TÜRKİYAT MECMUASI

İSTANBUL ÜNİVERSİTESİ YAYINEVİ

Türkiyat Mecmuası 33, 2 (2023): 383-414
DOI: 10.26650/iuturkiyat.1313247

Research Article / *Araştırma Makalesi*

Different Geographies, Similar Modernist Reflexes: Charles Baudelaire and Ece Ayhan

Farklı Coğrafyalar, Benzer Modernist Refleksler: Charles Baudelaire ve Ece Ayhan

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ABSTRACT

Charles Baudelaire is a very important figure not only in contemporary French poetry but also in the transformation of the general aesthetic perception. He conceives of modernist aesthetics as a "counter" value that subverts all established notions of goodness, beauty, symmetry, or order. Thus, a completely different approach transforms the perception of reality. In literary terms, this has manifested itself in works that are difficult to understand, lack the idea of unity, and exclude the traditional reader. In Turkey, especially within the Second New Wave, Ece Ayhan, who enables the comparative perspective of this article, constitutes a remarkable example in terms of having the same sensibility as Baudelaire, but in completely different times and places. Ece Ayhan, just like Baudelaire, is on a different line in terms of his sense of aesthetics and his perception of the world. This different line has often resulted in a problematic and distant relationship with the reader and has closed the way for a detailed analysis of his thoughts and works. This study aims to defend the diversity and breadth of modernism's possibilities by focusing on Baudelaire's and Ayhan's similar reflexes on self-awareness, rejection of authority, urban neurosis, aestheticization of evil, fragmented conceptions of reality, and their problematic relationship with the reader. In this way, it will be possible to draw holistic conclusions about Turkish modernist aesthetics and to evaluate its multi-layered structure. At the same time, with the two names mentioned, this interesting connection between Turkish and French literature will be revealed.

Keywords: Charles Baudelaire, Ece Ayhan, Modernism, Counter Art, Fragmented Reality

ÖZ

Charles Baudelaire çağdaş Fransız şiiri yanında genel estetik algının dönüşümü noktasında da oldukça önemli bir isimdir. O, modernist estetiği, tüm yerleşik iyilik, güzellik, simetri ya da düzen kavramlarını altüst eden bir "karşı" değer olarak görür. Böylece, tamamen farklı bir yaklaşım ile gerçeklik algısını dönüştürür. Edebi açıdan bu durum, anlaşılması zor, bütünlük fikrinden yoksun ve geleneksel okuru dışlayan eserlerde kendini göstermiştir. Türkiye'de ise, özellikle İkinci Yeni içinde, bu çalışmanın karşılaştırmalı perspektifini mümkün kılan Ece Ayhan, Baudelaire ile aynı duyarlılığa bambaşka zaman ve mekânlarda sahip olması bakımından dikkate değer bir örnek teşkil etmektedir. Ece Ayhan da tıpkı Baudelaire gibi estetiği duyuş, dünyayı algılayış bağlamında farklı bir

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Submitted/Başvuru: 12.06.2023
Revision Requested/Revizyon Talebi: 25.09.2023
Last Revision Received/Son Revizyon: 20.10.2023
Accepted/Kabul: 20.10.2023

Citation/Atıf: Odunkıran, Cemile. "Different Geographies, Similar Modernist Reflexes: Charles Baudelaire and Ece Ayhan." Türkiyat Mecmuası-Journal of Turkology 33, 2 (2023): 383-414. https://doi.org/10.26650/iuturkiyat.1313247

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çizgide yer alır. Bu farklı çizgi, onun çoğu zaman okurdan uzak ve sorunlu bir ilişki içerisinde olmasıyla sonuçlanmış, düşünce ve eserlerinin detaylı incelenmesinin önünü kapatmıştır. Bu çalışma, her ikisinin öz farkındalık, otoritenin reddi, kent nevrozu, kötülüğün estetize edilmesi, parçalı gerçeklik kavrayışı ve okurla olan sorunlu ilişkileri gibi konulardaki benzer reflekslerine odaklanarak modernizmin olanaklarının çeşitliliğini ve genişliğini savunmayı amaçlamaktadır. Bu sayede ise Türk modernist estetiğine dair bütüncül çıkarımlar ile onun çok katmanlı yapısına ilişkin değerlendirme olanakları mümkün hâle gelecek, aynı zamanda bahsi geçen iki isimle beraber Türk ve Fransız edebiyatlarındaki bu ilgi çekici bağ gözler önüne serilmiş olacaktır.
Anahtar kelimeler: Charles Baudelaire, Ece Ayhan, Modernizm, Karşı Sanat, Parçalı Gerçeklik

GENİŞLETİLMİŞ ÖZET

Charles Baudelaire, Fransa ölçeğinde yeni bir duyuş ve dünyayı algılayış biçimini yansıtması ve modernizm parametrelerini dönüştürmesi gibi yönlerden oldukça önemli bir konumda yer alır. Onun öncülüğünü üstlendiği modernist estetikte toplumsallık yerine sanatsal üretimin orijinalitesi, farklılığı üst bir konumda yer alır. Böylece geleneksel ve metafizik ile dolu olan rollerini dönüştüren sanatçı, kendi özel ve gizemli metafiziğini inşa etmiş olur. "Yeni" bu sanatçı için en önemli erektir. Sanatsal formları da bu doğrultuda dönüştürmek ve okuru ile mesafeli bir dil hâli yaratmak Baudelaire'in başını çektiği estetik düzlemde oldukça önemli bir bağlamı ifade etmektedir.

Türkiye'de de benzer dönüşümler Tanzimat dönemi ile izlenmekle beraber asıl önemli hamleler, düşünsel ve şiirsel bir çizgide 1950'li yıllarda, İkinci Yeni şiir hareketinde gözlemlenmektedir. İkinci Yeni'de örtük bir biçimde de olsa otorite ile savaş, kutsala yönelik önemli tepkimeler yahut kabul edilen değerler sistemine yönelik "yeni ve farklı" bir dil aracılığıyla ifade edilen birden fazla çağrışımlı ve çok katmanlı metinler, bahsettiğimiz bu değişimin en net yansıması olarak karşımıza çıkar. Bu hareket içerisinde de bu kopuşun oldukça net gözlemlendiği isimlerden birisi ise şüphesiz Ece Ayhan'dır. Onun hem dil konusundaki atılımı ve şiir dilini bir anlatım ve aktarım aracı olarak değil, bir "durum" olarak kurgulaması hem de tüm öncül ve otoriteleri reddeden düşünceleri Türkiye'de modernist duyarlılığın en keskin örneklerinden biridir.

Charles Baudelaire ile Ece Ayhan'ın birbirinden bağımsız coğrafyalarda ve zamanlarda ortak paydada buluşabilmesi ise yukarıda ana hatları ile ifade ettiğimiz modernist estetik ve duyarlılık ortaklığıyla doğrudan ilintilidir. Bu çalışma, ele aldığı izlekler yoluyla bu iki ismin arasındaki görünmez bağa ve bu bağ sonucundaki verilerin Türkiye ölçeğindeki birtakım yansımalarına yoğunlaşmayı hedeflemektedir.

Bu bağlamda ele alınan ilk izlek otorite reddinin de kaynağını oluşturan yenilik ve kendilik bilincidir. Her iki şairde de öncülsüz olma güdüsü, var olan tüm değerlerin (dinî, siyasî vs.) yadsınması şeklinde bir sonucu ortaya koymuştur. Baudelaire'in tamamlanmamış romanı Fanfarlo'daki "babaya lanet" söylemi ile Ece Ayhan'ın "İnsanoğlu babasızdır" dizesi bu düşüncenin bir yansımasıdır. Baba, onlar için tüm otoriter yapılanmaları ifade eder. Her ikisi de bu anlamda düzenin karşısındadır.

