combed his hair in a small mirror on the wall. Mustache per usual. (Atılgan, 2017A: 21).

> As she left, the trio of young men came down from Room 3, wooden suitcases in hand. Two of them had trim mustaches, the other was clean-shaven. (Atılgan, 2017A: 23).

> — I run a hotel near the station. You know, every so often you come there…with a friend.
> — Oh, sure. You've changed a lot.
> — It's the mustache. I shaved it off. (Atılgan, 2017A: 96).

As in the examples above, the leitmotif *mustache* is often used in certain parts in the novel, being an element of obsession for Zebercet.

TOWEL: The leitmotif *towel* was accentuated by the author at the very beginning of the novel. As a motif, the towel looms large in Zebercet's mind since it is both an object of his fantasies and an item left from "the woman off the delayed train from Ankara". Let's look at where the towel leitmotif in the novel goes: "Tuesday he had oiled the hinges. Last night he'd stayed for only a very short time, turning away decisively as he was about to reach for the towel" (Atılgan, 2017A: 44).

It is evident here that Zebercet not only has a special connection with the towel belonging to the woman whom he thinks will show up someday but creates a sense of sexual excitement as well. In direct contact with the towel, he imagines entering her room and having sex with her. (Atılgan, 2017A: 49). In addition, when two men who come to the hotel demand the towel of "the woman off the delayed train from Ankara", Zebercet, risking death, hands in a different towel from a different room, which proves its significance in the novel.

SLIPPER: The leitmotif *slipper* is based on the homosexual experience of Zebercet with Fatihli in the novel. Let's look at certain chapters in the novel where he narrates it through *slipper*:

> He touched his pants where it had begun to grow again, pushed it down, rearranged it. Sometimes with a slipper at night in the barracks… (*Atılgan*, 2017A: 41-42).
>
> "Wow," went the boy. Their legs touched. Zeberjet was getting a hard-on. He put his left hand in his pocket to arrange it, trying not to move his right side…
>
> "Hand me that slipper," Fatihli had said. He tugged at the collar of his sweater with his left hand (Atılgan, 2017A: 62).

In Faulkner's **The Sound and the Fury** also often employs leitmotifs. However, in this novel, we will briefly examine the most dominant leitmotifs like *time, water and shadow* on Benjy and Quentin. First, let's look at how the time motif is used in the novel:

TIME: When all of Faulkner's novels are thoroughly examined, we realize that the concept of time has an important place. Especially the dominance of the present over the past is clear, but the focus is, in its essential features, on time and timelessness. And the concept of time is treated differently for each chapter in *The Sound and the Fury*. In Benjy, for example, time is absent between past and present. Benjy, an idiot who connects every moment he has experienced with Caddy to a beautiful memory in the past, feels them in the present. That's why Benjy's experience is like a camera and reminiscent of the montage technique. For example, at the very beginning of the novel, when Benjy and Luster were trying to get through the fence, Benjy snagged on a nail and went back to a moment with Caddy in the past, which proves that Benjy is living in the present although he mentions a memory in the past:

> Wait a minute. Luster said. "You snagged on that nail again. Cant you never crawl through here without snagging on that nail.
>
> Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. We climbed the fence, where the pigs were grunting and snuffing. I expect they're sorry because one of them got killed today, Caddy said. The ground was hard, churned and knotted (Faulkner, 1994:3).

In the second part, time is so a complicated situation for Quentin that it needs to be understood to sort it out. Quentin, who constantly recalls his father's words about time, wishes to linger in a timeless world, but he cannot escape from time itself. While his father presented the clock to Quentin, his striking and philosophic words about time kept wandering in Quentin's mind, and time itself created an obsessive situation for him: "I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it" (Faulkner, 1994:48). Therefore, it makes sense that he breaks the clock given by his father (Faulkner, 1994:51). In addition, Jean Paul Sartre also stated that Quentin's breaking the clock had a symbolic value and allowed a transition to a time without clocks; he also denotes that the same holds true for Benjy, whose concept of time disappears for him, too(Qtd in Faulkner, 1994:266). In another scene, he goes to a watchmaker, sees a great number of clocks, and recalls what his father said about the concept of time between the tickings of his watch: "...

Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does it come to life. The hands were extended, slightly off the horizontal, like a gull tilting into the wind" (Faulkner, 1994:54). It is likely to observe Quentin's obsession with time in a number of parts in the novel (Faulkner, 1994:49, 52, 54).

WATER: We can realize that the leitmotif *water* is applied in various places in the novel. Caddy's muddy drawer with water is a reference to her sexuality and her future job as a prostitute. In addition, the water motif symbolizes the traditional baptism and the purification of sins.

In Benjy's chapter, as a child, Caddy and Quentin play with the water, splashing each other. Soaked Caddy wants to take off her clothes and Quentin is annoyed and asks her not to. However, a stubborn character, Caddy orders Versh to unbutton his dress and take it off, so that only Caddy's shirt and drawer remain. Then, Quentin slaps Caddy (Faulkner, 1994:12). This part is a sign of Caddy's sexuality, a predictable ending for her. Later, when Benjy catches Caddy with a man on a swing, she runs to the kitchen with him and washes her mouth with soapy water, which is a reference that Caddy wants to be purified via water (Faulkner, 1994:31).

In Quentin's part, the water leitmotif is about Quentin's incestuous relationship with Caddy:

> get out of that water are you crazy…
> she sat up then she rose her skirt flopped against her draining she climbed the bank her clothes flopping sat down…
> the water sucked and gurgled across the sand spit and on in the dark among the willows across the shallow the water rippled like a piece of cloth holding still a little light as water does (Faulkner, 1994:95).

Quentin's tie with water turns out to be a kind of obsession, as in the concept of time, and is a reflection of the connotations in his mind: "I ran in the gray grass among the crickets the honeysuckle getting stronger and stronger and the smell of water then I could see the water…I lay there feeling the earth going through my clothes listening to the water" (Faulkner, 1994:99). There are some other parts that the water leitmotif appears in this way in the novel (Faulkner, 1994:103). In addition,

the decision to commit suicide by drowning himself in the river makes this kind of leitmotif important.

SHADOW: The leitmotif *shadow* is the most common one applied in the novel. This motif emerges in the form of shadows indicating Quentin's obsession with the past and the importance of past tense. Faulkner also identifies this motif with Shakespeare's sentence 'Life is but a walking shadow". Another reason why Quentin mentions the shadow so often is the downfall of the Compson family, solely reminiscent of a shadow now. Furthermore, the shadow leitmotif also refers to the inconsistency between Quentin's words and actions, emphasizing that his actions are only as real as his shadow. We have a look at a few examples of shadow leitmotifs:

> Then it was past. I got off and stood in my shadow and after a while a car came along and I got on and went back to the interurban station (Faulkner, 1994:67).

> The car stopped. I got off, into the middle of my shadow…I turned my back to it, tramping my shadow into the dust (Faulkner, 1994:71).

> I could not see the bottom, but I could see a long way into the motion of the water before the eye gave out, and then I saw a shadow hanging like a fat arrow stemming into the current. Mayflies skimmed in and out of the shadow of the bridge just above the surface …The trout hung, delicate and motionless among the wavering shadows (Faulkner, 1994:74).

3.4. Time And Narrator Point Of View

In Faulkner's *The Sound and the Fury*, we must admit that there exist all elements of the modern novel in terms of time and narrator point of view. Since we have given detailed explanations on these two issues before, we will draw attention to how they are handled in a short and concise way. As a reason for giving two issues together, the following definition would be an answer:" If time is a fiction that we agree on to determine subjective processes of life with supposedly objective criteria, narrative and time cannot be considered separate." (Parla, 2005: 231). As known, although time is the most prominent element of modern novels, it seems difficult for the reader to understand because of its complex structure. Thus, it can be said, contrary to the classical realistic novel, that time is not in a chronological flow. As a result of the intervention of the author, time can shift to back and forth from past to

present, thereby excluding a strict chronological sequence. Besides, in modern novels time always shows the present. This may be due to the Latin word for modernus. However, the concept of time used in modern novels is not the present of objective time, but of the individual's time. Therefore, in modern novels, characters can go backward and forward in time. Another issue is the narrative point of view, which has become more important with the intensive use of the stream of consciousness technique in modern novels. With this technique, the reader is able to enter directly into the characters' inner world and understand how they feel, which relatively shows the hallmark of modern novels. As mentioned before, in classical realistic novels the whole story is conveyed to the reader in a certain order from the top point of view, whereas in modern novels the reader can analyze how the characters from different perspectives approach the truth and the meaning. Nevertheless, it should be noted that modern novels are not strictly bound to any type of narrator; the type of narrator is decided according to the flow of the novel.