Her iki ismi aynı potada düşünmeye olanak sağlayan bir diğer önemli refleks ise biçimsel alandadır. Fragman estetiği, parçalı gerçeklik algısı ve şiirde bütünselliğin düzyazı ile dağıtılmasını sağlayan bu gerilimli hamle, her iki isim için de okurla aralarında bir mesafeye sebep olması dolayısıyla önemli görünmektedir. Baudelaire'in *Paris Sıkıntısı*'nın yayıncısına yazdığı mektupta, oluşturduğu metin parçalarının kendi başlarına da var olabileceklerine yönelik ifadeleri bu anlamda önemli bir değişimi imlemektedir. Aynı refleks Ece Ayhan'da da söz konusudur. *Yort Savul* şiirinde sorduğu üç sorudan birinin gerçeği ararken "parçalanmayı göze alma" ile ilgili olması oldukça dikkat çekicidir. Yine aynı şekilde her ikisi tarafından düzyazı formunda şiirlerin olumlanması ve kaleme alınması, genel şiir algısının yıkımına yönelik radikal bir adım olarak yorumlanmıştır. Bu ortaklıklar her ikisi için aynı zamanda güvenli bir estetik alan, daha az okura hitap eden bir dünya anlamına da gelmektedir. Şiirlerin kapalı olmasından duyulan haz, bir yandan da her üretimin bir tüketim bekleyeceği ve o olmazsa devam edemeyeceği gerçeğinin baş göstermesi; her iki isim için de yaşanan ikiliğin en net göstergesidir. Bununla beraber her ikisi için de okur ve beklenti bağlamında ortaklık arz eden özel bir gruptan da söz edilmelidir. Baudelaire'in modern hayatın kahramanlarından biri olarak kurguladığı "çocuk", Ece Ayhan'da "tarihi düzünden okumaya ayaklanan" şekilde resmedilmiş ve geleceğe dair bir umut olarak imlenmiştir.

Karşılaştırmalı olarak ele aldığımız bu iki isim için önemli ortaklıklardan birini de şehir karşısındaki tutumları oluşturur. Baudelaire'in tasarımı olan, yeni bir "görme"nin temsilcisi konumundaki flanör, modernleşen Paris'in parçalı görüntüleri eşliğinde yeni insanın çelişkilerini yansıtır. Aynı zamanda kentin ücra köşelerindeki kabul görmeyen tipolojiler de bu yeni çelişkili gerçekliğin yansımalarındandır. Ece Ayhan'da aynı kategorizasyon "hâl ve gidişi sıfır olanlar" şeklinde, İstanbul'da özellikle de Sirkeci ölçeğinde karşımıza çıkacaktır. Kente, onun tarihine, değişimine ilişkin çok detaylı bir dikkatin ve sevginin yanında; ona dair bu kin, modernizmin ikili bilinç refleksiyle doğru orantılı görünmektedir.

Her iki ismin kötülüğün estetize edilmesi noktasında da benzer tepkimeleri söz konusudur. Kutsal değerlerin gökyüzünden yeryüzüne indirilmiş olması, modern birey için yeni kutsallar icat etmeyi gerekli kıldığı yorumu yapılabilir. Bu durumun meşru bir biçimde inşa edilmesi ise incelediğimiz bu iki isim ölçeğinde "kötülük" kanalıyla ortaya koyulduğundan bu refleks önemli görünmektedir. İyiye ve güzele alternatif olarak kötülük bilincinin öne çıkarılması, Baudelaire ve Ece Ayhan'ı birleştiren en önemli noktalardan birini oluşturur. Ece Ayhan'ın cennet ve cehennem kelimelerini deforme ederek oluşturduğu "cehennet" imgesi ya da "şiirimiz karadır abiler" yakarışı ile Baudelaire'in oluşturduğu bohem atmosferi, bu eğilimin doğal bir sonucu olarak estetiğin dönüştürülmesinde işlev görecektir.

Sonuç olarak modernite, merkezi Batı'da olmasına rağmen çok uzaklara yayılmış çok boyutlu ve derin bir sürecin adıdır. Aralarında bir yüzyıl ve kilometreler olan Charles Baudelaire ve Ece Ayhan, sanatlarını bu çok boyutlu sürecin çelişkili, uçucu ve parçalı yönleri üzerine benzer reflekslerle inşa etmişlerdir. Zamanın getirdiği koşullara uyum sağlayıp ortaya çıkan yenilikler

ve gelişmelerle bütünleşmek, aynı zamanda akışa katılmak yerine; bunlarla savaşmak ve yeniyi inşa ederken "var olanı" yıkmak hem Baudelaire hem de Ayhan için en temel paradigmalardan biri olarak karşımıza çıkmış, belirlediğimiz izlekler çerçevesinde özellikle Türk modernleşmesi ölçeğinde zengin yorumlara olanak sağlamıştır.

Introduction

We have one sap and one root-
Let there be commerce between us.
Ezra Pound, Personae

Modernist aesthetics, as in Samuel Beckett's example of theater without words or Duchamp's representation of the urinal, points to a state of emptiness and islandness. At this stage, the artist rejects all parameters except the "new" and constructs a completely different aesthetic plane for her/himself. On this plane, instead of sociality, the originality and difference of artistic production gain a high status. Thus, transforming her/his traditional and metaphysical roles, the artist constructs her/his own special and mysterious metaphysics. This is a situation that expresses both the most important crisis and the endless effort of the modernist artist. In this way, the modernist artist will not only realize her/himself but will also be in a position to guide those around her/him.[1] The new is the most important goal of this artist and falling into mediocrity is her/his greatest fear. It is precisely for this purpose that s/he forces all the expression possibilities of the language that her/his art reflects to the last level. As a result, this effort by the artist exemplifies a language and narrative that are totally independent and without any predecessors.

Modernity is the name of a process that is an extension of the social changes such as the Renaissance, the Reformation, and then the Enlightenment that emerged in Europe in the 19th century, especially in France. In the aftermath of these events, Hobsbawm's description of a "double revolution", referring specifically to the French Revolution and the British Industrial Revolution, has become widespread throughout the world.[2] In this process, democracy was institutionalized, the understanding of the nation-state developed and a rational line was reached as reason and science were prioritized in general and a freer space was offered to human beings. In addition, one of the important arguments put forward is that modernity has led to the construction of a culturally autonomous space.[3] As a result, modernism implies an aesthetic field within modernity; reality loses its previous clear lines and begins to be perceived in an uncertain line. [4]

Baudelaire, at this point, is a name at the center of these changes, as emphasized by many philosophers such as Berman, Habermas, and Bourdieu, and he has made very important moves for the construction of the "new" aesthetic field. He "demands art's own power in the

1 Donald Kuspit, "Avant-Garde and Neo-Avant-Garde: From The Pursuit of the Primordial to the Nihilism of Narcisisim". *The Cult of Avant-Garde Artist* (New York: Cambridge University Press, 1993), 2.
2 Eric Hobsbawm, *The Age of Revolution: 1789-1848*, (New York: Vintage Books, 1996).
3 Jürgen Habermas, "Modernity: An Unfinished Project", *Habermas and the Unfinished Project of Modernity: Critical Essays on the Philosophical Discourse of Modernity*. Ed. M. Passerin d'Entrèves, Seyla Benhabib. (Cambridge: The MIT Press. 1997), 38-55.
4 For detailed inf., see Ahmet Çiğdem, *Bir İmkân Olarak Modernite-Weber ve Habermas* (İstanbul: İletişim Yay., 1997), 68-73.

modern world"[5]. Art is so important to him that it is almost a "secular theology". For all these reasons, the beginning of French modernism is attributed to Baudelaire, and the parameters of the modernist aesthetics that spread around the world are discussed through him.

On the other hand, Turkey's modernization can be historically traced back to the Tulip Period and even earlier. In this period there was a situation of following the West and the developments there. At this point it should be noted that the first gateway to the West was France.[6] A report submitted to the state by Yirmisekiz Çelebi Mehmed with his impressions of France led to steps of innovation. Permanent embassies during the reign of Selim III, Mahmut II's military and engineering moves, and finally the *Tanzimat* proclamation during the reign of Abdulmecid emerged as official reflections of change.

Since the *Tanzimat,* Turkish intellectuals, also, have made important moves to gain a feel for the West as well as a Western perspective. However, the first reflexes of these intellectuals continued in a traditional line. They wanted to welcome innovation with a Muslim consciousness. For example, democracy circulated under Islamic terms such as "şûra" and "meşveret".[7] This tendency is found in names such as Namik Kemal and Ziya Paşa. However, the positivist worldview and its reflection on the literary field would also clearly manifest itself in Şinasi's works.[8] The Republican period was a time when these changes reached their peak. The goal of this period was defined as "changing civilization"(tebdil-i medeniyet).[9] In Turkey, which constitutes an example of non-Western modernization realized by the state, reflexes have remained traditional despite this aim.

For the 1950s, the appearance of Modernism in the Western sense was quite obscure in Turkish literature. This is because, in earlier periods, even the most striking breakthroughs served the paradigm of "change to remain unchanged"[10]. Both for the enlightened masses and also for the writers, these breakthroughs focused on keeping up with the times and had the feature of integrating with ongoing innovations by means of simple changes, rather than breaking away from original values.

In Turkey, although the infrastructure of such a transformation goes back a long way, the real poetic and intellectual breakthrough came through the Second New Wave, which is the main axis of this study. By the 1950s there would be a significant breakthrough, especially in poetry, through the Second New. The Second New was subjected to considerable criticism both

5 Ali Artun "Baudelaire'de Sanatın Özerkleşmesi ve Modernizm", Charles Baudelaire, Modern Hayatın Ressamı, Çev. Ali Berktay (İstanbul: İletişim Yay., 2021), 63.

6 Kenan Akyüz, *Modern Türk Edebiyatının Ana Çizgileri- (1860-1923)* (İstanbul: İnkılâp Kitabevi, 2013), 6.

7 Orhan Okay, *Batılılaşma Devri Türk Edebiyatı* (İstanbul: Dergâh Yay., 2011), 17.

8 Şinasi's line "I need witnesses in my mind to your existence" (Turkish: "Vahdet-i zâtına aklımca şehâdet lazım") is an important example in this sense.Şinasî, "Münâcât", *Bütün Eserleri*, Haz. İsmail Parlatır, Nurullah Çetin (Ankara: Ekin Kitabevi, 2005), 5.

9 Ahmet Oktay, *Cumhuriyet Dönemi Türk Edebiyatı 1923-1950* (Ankara: Kültür Bakanlığı Yayınları, 1993), 7.

10 Hasan Bülent Kahraman, *Türkiye'de Yazınsal Bilincin Oluşumu- Türkiye'de Modern Kültürün Oluşumu 2* (İstanbul: Kapı Yay., 2014), 328; Ahmet Oktay, "Türk Şiiri ve Modernizm", *İmkânsız Poetika* (İstanbul: İthaki Yay., 2008), 100.

for its battle with conventional "meaning" and for its radical changes in the form of poetry[11], but nevertheless, in a modernist vein, it allowed individuals to observe the realization of a real change and rupture for Turkey, not only in literature but also in sociology, cultural history, and religion. From this point of view, it should be emphasized that the poets of the Second New were not only the bearers of a literary deviation or change; they were also the representatives of a complete transformation in many areas as mentioned above. The questioning of state authority, the often rejected prevailing system of values, and significant backlash against and rejection of religion were just some of those radical changes. Poets have expressed this notion of transformation in their poetry and prose, sometimes quite explicitly and sometimes through an implicit discourse.

The fact that modernist aesthetics in Turkey is discussed here specifically in the context of Ece Ayhan and the Baudelaire-oriented French sensitivity is closely related to the fact that Turkey's window to modernization originates from French literature. This is a reality that many researchers agree with.[12] This influence can be traced from the Tanzimat period to the Present. Undoubtedly, Ece Ayhan is one of the figures in the Second New Wave in whose works the influences from French literature and the aforementioned rupture are most clearly observed. His breakthrough in language, his fictionalization of poetry not as a means of expression and transmission, but as a "situation", and his thoughts that reject all premises and authorities are some of the sharpest examples of modernist sensitivity in Turkey. This coincides with Jakobson's concept of the "poetic", which he also emphasizes. He argues that poetry can only be analyzed in terms of itself, excluding external elements from poetry.[13] This also paves the way for poetry to be evaluated only in terms of "language". At this juncture, Ece Ayhan becomes one of the first representatives of explaining poetry without external elements.[14] Ece Ayhan is an important representative of modernist aesthetics in Turkey, and his "counter-art" reflex[15], which is one of his most important connections with Baudelaire, has enabled the interpretation of important literary works both poetically and intellectually in this study.

The fact that these two figures, with their different cultural backgrounds, can meet on many common grounds is directly related to the commonality of modernist aesthetics and the sensibility that we have outlined above. It is known that French modernism, of which Turkey is a follower, was closely followed by Ece Ayhan.[16] In the latter's own writings, we can see an important emphasis on the fact that contemporary poetry means Baudelaire for him.[17] However,

11 Attila İlhan, *İkinci Yeni Savaşı* (İstanbul: Türkiye İş Bankası Kültür Yay., 2004); Asım Bezirci, *İkinci Yeni Olayı* (İstanbul: Evrensel Basım, 2003).

12 Gül Mete Yuva, *Modern Türk Edebiyatının Fransız Kaynakları* (İstanbul: Yapı Kredi Yayınları, 2011).

13 Roman Jakobson, "Closing Statements: Linguistic and Poetics", *Style in Language.* Ed. T. A. Sebeok (Cambridge: M.I.T. Press, 1960), 350-377.

14 Hasan Bülent Kahraman, "İmge, Eğretileme, Kopuş ve Ece Ayhan Şiiri", *Türk Şiiri- Modernizm Şiir* (İstanbul: Kapı Yay., 2015), 339- 345.

15 Paul Mann, *Theory Death of Avant-Garde* (Bloomington-Indianapolis: Indiana University Press, 1991), 65.

16 Ece Ayhan, *Hay Hak! Söyleşiler* (İstanbul: Yapı Kredi Yay., 2014), 38.

17 Ece Ayhan, *Bir Şiirin Bakır Çağı* (İstanbul: Yapı Kredi Yay., 2016), 90.

it cannot be said that some of the themes that form the axis of our study were formed by Ece Ayhan's "conscious" emulation of Baudelaire.

Ece Ayhan, who has common reflexes with Charles Baudelaire in a completely different geography, is a marginal name in Turkish literature. Moreover, it should be noted that there is a time span of about a hundred years between these two poets. This connection between Baudelaire, active in the first half of the 19th century (d. 1867), and Ece Ayhan, active in the second half of the 20th century (d. 2002), provides an insight into the momentum of Turkish modernization. Baudelaire conducted his poetic existence as an "exile" in French society, going through all social processes with great naturalness and placing a distance between himself and the world.[18] Ece Ayhan, on the other hand, experienced the feeling of exile in a completely different geography, in a society on the periphery of modernity, almost a hundred years later. As Edward Said emphasizes, being or feeling "exiled" is one of the most important characteristics of the intellectual.[19] The intellectual is uncomfortable in the face of a changing world, and this reflex is clearly seen in his/her thoughts and works. In fact, as Ece Ayhan himself stated, the idea of art and revolution is formed precisely in this exile and makes the person who performs it different.[20]

This study, which focuses on the similarity of the aesthetic and intellectual reactions between Charles Baudelaire and Ece Ayhan, aims to trace the invisible bond between these two names and offers some reflections on the data resulting from this bond on a Turkish scale. In this way, a panorama of the areas where the modernist aesthetic in Turkey is nourished will emerge. At the same time, the planes she/he opposes and aims to destroy will become clear, the progress of which will be revealed through literature.

Novelty and Self-Awareness: Killing the Father

One of the most dominant parameters of modernity is self-consciousness. The process of modernity, which was first realized in the West with the urge to realize the self and then to claim superiority through this self[21], spread rapidly and transformed individuals around the world in parallel. The individual has brought her/his consciousness of her/himself and her/his attitude towards the world from the sky to the earth, to the material universe, and has created a completely different profile by combining it with the passion of being "new". In brief, a secular space has been opened instead of the verification of the individual's existence by religion. In this new profile, the main thing is "the present". Therefore, the complete rejection of the values of the past becomes one of the basic reflexes of modernist aesthetics. In Baudelaire,

18 Kula evaluates his poem *Bénédiction* together with the prison-exile dilemma and emphasizes his feeling alone as a poet. Mehmet Nedim Kula, "Baudelaire'in Şiirinde Şairin Varlığı," *Frankofoni (*No.27: 2015), 23.

19 Edward W. Said, "Intellectual Exile: Expatriates and Marginals", *Representations of the Intellectual- The 1993 Reith Lectures* (New York: Vintage Books, 1996), 52-53.

20 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler* (Eskişehir: Evrim Sanat Yay., 1984), 126.

21 Norbert Elias, *The Civilizing Process-The Development Manners* (New York: Unizen Books, 1978), 49-50.

we see a striking reflection of this situation in the lines "deep in the Unknown to find *new.*"[22] *(Le Voyage)* In order to be new and different, one must be willing to venture into the unknown or to take on difficulties. As a result, the power of poetic creation will take its share from this understanding and produce a new poem both in form and content. This is a type of poetry that Baudelaire expresses in the same way in *Paris Spleen*, reflecting the artist's state of being as an island, changing aesthetic parameters and thus transforming her/his own readers. Here, the image of "creative destruction" that Harvey often emphasizes in relation to modernity becomes meaningful.[23] This implies transformation through the replacement of destroyed aesthetic parameters with new ones.

The artist will now portray the world s/he perceives in completely different dimensions, describing the incomplete nature of this world through her/his own aesthetic vision and in new forms. Here, the artist is not an imitator, but rather a creator. This new and holy poet is the aesthetic producer who lacks the old metaphysical background, but has produced her/his own secular metaphysics and brought it to the artistic plane.