Considering these two important features of modern novels, *The Sound and the Fury* by Faulkner has been presented to the reader covering all of the above-mentioned features. The work is narrated by four different narrators and thus forms four different perspectives. The first three chapters are told by Benjy, Quentin and Jason respectively, while the last is narrated by the omniscient narrator (the third person narrator), or the Voice in the Sky, although it may seem to belong to Dilsey.

The first part, where the stream of consciousness technique is used extensively and time shifts take place very rapidly is narrated by Benjy. This is a section where simple sentence structures, words, and repetitions are employed because the narrator is an idiot and there is nothing abstract about what he tells; he only acts with his senses. In this section of the first person narration, the reader has no difficulty in understanding the first pages, but italic chapters with time shifts draw the readers' attention to the fact that he/she needs to be more careful: Benjy's snagging on a nail and recalling a memory with Caddy (Faulkner, 1994:3). The important thing to be noted here (Bowling, 1948: 554) is that time starts on April 7, 1928 with Benjy and Luster, then Caddy and Benjy and then suddenly again shifts to Benjy, Versh and Mother. And in the first person narration (Benjy), the reader

witnesses that past tense is transmitted in the present tense via the stream of consciousness technique. According to Bowling, the application of the stream of consciousness technique has traditionally meant the deactivation of three elements: exposition, plot and chronological order. Beginning, middle and end, the traditional narrative style or order, have contrasted in Faulkner's *The Sound and the Fury*. Benjy's memories of the past contain partial information about the end of the story, but not in chronological order; in the last part, Benjy goes back to his childhood. Therefore, the story is not shaped around a central subject, and the journeys to the past in the first chapter have no connection with each other (Bowling, 1948: 555).

The second part is told by Quentin, whose past memories are presented with fragmentation, as well as the stream of consciousness technique. As in Benjy, there happens a number of time shifts, but they are smoother than Benjy's. Therefore, it can be said that the author makes it easier for the reader to understand Quentin's mental process, even in the most difficult or complicated sections. In general, we can see that in each part of the novel, a different stream of consciousness technique is used; the inner world of each of the characters is reflected differently and leaves a different impression on the reader (Bowling, 1948:562).

The third part, which utilizes fairly simple stream of consciousness technique and does not go into much detail, is narrated by Jason. The last part is the one where the author has a very objective attitude and is told from the dominant point of view. When an overall assessment is made on four chapters, the most striking element is the chronological order. It is observed that the first part is 7 April 1928, the second is 2 June 1910, the third is 6 April 1928 and the last part is 8 April 1928. Two details are noteworthy in this regard: designed time and normal time in the normal flow. It is clear that both are equally important. Although the times recalled in the first two chapters are more important than the present times, the chronological order of the four chapters depends on these recalled times. With regard to time, Malcolm Cowley's finding in *The Portable Faulkner*'s introduction is impressive: : " …we can't be sure that the four sections of the novel are presented in the most effective order; at any rate, we can't fully understand the first section until we have read the three that follow" (Cowley, 1951:18).

The first and the last part of the novel have outstanding aspects in terms of time and narrative point of view. While Benjy and the first part are not subject to a constraint in terms of temporal process, the last part does not. Both sections provide an overview of the Compson family; however, the third person narrator in the last chapter enables us to delve into the story. It should be noted that the way the novel starts and ends is not only linked to Caddy but also reflects the Compson family as a symbol of social order or disorder when viewed from a general perspective.

Unlike Faulkner, third person narration is applied in Atılgan's novels. It is possible to understand this from the dominant narrator who also knows the future of C. in *The Loiterer*. To exemplify this:

> On the way to the corner, he saw both of the girls. The one with light Brown was walking down from Yüksekkaldırm and the light blue one from Tophane. "Oh, my God, which one?" He stood in the corner for a moment. Then, he went after the one with light brown. Everything was over in that momentary stance. He was wrong again. Light blue was B. If he went after her, the story would be over (Atılgan, 2017B: 60).

From this quote, the moment C. is telling about is conveyed to the reader by the narrator as it is; he reads C.'s mind and says that if he went after the light blue girl, the story would end. As seen, the omniscient narrator is preferred in the novel.