> "His verses, which have a subtle and wise structure, sometimes too tight, sometimes too short, enclosing objects in a suit of armor rather than wrapping them like a garment, are difficult to understand and dark at first reading. This is not due to the fault of the author, but to the novelty of the things he expresses and to the fact that they have not been told with literary means until now."[24]

Novelty, as expressed here by Gautier, is related to the otherness of what is expressed. The misunderstanding is precisely because of this unusualness. These characteristics of avant-garde artists were interpreted by Williams as "militants of creativity that will save themselves" in the context of their innovations.[25] Finally, this important creative move is the artistic equivalent of Baudelaire's "curse on the father" discourse in his unfinished novel *Fanfarlo* and the rejection of authority that he often expressed in his works. It is one of the most obvious modernist reflexes that the person is self-existent and a self-creator.[26] In this respect, ignoring the father finds a meaningful ground:

22 Charles Baudelaire, "Travelers", *Les Fleurs du Mal*, Trans. Richard Howard (Boston: David R. Godine, 2006), 157.

23 David Harvey, *The Condition of Postmodernity- An Enquiry into the Origins of Cultural Change* (Cambridge: Blackwell, 1992), 16-38.

24 Baudelaire, *Paris Kasveti.* Çev. Hasan Anamur, Beki Haleva (İstanbul: Kırmızı Yay., 2008), 42.

25 As cited in Ali Artun, *Modernizm Kavramı ve Türkiye'de Modernist Sanatın Doğuşu* (İstanbul: İletişim Yay., 2021), 42.

26 This essentially expresses a demonic space. The earth and the sky are in opposition. There is a separation between physics and metaphysics. Where this separation begins, a disenchantment also begins. Individuals who move away from metaphysics exist in their own orbit, on their own. See for detailed info.; Özgür Taburoğlu, *Dünyevi ve Kutsal-Modernlerin Maneviyat Arayışları* (İstanbul: Metis Yay., 2019), 171-179.

> "A curse, a threefold curse upon the feeble progenitors who have made us rachitic, misbegotten, and predestined as we are to produce only stillborn children!" [27]

As can be seen, fathers are portrayed as the main cause of their children's "inadequacy" and therefore doomed to be cursed. Here Baudelaire, in essence, isolated himself from other influences and authorities in every way and also turned his consciousness on himself[28], making progress in his journey of selfhood. In short, he "created" himself.[29]

It seems possible to observe a similar tendency very clearly in Ece Ayhan. Ilhan Berk makes an interesting analogy about this aspect of Ece Ayhan mentioning that he turned the order upside down.[30] Indeed, Ece Ayhan has taken radical steps in this direction to ensure the end of the conventional order. In this way, he is against state authority[31] and his relations with his family are not strong. He witnessed some abnormal situations in his childhood[32] and therefore he has problems with himself.

> "Look here, here, under this black marble
> If he had lived one more break
> A child is buried in the blackboard for 'nature'
> Murdered in a government lecture"[33]

Alienation, one of the most important symptoms of modernism, has an important place in Ece Ayhan's artistic production and is also observed in every aspect of his life. According to him, "both art and the idea of revolution are formed in exile".[34] In this way, the feeling of exile and alienation has been important in shaping his aesthetic parameters.

As can be seen, this new human model, which resists all authoritarian systems, tries to express itself through new forms of expression. It is possible to see traces of this situation

27 Charles Baudelaire, *La Fanfarlo.* Trans. Greg Boyd (California: Creative Arts Book Company, 1986), 39.

28 Jean P. Sartre, *Baudelaire*. Trans. Martin Turnell (London: Hamish Hamilton, 1964), 22, 25.

29 The reason why the emphasis on fatherlessness occupies such a wide place in Baudelaire is because of his mother's second marriage to General Aupick. This was an event in his life that he could not digest, that he could not bear, and from which he suffered constantly. He constantly questions his mother about this. (Rosemary Lloyd, *Charles Baudelaire* (London: Reaktion Books, 2008), 43.)

30 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 32.

31 Ece Ayhan, *Hoşça Kal-İlhan Berk'e Mektuplar* (İstanbul: Yapı Kredi Yay., 2016), 188.

32 His mother had performed under an alias in a drinking club and even stayed in a venereal hospital for a while. This made Ece Ayhan feel "alienated". And this is also the subject of a poem:
"Biz tüzüklerle çarpışarak büyüdük kardeşim
Emrazı Zühreviye Hastanesi'ne kapatıldı anamız"
Ece Ayhan, "Yalınayak Şiirdir", *Bütün Yort Savul'lar!- 1954-1997* (İstanbul: Yapı Kredi Yay., 2015), 131.

33 Turkish version:
"Buraya bakın, burada, bu kara mermerin altında
Bir teneffüs daha yaşasaydı
Tabiattan tahtaya kalkacak bir çocuk gömülüdür
Devlet dersinde öldürülmüştür"
Ece Ayhan, "Meçhul Öğrenci Anıtı", *ibid*, 123.

34 Ece Ayhan, *Hoşça Kal-İlhan Berk'e Mektuplar* (İstanbul: Yapı Kredi Yay., 2016), 126.

in Ece Ayhan's entire poetic production. In his poetry, there is a discourse against all kinds of power.[35] In his aesthetics, one can see the rejection of religion in addition to the power of the state and of the father on a smaller scale. There is a very clear reflection of this general approach in the following lines:

> "Bismillah tu Khafız Post
> Mankind is fatherless"[36]

This new human model, designed without a father, has a structure that utilizes all the possibilities of modernity, as Baudelaire did, but at the same time criticizes it severely. When the issue is approached on the scale of Turkey, it is quite striking that the same reflexes as Baudelaire's can be observed in a poet here, although in a society located at the periphery of modernity. This situation points to Ece Ayhan's special position in Turkey.

Moreover, the existence of a typical Western sentiment in a society that has not experienced the transformations of the West in the same way makes it possible for our study to provide comprehensive and deep comments. It is perhaps precisely at this point that the warning that Second New poetry should not be taken as just poetry becomes important.[37]

Ece Ayhan is a very important name expressing the unique side of this poetry wave. Despite Turkey's decades-long effort at Westernization, a complete change did not take place for a long time. Finally, a fully Western view became observable in the field of literature, especially in the Western reflexes of the Second New Wave. Important examples on the scale of Ece Ayhan also reinforced this point. In a more avant-garde position, a perception accompanied by a criticism of modernity has emerged.[38] At this point, as Mollaer has stated, the characteristic of the modernist poet to both benefit from modernism and be its fierce critic emerges clearly.[39] The poet is aware of the conditions that allow her/him to realize her/himself, but at the same time s/he does not hesitate to criticize them: the past, the "father", the state, and the religion. S/he criticizes or even ignores all authoritarian systems with this basic motive. The reflection on Ece Ayhan of Baudelaire's emphasis on fatherlessness in *Fanfarlo* can also be interpreted as an extension of this basic tension.

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35 Ibid, 63.

36 Turkish version of the poem:
"Bismillah tu Hâfız Post
İnsanoğlu babasızdır"
Ece Ayhan, "Arapların At Koşturmaları", *Bütün Yort Savul'lar!- 1954-1997*, 133.

37 Besim F. Dellaloğlu, *Poetik ve Politik- Bir Kültürel Çalışmalar Ansiklopedisi* (İstanbul: Timaş Yay., 2020), 353.

38 For example, Ece Ayhan, like a Western avant-garde, frequently criticized Turkey's "republican" period and was able to look critically at the periods he lived through. In his own words, "injured with the Republic" is one of the important points of criticism for Ece Ayhan. (Ece Ayhan, *Bir Şiirin Bakır Çağı* (İstanbul: Yapı Kredi Yay., 2016), 90.) (Ece Ayhan, *Aynalı Denemeler* (İstanbul: Yapı Kredi Yay., 2015), 56.)

39 Fırat Mollaer, *Modernlik Kehanetleri* (Ankara: Phoenix Yay., 2016), 87.

Father refers to all the authoritarian structures listed above. For instance, Baudelaire's desire to get away from the anaphora of the political environment[40] and Ayhan's distinction between the "karaşın-sarışın"[41] can be considered on the same plane. For Ece Ayhan, "sarışın" represents the state authority, the upper-class majority that holds power, and is a metaphor he frequently uses in his poems and prose texts. The word "karaşın", also created by him, is used in the opposite way to represent the public, the less powerful.[42] In this way, both Baudelaire's and Ece Ayhan's approaches are in the same direction. Ece Ayhan's sentence, "Take away an issue like power and there would be neither Ece Ayhan's poetry nor himself"[43] is an important comment explaining his aesthetic world in this direction. In fact, this alienation, which is a natural consequence of the motto of loneliness and self, is a move to destroy the "father" and everything that reminds him of the past and is the opposite of the new. According to Ece Ayhan, history is a phenomenon that needs to be rewritten.[44]

> "I intervene in Turkey's poetry and history. And also in today. Actually, my problem is today. Today is the best day for me. I have no nostalgia for the past."[45]

These sentences expressed by Ece Ayhan are closely related to one of the main parameters of Turkish modernization, which is to destroy the past. In this way, "today" is set against the past.

Of course, these ruptures are not only aimed at political authority or history. There is also a transformation that makes itself felt in the religious sense. Both are positioned against God and against orthodox belief systems. Consciously putting earning by working for this world on the back burner, Baudelaire[46] and Ece Ayhan[47] likewise lack a motive for earning in the afterlife. In the world of both of them is a character whose integrity and harmony have been disrupted. Also, both of them burned the old for the new, but could still not be fully comfortable.

Fragment Aesthetics, Prose Movement in Poetry and an Artist Model with a Problematic Reader

Modernism designs the world in a fragmented and complex way, far from wholeness. As

40 Lloyd, *ibid*, 73.

41 Ece Ayhan, *Başıbozuk Günceler* (İstanbul: Yapı Kredi Yay., 2018), 114.

42 See for an argument that this conceptualization is related to authority; Hasan Bülent Kahraman, "Ece Ayhan Ölünce", *Radikal* (15.7.2002). Also Ece Ayhan's own words; "But there is also an undercurrent of a 'karaşın republic'. It can't be a 'sarışın republic' alone." Ece Ayhan, "Berlin'de Adı Bir 'Sivil Söyleşi' Konulmuştur", Şiirin Bir Altın Çağı (İstanbul: Yapı Kredi Yay., 1993), 185.

43 Turkish version: "İktidar gibi bir meseleyi çıkartın, ortada Ece Ayhan'ın ne şiiri kalır ne kendisi kalır." Ece Ayhan, *Kardeşim Akif- Akif Kurtuluş'a Mektuplar* (İstanbul: 160. Kilometre Yay., 2019), 91.

44 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 10.

45 Ibid, 150.

46 Georges Bataille, *Literature and Evil.* Trans. Alastair Hamilton (London: Marion Boyars, 1997), 40.

47 At this point, it would be useful to remember Baudelaire's years spent begging his mother for the inheritance of his father, whom he lost at a young age, and in the same vein, Ece Ayhan's resignation from his position as district governor and refusal to work.

we have already emphasized, in addition to innovations such as the realization of the self and one's own consciousness, there is also a relegation of the unconscious to the background. Thus, various contradictions arise. Shayegan's metaphor of "cultural schizophrenia" expresses precisely this contradictory situation.[48] The personality of modern individuals is now fragmented; contradictory moods and the incompatibility of consciousness and unconsciousness have become their main characteristics. The world, which is developing and changing with technological innovations, has a very fast flow and offers people a fragmented plane of reality instead of the harmonious life they are used to. These new people, who experience the feeling of being an individual within the masses, try to create a fragmented harmony by not giving up the motto of "unity of division".[49]

In this multidimensional process, in the face of the reason- and technology-oriented beginning of modernity, man, who was characterized as the little god of the earth until a hundred years ago, has now become alienated from nature or objects. It has become impossible for this new human being to master the entire reality around her/him, and s/he has shifted to a disconnected, fragmented plane of perception.[50]

The projection of this transformation in the art plane appears as fragment aesthetics and can be viewed as a dominant element in the aesthetics of both Charles Baudelaire and Ece Ayhan. Fragments were designed as parts of the new in the modernist aesthetic, and in fact, continuity was disrupted in this way. But on the other hand, since what is new is also fast, the disjointed parts have been joined together at great speed and the "divided unity" that Berman formulated has been realized in the field of the mind.

The clearest and greatest literary reflection of this fragmented aesthetic perception can be observed primarily in Baudelaire. The following statements he wrote to the publisher of *Paris Spleen* are remarkable for the intellectual background of the fragment aesthetic and the author's position on this point:

> "My dear friend, I send you a little work of which no one can say, without doing it an injustice, that it has neither head nor tail, since, on the contrary, everything in it is both head and tail, alternately and reciprocally. I beg you to consider how admirably convenient this combination is for all of us, for you, for me, and for the reader. We can cut wherever we please, I my dreaming, you your manuscript, the reader his reading; for I do not keep the reader's restive mind hanging in suspense on the threads of an interminable and superfluous plot. Take away one vertebra and the two ends of this tortuous fantasy come together again without pain. Chop it into numerous pieces and you will see that each one can get along alone."[51]

48 Daryush Shayegan, *Cultural Schizophrenia-Islamic Societies Confronting the West.* Trans. John Howe (New York: Syracuse University Press, 1997).

49 Marshall Berman, *All That is Solid Melts Into Air- The Experience of Modernity* (New York: Penguin Books, 1988), 15.

50 Yıldız Ecevit, *Türk Romanında Postmodernist Açılımlar* (İstanbul: İletişim Yay., 2011), 35.

51 Charles Baudelaire, *Paris Spleen*, Trans. Louise Varese (New York: New Directions Books, 1970), ix.

This passage also contains important details about the artist's approach towards the reader. From now on, instead of a reader accustomed to harmonious fiction within traditional patterns, a more arbitrary and different reader model is envisaged. Moreover, this technique will cause the reader to lose her/his way in the disconnected climate of the narrative, and as a result, a significant distance will be created between the text and the reader.

At this point, the new particles of time and space perceived as a result of modern life and the plane of reality have manifested themselves "again" in particles with the fragmented minds of humans. Baudelaire's texts are disjointed, independent of each other, and determine their own form by their content. With this aesthetic approach, Baudelaire gave a different look to the flowing and uncatchable characteristic of modernism. This is also a move that can be interpreted as a reaction to a commodified understanding of literature. Indeed, according to the commodified understanding of literature, the text had fallen into the background. Baudelaire, on the other hand, brought the text itself back to the forefront through fragmented reality. Perhaps because of this aspect, Berman also described Baudelaire's modernism as that of a pioneer or a prophet.[52] Because he stopped and fragmented a conventional and blessed flow. Stopping and interrupting, rather than the idea of continuous progress and movement, is the product of a modernist sensibility.

A few explanations of this situation in the context of modernist sensitivity can be observed in Turkey through Ece Ayhan. Ayhan, like Baudelaire, constructed a fragmented discourse and made this feature one of the most basic parameters of his aesthetics.

> "Two, are there any hard documents?
> From the faces that took the risk of being torn apart while searching for the truth?"[53]

It seems quite remarkable that one of the three questions he asks in *Yort Savul* is about "fragmentation" in the search for truth. For the poet, modernist reality represents a space worthy of fragmentation and is characterized by the word "yavuz". In yet another poem, *Olamaz*, he calls out to "those who do not know how reality disintegrates" as "it cannot be".[54] According to these examples, the fragmentation of reality and its knowledge is an important feature reflected in the poet's work as well. Moreover, since taking a position against power is a part of this reality for Ece Ayhan, the "new aesthetic space" also signifies the poet's safe zone:

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52 Berman, *ibid*, 133.

53 Turkish version:
"İki, Daha yavuz bir belge var mıdır ha
Gerçeği ararken parçalanmayı göze almış yüzlerden"
Ece Ayhan, "Yort Savul" *Bütün Yort Savul'lar!- 1954-1997*, 119.

54 Turkish version:
"Bir gerçekliğin nasıl parçalandığını bilmeyenlere olmaz!"
Ibid, 224.

> "The reason I have not been in trouble so far is because of this: I say in fragments."[55]

This area, which allows itself to be positioned against authority, has of course widened the distance between it and his reader. The disconnected passages were difficult for researchers to interpret, especially in relation to the poetry genre, and many Ece Ayhan dictionaries were even created for this reason.[56]

Another aesthetic field that is incompatible with this fragmented perception of reality of modernism is the changing poetry form. The traditional poetry form is characterized by meter, stereotypes and rhythm. Modernist aesthetics, on the other hand, has destroyed these conventional formal features. The breakdown of the verse order and the poems expressed in prose form are also one of the distinctive features of Baudelaire. He uses the expression "nocturnal poems" for these texts, which overflowed from the verse system and turned into prose.[57] His next step after the content revolution in *The Flowers of Evil* was the prose poetry move in *Paris Spleen*. In this way, the traditional perception of poetry was destroyed and a modernist sensibility emerged. Baudelaire first openly expressed his interesting ideas about writing in a mixed genre between verse and prose in a letter to the publisher of *Paris Spleen*:

> "Which one of us, in his moments of ambition, has not dreamed of the miracle of a poetic prose, musical, without rhythm and without rhyme, supple enough and rugged enough to adapt itself to the lyrical impulses of the soul, the undulations of reverie, the jibes of conscience?"[58]

Following this question, Baudelaire, who states that life in big cities and the myriad of relationships found there form the background of this prose, is one of the first to use this technique.[59] In addition to fragmentation, the disruption of the original structure in poetry was recorded in this way, with Baudelaire as one of the important paradigms of modernist aesthetics.