The narrator point of view in *Motherland Hotel* is no different; there is a third person narrator who dominates Zebercet, the protagonist of the novel, in terms of time, space and event. However, the first person narration is rarely used. Hence, the scenes Zebercet quoted in the court can serve an example (Atılgan, 2017B: 88).

If we take a close look at how the subject of time is discussed in *The Loiterer*, we can realize that two kinds of time are constructed. First, the novel is subject to a certain chronological order as winter-spring-summer-fall. As you can see, the novel is based on C.'s one-year life. However, the second and most important kind of time used is the time shift to the past and the present, which is of great significance for modernist novels. Let's see how objective and individual time is employed in C's life:

He looked at his watch: It was around ten. Where will I go? I wish the police had suspected and taken me to the station. It'd be a different night. Maybe they'd find him and bring him in. We would go out together. Then boredom. It's finished. I'm looking for a book in Haşet. Why are you running? Are you late for the invitation? There are always latecomers. Roast stuffed turkey is not over yet... She turned to the woman who passed him, Hello, he said. (Atılgan, 2017B: 49).

If observed attentively, the objective time is used until the sentence "Where will I go?", but then continues with C.'s unconscious sentences and the transition to individual time is provided. Then, with the sentence "She turned to the woman who passed him", he returns to objective time. When the novel reflects C.'s subconscious, there often happens transitions from objective time to individual time.

In *Motherland Hotel*, two kinds of time emerge as in *The Loiterer*. Even though some days are omitted in the beginning of the novel, Monday, Tuesday, based on three days before Thursday, the chronological order of the novel is reason enough for us to talk about an objective time. However, the second type of time proceeds from the objective time to the individual time:

> After one more glass of tea he cleared the tray, brushed his teeth, and went back to his chair where he lit a cigarette. For the last three days he'd been smoking occasionally without inhaling. Had he smoked on Friday as well? Friday was muddled. While the man who called himself a retired officer read the papers after lunch Zeberjet had dozed off for a spell and woken to a tap on the desk. He had looked up to see a young couple all smiles. Had he been snoring? These were the married teachers newly assigned to the high school who had checked in on Tuesday. They planned to stay until they could rent a place of their own. "Feeling unwell?" "No, just a headache." He laid his cigarette in the ashtray... (Atılgan, 2017A: 22).

Similarly, when examined thoroughly, the time given between Zebercet's litting a cigarette and laying it in the ashtray is individual time, which Zebercet's subconscious thoughts are manifested. In many other parts of the novel, there are scenes in which Zebercet transits from objective time to individual time. This shows us that the interruption of time, which is the most important feature of modern novels, and the use of the stream of consciousness method as a mediating element prove the suitability of Atılgan's works to modern novels.

Finally, we compared the works by discussing "time and narrative point of view", two important features that distinguish modern novels from classical ones. In *The Sound and the Fury*, the concept of time was used by Faulkner as required by modern novels as well as flashbacks. It is seen that time shifts are very rapid and written in italics for the reader to understand these transitions. The story is narrated in the first person narration in the first three chapters and third person in the last. Atılgan used flashbacks frequently in both novels, yet tried to reveal the temporal difference of modern novels by switching from objective time to individual time like Faulkner did. However, unlike Faulkner, as a narrator, he preferred the third person narration in both works.

CONCLUSION

Along with modernism, the secularization of the mind is at stake and the individual comes to the fore. During this period, the relationship between religion and tradition as well as the place of the bourgeoisie were questioned. The increase in literacy rate contributed greatly to science and paved the way for technology and new discoveries. In this period, when the feudal system was also destroyed, the active role of women in business life changed their role in society to a great extent. However, the process was not been easy and underwent some modernization stages.