Although the basic tendency and orientation of humanity has been represented in poetry for centuries, the West has conveyed its new consciousness through prose.[60] As much as this was a Western innovation, it would naturally find its counterpart in Turkish poetry. Indeed, important steps would be taken on the part of Ece Ayhan in the context of this poetic prose. The sentence he wrote in one of his letters expressing his views on poetry, "I think that in this

55 Ece Ayhan, *Öküz'lemeler* (İstanbul: Sel Yay., 2004), 24.

56 Erenel E "Ece Ayhan Sözlüğü"; Yalgın K, Alkaya O "Ece Ayhan 'Çok Eski Adıyladır' Sözlüğü"; Rifat M "İçkin Bir Ece Ayhan Sözlüğü: 'Şair' ile 'Şiir'in Durumu ve Edimi" (in Orhan Kahyaoğlu, *Mor Külhani- Ece Ayhan Şiiri* (İstanbul: Net Kitaplar, 2004).

57 Lloyd, *ibid,* 163.

58 Baudelaire, *Paris Spleen*, ix-x.

59 Robert Kopp "Giriş", in *Paris Sıkıntısı*, Çev. Erdoğan Alkan (İstanbul: Cumhuriyet Dünya Klasikleri, 2001), 9-12.

60 Hasan Bülent Kahraman, *Türkiye'de Yazınsal Bilincin Oluşumu- Türkiye'de Modern Kültürün Oluşumu 2* (İstanbul: Kapı Yay., 2014), 11.

last age poetry can be born from a new prose"[61] is a very important reflection of his approach. As can be seen, there is a close resemblance to Baudelaire in this sense.

In his first book of poetry, *Kınar Hanımın Denizleri*, Ece Ayhan preferred a verse form, while in his later books, *Bakışsız Bir Kedi Kara* and *Ortodoksuklar*, he turned entirely to prose.[62] Ayhan, who also says that he does not consider himself a poet[63], does not mention Baudelaire's name in this tendency, but Rimbaud's name appears in his work *Illuminations* [64]. The influence mentioned here is due to the surrealist aspect of the poem. There is a field of meaning that points to the unconscious, and at this point Rimbaud is united with Baudelaire. However, his predecessor Baudelaire is the first poet and thinker of modernity, just like the field represented by Ece Ayhan in Turkey. Baudelaire is a pioneer in the breakdown of the integrity of poetry and the radical shift towards a prose poetry.[65] On the Turkish scale, Ece Ayhan is one of the pioneers in terms of the same radical change. The change in poetry that began with Ahmet Haşim[66] gains real momentum especially within the Second New Wave. While the technique of the monologue is particularly prominent in these prose poems, his approach to the fragmentation of poetry and the aforementioned overflow from the verse overlaps with Baudelaire's.

> "I've always loved prose. Yahya Kemal's quote is true: 'The main literature is prose'. Poetry is something extra."[67]

In fact, Ece Ayhan's emphasis on prose is noteworthy in that it points to a very important break in Turkish poetry. Although the "free" moves of Turkish poetry before the Second New are very important, the real break will take place with the Second New at this point as well. Ayhan's poem also represents an important stage in this sense in terms of destroying the verse order and, in his own words, using a "disorganized" and story-oriented approach. Ece Ayhan found himself in the fragmented narrative model of Baudelaire's aesthetics, and this different move became the focus of many debates. Especially in *Bakışsız Bir Kedi Kara*, features such as the division of sentences and phrases and the use of different punctuation marks constitute clear examples of Ece Ayhan's fragment aesthetics.

61 Ece Ayhan, *Hoşça Kal Hoş Tilki- Enis Batur'a Mektuplar* (Ankara: Çolpan Mektup, 2019), 17.
62 Hulusi Geçgel, *İkinci Yeni Şiiri Çevresinde Ece Ayhan* (İstanbul: Hiperyayın, 2020), 66.
63 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 142.
64 Ece Ayhan, *Aynalı Denemeler* (İstanbul: Yapı Kredi Yay., 2015), 65.
65 Here is what Robert Kopp has to say about this important change: "Whatever is naturally excluded from rhythm and rhyme or is difficult to express in rhythm and rhyme, all the material details and, in a word, all the insignificant details of life without refinement, find their place in prose, where idealism and vulgarity are inseparably fused." Kopp, "Giriş", *Paris Sıkıntısı,* Trans. Erdoğan Alkan, 10.
66 Enis Batur, "Modern Şiirin Doğumu ve Gelişme Süreci (1869-1914) Üzerine Bir Hiza Yoklama Denemesi", *Yazının Ucu* (İstanbul: Yapı Kredi Yay., 1993), 66.
67 Ibid, 63.

> "A Catholic falls into a middle Daçya lake--. Wings of wax albastı. I'm writing that I saw thirty stepbrothers. Death is not known to be so handsome. Contradiction is also, all Orthodox-Orthodoxy."[68]

In this poem, it is possible to observe these aesthetics in practice. Just like in Baudelaire, there is a revolution in terms of meaning and form. Kahraman explains this important move of his as follows:

> "Ece Ayhan also breaks his poetry from that point; he buries it inside itself and begins to produce poetry more and more purely for poetry. Even if it describes something, defines and discusses someone, examines a phenomenon, it does not compromise the specific identity of poetry itself."[69]

Just like Baudelaire, Ece Ayhan constructed a poem full of fragments that, by creating a richness of association in the mind of the reader, would also cause a question mark. According to him, this poetry is "strict poetry" or "civil poetry". What is meant by these definitions is that this poem is difficult to understand and that it does not have a thesis and exists only as a poem.[70]

In addition, the radical changes made by Baudelaire and Ayhan both in fragment aesthetics and in poetry form will have a counterpart on the reader's side. The problematic aspect of modernist aesthetics with its readers can be traced very clearly through these two important representations. Baudelaire and Ayhan point to a field of meaning that the reader can reach with mental activity and with more effort. This field is too volatile to be grasped by consciousness and appeals more to the unconscious. The way words are used, the perception of poetic prose and fragmentation, in-line monologues or the conscious use of punctuation are just some of the important differences in their views of poetry. The poetry of both contains transformations of intelligibility or of the general intellectual level, but at the same time they both complain that the reader does not understand them.

There are many poems by both names in which a "state of mind" or formal experimentation is at the forefront rather than meaning. Baudelaire's famous poem *Meditation* constitutes an important example of this point. This poem is not dominated by narration and can be evaluated on a fragmented plane of reality. Similarly, many of Ece Ayhan's poems in *Ortodoksluklar* contain striking examples of breaking the connection with the reader. In these poems, many

68 Turkish version of poem:
"Düşen bir Katolik orta bir Daçya gölüne--. Kanatları balmumu albastı.
Yazıyorum ki otuz üvey kardeş, gördüm. Bunca yakışıklılığı bilinmiyor ölümün.
Aykırılığı da, som Ortodoks-Ortodoksluğa."
Ece Ayhan, "Ortodoks- Ortodoks", *Bütün Yort Savul'lar!- 1954-1997,* 82.

69 Hasan Bülent Kahraman, *Türk Şiiri- Modernizm- Şiir* (İstanbul: Kapı Yay., 2015), 332.

70 In an interview, Ece Ayhan expressed his discomfort with civilianism being associated only with authority. In the same interview, he also stated that "strict/civil poetry" is not clearly understandable. Ece Ayhan, "Sıkı Sinema, Sıkı Şiir", *Aynalı Denemeler* (İstanbul: Yapı Kredi Yay., 2015), 24-30.

facts about religion, history, and society are made perceptible to the reader in a blurred way; however, there is no possibility of a general discourse analysis or a holistic interpretation.

However, Baudelaire also stated in the preface to *The Flowers of Evil* that he takes pleasure in this distance between himself and the reader:

> "If there's any pride in being misunderstood or poorly understood, I have quickly achieved with this little book."[71]

These sentences are followed by the formulation of the new edition of the book as a victory over the "sun of stupidity". The fact that the book was censored for its immoral content and yet new editions were published is an interesting experience for him in terms of enjoying that ambiguous line between being understood and not being understood. Being a modernist also means blending this contradiction within one's own body. On the one hand, there is his address to the "hypocrite reader"[72], but on the other, we see his desire to receive praise from this audience.[73] At the same time his statements that no one can remain insensitive to this praise[74] are the clearest indicators of this. The same dual state of consciousness also manifests itself in Ece Ayhan. He also talks about not being read, not being understood.[75] In addition, he goes further and refers to the reader using expressions such as "carrion crow" and "vulture".[76] Ece Ayhan, who often brags about his disruption of language, also questions the reader's rejection of a poet who disrupts syntax on the grounds that he is unconventional.[77] According to him, the fact that he cannot be understood and that his poetry, which he calls "tight poetry", cannot be analyzed is related to the "flatness" of the reader.[78] For him, the "flat" discourse refers to the ordinary, traditional reader and this model is strongly criticized. This is a view that expects the reader to break the general perception of poetry, to make an effort.

> "As I write, I feel the doubtful breath of thousands of people on my shoulders. We bring another image, shiny and new. The ghost will naturally be judged. Do we want only sensitivities to change? 'Everything' will change. The waves will crash bigger and bigger. The doors of poetry have been opened wide; yes, *this poetry can only be entered if the novelty of new meaning is known*"[79] (Emphasis is mine).

71 Charles Baudelaire, *Kötülük Çiçekleri*, Çev. Sait Maden (İstanbul: Türkiye İş Bankası Kültür Yay., 2015), xıv.
72 Charles Baudelaire, "To the Reader", *Les Fleurs du Mal*, Trans. Richard Howard (Boston: David R. Godine, 2006), 6.
73 Lloyd, *ibid,* 127.
74 Ibid, 145.
75 Ece Ayhan *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 15.
76 (In Turkish) "Biz **leş kargası** okur istemiyoruz! Okur genellikle sanatçıya kendini sanatçı öldükten sonra verirmiş, filan." *Ibid*, 111. We see the similar expressions in the poem *Sakızağacı;* "Yine de bir şeyi atladım! O kurgu'yu zaten okurlar, **akbabalar** anlamayacaklardır, bütün." Ece Ayhan, *Çanakkaleli Melahat'a İki El Mektup ya da Özel Bir Fuhuş Tarihi* (İstanbul: Korsan Yayın, 1991), 30. [Emphases is mine]
77 Ece Ayhan, *Başıbozuk Günceler* (İstanbul: Yapı Kredi Yay., 2018), 107.
78 Turkish version: "düz okur". Ece Ayhan *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 151.
79 Ibid, 127.

As can be seen, the reader is expected to be aware of the innovation. There is the pleasure of the incomprehensibility of poetry[80] , but there is also the fact that every production awaits consumption and cannot continue without it. This is the clearest indication of the duality experienced by both of them. As Benjamin stated in his article on Baudelaire, the poet "loved solitude, but wanted it in a crowd".[81] This is a duality which is valid for both names in the context we mentioned.[82]

In addition, a common and special group should be mentioned in terms of reader expectations of both poets. Both names, this time in different geographies, focused their attention on the child and shaped their expectations in this direction. The "child", designed by Baudelaire as one of the heroes of modern life[83], comes to the fore with his genius and has a very important position. In addition, according to him, the period of childhood is of great importance in analyzing the aesthetics of any poet.[84] Similarly, for Ece Ayhan, the child has a very important position. Just like Baudelaire, he has great expectations from children and childhood:

> "My readers are always children, I write with them in mind, I will write. And I don't trust anyone other than the children, those who come from behind, and I never will..."[85]

Here, children seem to have been identified as possible future readers. The poet is aware that he is not understood here, but he hopes that there will be a generation in the future who will understand him. It is possible to observe this important tendency of Ece Ayhan very clearly in his poems in the book *Devlet ve Tabiat ya da Orta İkiden Ayrılan Çocuklar için Şiirler*.

> "Ala ala hey! It's gonna be a song now
> The poem's return to the young cotton fluffers and
> Children with a bird's eye view are fighting back
> Let the kites of the sky fly, hurrah!"[86]

80 For example, Baudelaire stated that his book was sold at a higher price than other books and that he did not intend to appeal to the masses (as cited in Erdoğan Alkan, *Karanlıklar Prensi Baudelaire* (İstanbul: Evrensel Kültür Kitaplığı, 1995), 41).

81 Walter Benjamin, *The Writer of Modern Life*. Trans. Howard Eiland, Edmund Jephcott (USA: The Belknap Press of Harvard University, 2006), 81.

82 Artun's comments regarding this paradoxical attitude are noteworthy:
"One reason for the avant-garde's deep hatred of the public is that artists, no matter how much they resist, are condemned to it. Because they have to be 'sold' in order to survive, and for this they need public support, even if marginal." (Ali Artun, "Sunuş/ Manifesto, Avangard Sanat ve Eleştirel Düşünce", *Sanat Manifestoları-Avangard Sanat ve Direniş* (İstanbul: İletişim Yay., 2022), 43.)

83 Mollaer, *ibid*, 136.

84 Lloyd, *ibid,* 28-29.

85 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 72.

86 Turkish version of poem:
"Ala ala hey! Artık şarkı olacak
Şiirin döndermesine genç hallaçlar ve
Kuşbakışlı çocuklar karşılık veriyorlar
Salarak gürlüklerine göğün uçurtmalar, hurra!"
Ece Ayhan, "Ala Ala Hey", *Bütün Yort Savul'lar!- 1954-1997, 135.*

As can be seen, children constitute an audience that the discourse of this "new" poetry will reach. There is a state of being conscious of the fact that what he writes will not have a response in the place and time he is in, and for this reason, the possible audience is imagined as today's child and tomorrow's adult.[87]

Urban Neurosis: The Inevitable Intersection of Istanbul and Paris

In an assessment of Baudelaire, Ahmet Hamdi Tanpınar, in order to emphasize the changing and tense aspect of the city to which modern man is subjected, describes the feeling it gives to man as urban neurosis.[88] Indeed, by emphasizing this changing and transforming aspect of Paris in many of his poems[89], the general duality Baudelaire experienced is revealed in the city plan this time. For Ece Ayhan, it seems possible to observe the same state of attention and duality in Istanbul, and especially in Sirkeci. The fact that Paris, a city at the center of modernity, and Istanbul, a city on its periphery, are treated with the same sensitivity constitutes one of the most striking examples of modernist reaction that we can put forward in this study.

At this point, it would be appropriate to focus on some of the parallel aspects of Paris and Istanbul modernization. The unplanned modernization efforts and poverty in Paris, especially before Haussman (in the 1850s), formed an important context for Baudelaire, despite the successful reconstruction efforts of his later period. Despite economic growth and metropolitanization, poverty and economic crisis were also prominent features of that period.[90] In Baudelaire's story *The Old Clown (Le Vieux Saltimbanque)* in *Paris Spleen*, this impoverished outlook is clearly visible.[91] Meanwhile, to understand the situation in Turkey and Ece Ayhan's reaction thereto, it would first be useful to consider the writing activities of the Second New Wave together with the phenomenon of rural-urban migration in the 1950s. The process of intensive urbanization and economic growth that Istanbul and Ankara, an important

87 The fact that both names emphasize children so much and design them as figures in their poems has also been explained by some critics in relation to homosexuality. Lloyd argues that Baudelaire's child innocence and the emphasis on the smell of children in Baudelaire's poetry are related to the erotic nature of that innocent period. (Lloyd, *ibid,* 142.) The types of children who are designed as objects of desire in Ece Ayhan's poems in *Ortadoksluklar* and in the poem *"(Balaban Onu Beslemeden Öncedir)"* could also be mentioned. These examples are among those in which Ece Ayhan's narrative of homosexuality can be clearly analyzed and observed. (Ali Özgür Özkarcı, *Ece Ayhan- Şiir, Tarih, İdeoloji* (İstanbul: Edebi Şeyler Yay, 2018), 58.) He himself touched upon this aspect of his poetry in a letter (Emine Sevgi Özdamar, *"Kendi Kendinin Terzisi Bir Kambur"- Ece Ayhan'lı Anılar, 1974 Zürih Günlüğü, Ece Ayhan'ın Mektupları* (İstanbul: Yapı Kredi Yay., 2007), 85.).

88 Ahmet Hamdi Tanpınar, *Yaşadığım Gibi*, Haz. Birol Emil (İstanbul: Dergâh Yay., 2013), 209.

89 His poem *The Swan (Le Cygne)*, written for V. Hugo, is one of the poems in which this emphasis is most clearly observed:
"Paris changes! But nothing in my sadness
Has moved! new palaces, scaffoldings, blocks,
Old suburbs, everything becomes an allegory for me,
And my dear memories are heavier than rocks." (Charles Baudelaire, *Flowers of Evil and Other Works*. Trans. Wallace Fowlie (New York: Bantam Books, 1964), 77.).