First of all, the expansions made by the Christian world in the Scholastic period (from 8.century to 15.century) were regarded as obstacles to science. Failure to make any concessions in respect of religion and belief meant that individuals who used their minds should be ignored. Therefore, the first phase of this thousand-year period, the Early Middle Ages was called "dark age". However, in the 15th century, the emergence of ancient Greek works with the Renaissance and the movement of Humanism encouraged the individual to utilize his mind, and philosophers such as Descartes indisputably contributed to science indisputably. It was witnessed that the influence of the church was diminished by Renaissance Humanism, that man himself and his mind were centered and that Scholastic philosophy was seriously mutilated. Then, in the 16th century, the Reformation Movement arose one step further, and under the leadership of Martin Luther King, the religious institutions including Roman Catholic churches, which considerably exploited people on behalf of God started to be questioned. Naturally, people's reliance on the church diminished and new sects such as Protestantism and Calvinism emerged. This period was a period in which a secular system and self-questioning sprouted. The Age of Enlightenment is a period in which the reason proclaimed the definite triumph in the process starting from the Renaissance. The belief in God was weakened and deism became very popular. The positive atmosphere created by scientists such as Newton shed light on later periods. And with the Industrial Revolution, the economy flourished first in England and then in the whole world. The enormous business network created by textile, smithcraft and steam engine had an outstanding impact on human life. With the women in business life, life became much more complicated, thus influencing the

family order adversely. In addition, the migration wave towards the big cities affected the city life negatively, caused people to become alienated.

Modernism is the sum of the modernization processes mentioned above and the final point reached. It is a period of change that political, economic and social progresses take up. As it is known, no literary works are independent from the period in which they are written. Naturally, in this period, we tried to give the main features of the modern novel we particularly focused on. Therefore, in this study, we delved into the modernist elements that modern novelists frequently resort to in their works. One of the most important writers of American modern literature, William Faulkner's *The Sound and the Fury*, and also the works of Yusuf Atılgan's *The Loiterer* and *Motherland Hotel*, both of which are counted masterworks in Turkish modern literature.

First of all, Faulkner's *The Sound and the Fury* touches upon the theme of alienation and reflections of this problematic of modern society in the Compson family. The children Benjy, Quentin and Jason were observed to be alienated from society in different ways. The problems / obsessions of these three brothers with Caddy and the irresponsibility of their parents were the main reasons for their alienation from society. In the works of Atilgan's *Motherland Hotel* and *The Loiterer*, C. and Zebercet were found to be alienated characters as well. However, while C., like Quentin, consciously realized alienation and isolation, Zebercet loathly experienced alienation.

Afterwards, we explored the Freudian elements in the works- especially the Oedipus complex and psychopathological conditions were analysed. Again, Freud's theory of sexuality and aggression was examined in all three works and characters were studied in this sense. The main focus regarding the theme of sexuality was on Quentin, Benjy and Caddy in *The Sound and the Fury* and Zebercet and C. in *Motherland Hotel* and *The Loiterer*, respectively.

In the technical features of modern novels, the works were examined through five basic techniques: stream of consciousness, interior monologue, leitmotif, time and narrative point of view. Freud and his student Carl Jung's study on human

psychology often led to the use of the stream of consciousness technique in modern novels. Unlike classical realistic novels, modern novelists could enter the subconscious mind of the characters and reflect their mental processes. The stream of consciousness technique has been used very successfully in all the three works we have worked on and is given in detail in our study. The interior monologue, a variant of the stream of consciousness, was also analysed.

The works were then analysed through leitmotiv technique, which is a rhetoric based on repetition and contributes to the fiction of modern novels and directs the reader.. In all three novels, some objects were found to be compatible with leitmotif technique. In the last chapter, the focus was on time and narrative point of view as in modern novels time changed greatly compared to classical novels and chronological order was abandoned; the narrator was adopted by the authors as the first person narration instead of third person. Thus, the reader was asked to follow the novel chronologically. One of the most prominent works in this regard was Faulkner's *The Sound and the Fury*. This work, which distorts chronology with flashbacks, was preferred by the author as the first person narration except for the last chapter. However, the works of Atılgan's *The Loiterer* and *Motherland Hotel* are narrated by third person omniscient narrator; yet both objective and individual time have been used as a choice of time, which can be attribute to modern novels.

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………………

Hobiler

Müzik, Kitap, Sinema, Futbol

14/06/2019

Tez Başlığı/ Konusu:

AN ANALYSIS OF THE MODERNIST ELEMENTS IN THE WORKS OF WILLIAM FAULKNER AND YUSUF ATILGAN

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 104 sayfalık kısmına ilişkin, 14/06/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin.intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 (altı) dır.

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14/06/2019

Necip KARABULAK

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DANIŞMAN
Doç. Dr. Aydın GÖRMEZ
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