90 David Harvey, "Prologue", *Paris, Capital of Modernity* (New York: Routledge, 2003), 89-100.

91 Harvey, *ibid*, 16.

city for the Second New movement, experienced between 1950 and 1980 was unplanned and " uneven" as was the case in Paris. This wave of migration, which was condoned due to electoral politics, also led to the result that those who migrated from the villages found a living space in the suburbs of the city. In fact, this uneven growth would later lead to social and political rupture.[92] Ece Ayhan, just like other Second New poets, was affected by the new, complex appearance of the city within this panorama; he often constructed this contradictory landscape together with the "discourse of hate" as a backdrop in his works.

Both of the poets we have discussed have ideas about this fast and dynamic side of modernity that changes urban life. Simmel's idea that metropolises formed as a result of modernity increase the degree of nervousness in people also gains meaning at this point.[93] The rapid increase of stimuli and the endless movement and change require more consciousness and attention from the people exposed to them. As a result of all this, a person emerges not with his heart but with his mind, and the foundation of the contradictory state that we have been emphasizing from the beginning is laid. The flaneur, who grasps the fragmented reality of the city's instantaneous but continuous images, is precisely a product of this contradictory atmosphere. The flaneur is the representative of a new way of seeing and finds refuge in the masses of the publicized city.[94] On the one hand, the state of being safe in this crowd, and on the other, an uneasy state of mind are essential qualities for the flaneur.[95] We can also observe this in Baudelaire's personal dilemma of love and hatred for Paris in *Paris Spleen*: "Horrible life! Horrible city!".[96] The fact that he wrote the following lines alongside his statements is an important example of the aforementioned dual consciousness:

> "Infamous City, I adore you! Courtesans
> And bandits, you offer me such joys,
> The common herd can never understand."[97]

Described as "whore" or "the city's filth"[98] (*Le Crépuscule du soir*), Paris, one of the most important spaces of modernity, has taken on an identity that Baudelaire captures with his keen attention while at the same time adding something of himself to it.[99] His torment is due to

92 Çağlar Keyder, Ayşe Öncü, *İstanbul and the Concept of World Cities* (İstanbul: Friedrich Ebert Foundation, 1999), 16-18.
93 Georg Simmel, "The Metropolis and Mental Life" in *The Sociology of Georg Simmel*. Edit. And Trans. Kurt H. Wolfff (Illinois: The Free Press, 1950), 409- 411.
94 Benjamin, *The Arcades Project,* Trans. Howard Eiland, Kevin McLaughlin (USA: Harvard University Press, 1999), 10.
95 Benjamin, *The Writer of Modern Life*. Trans. Howard Eiland, Edmund Jephcott (USA: The Belknap Press of Harvard University, 2006), 79.
96 Charles Baudelaire, *Paris Spleen*, Trans. Louise Varese (New York: New Directions Books, 1970), 15.
97 Ibid, 108.
98 Charles Baudelaire, "Twilight: Evening", *Les Fleurs du Mal*, Trans. Richard Howard (Boston: David R. Godine, 2006), 99.
99 Tanpınar, *ibid*, 290.

his lack of transformative power over the city, although he adopts an exaggerated slowness in the face of the cult of progress. The fact that he brought flaneur, dandy, or bohemian types to the urban stage as heroes or his efforts to be the voice of marginalized communities can also be considered as a product of this torment. He was challenging the reality imposed by others with the reality of his own artistic soul. According to him, a successful modern artist is someone who knows how to extract eternal beauty from the temporary signs of the city.[100] As a result, the fact that a brand new artistic "eye"[101] turned its gaze towards the city served as an enrichment in terms of poetic possibilities.

The focus of the same attention on both Paris and Istanbul in a completely different geography is a striking development in terms of the spread of modernist aesthetics. Ece Ayhan is as aware as Baudelaire of what Paris means for modernism. In addition to this awareness of France in particular, he added Istanbul to Paris on the scale of surrealism:

> "…I'll talk about a linen-lined map of the French Surrealists. Only two cities are shown on that map; one is Paris, the other is Istanbul… It must mean something, right?" [102]

For Ece Ayhan, cities, especially Istanbul, which he calls "the only city", are very important. According to him, "thought (and everything, poem…) is formed only in cities."[103]

However, there is another striking similarity between the two at this point. Just as Baudelaire drew attention to segments of the city such as prostitutes, junkies, and the poor, Ece Ayhan would emphasize that the pulse of the city beats in the suburbs.[104] For this reason, Istanbul is more meaningful for Ece Ayhan with these marginalized neighborhoods.[105] Sirkeci is important enough for him to be described as "the capital of Turkey".[106] In addition, his following statements about Sirkeci's ability to represent Turkey seem remarkable:

> "Istanbul, Sirkeci will naturally be the capital of my poetry. It's the only city I've actually heard of breathing. (Though I've seen many cities and towns.) For instance, in Sirkeci, all present Anatolia, all Anatolian times are alive, still alive. At least on Sundays poetry has to pass through there or sit there. Human relations, language changes, slangs… if you can hear." [107]

100 David Harvey, *The Condition of Postmodernity- An Enquiry into the Origins of Cultural Change* (Cambridge: Blackwell, 1992), 20.
101 Rimbaud used the phrase "first to see" for Baudelaire. (From his letter to P. Demeny, as cited in Alkan, *ibid,* 68).
102 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 16-17.
103 Ibid, 14.
104 Ibid, 87.
105 "The real pulse I know is on the roadside right now... in the streets, houses or slums. For example, at the market wrestling in Ümraniye or Samandıra." (Ece Ayhan *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 87)
106 Özdamar, *ibid,* 27.
107 Ibid, 17.

Sirkeci is the geography of differences for him. In addition to helping Ece Ayhan's poetic background by being at the center of language change and different nationalities, it is also noteworthy that this place was described as a district in which Anatolia lives. At this point, Berman's distinction between pastoralism and anti-pastoralism in relation to Baudelaire's aesthetic imagination comes to mind.[108] On a Turkish scale, Sirkeci is a different alternative to districts like Beyoğlu in the context of modernization. Moreover, Sirkeci, like Baudelaire's alternative characters, is a pastoral neighborhood presented as an alternative to the main place, Istanbul.

Another noteworthy aspect of urban imagination from the perspective of Ece Ayhan can be found in his writings which match the style of Baudelaire's flaneur design and which show his approach to Istanbul with special attention and detail. In Ece Ayhan's aesthetics, the "başıbozukluk"(straying) is the clearest representation of civility, individuality, and simple attention, also representing the flaneur. His aesthetic sensibility should be considered together with this line of straying.

The city cannot be evaluated without this civility and historical plane. A Baudelairean attitude, with its aspects such as exploring and reflecting the hidden poetry of the city, and "distilling the eternal from the temporary"[109] by stopping time, can be examined through Ece Ayhan. His urban observations published under the subtitle *Sıradan Olmayan Bir Kent İçin (For a City Out of the Ordinary)* are quite similar to Baudelaire's approach in his evaluations of Paris. At this point, it seems striking that the focus of the five articles presented under the title of *Bir Kent Kütüğü Denemesi: Beyoğlu* (*An Attempt at an Urban Register: Beyoğlu)"*[110] is Beyoğlu, which is an important location for the modernization of Turkey. The fragments in these writings of Beyoğlu's historical landscapes, memories of it, and observations of its rich structure harboring different nationalities are the product of an important modernist attention. Just like in *Paris Spleen*, fantastic images and observations about real life come together in these experiments of Ece Ayhan.

Like Baudelaire, Ece Ayhan feels a hatred for his own city, yet he has many drafts of writing about Istanbul in general as well as the writings he calls "majlislik"(meclislik), which he processes in detail like a miniature.[111] He mentions that he has erased Istanbul.[112] It is important to remember once again that this hatred, along with his extreme interest and love for the city, its history and change, is closely related to the double consciousness characteristic of modernist aesthetics. The fact that such special attention is so similar in both poets constitutes a data field that reveals both the success of these two cities in reflecting their own cultural atmospheres as well as the reflection of the universality of modernism in the minds of the poets.

108 Berman, *ibid,* 134-142.
109 Ali Artun, *Modernizm Kavramı ve Türkiye'de Modernist Sanatın Doğuşu* (İstanbul: İletişim Yay., 2021), 30.
110 Ece Ayhan, *Bir Şiirin Bakır Çağı* (İstanbul: Yapı Kredi Yay., 2016), 117-133.
111 Ece Ayhan, *Hay Hak! Söyleşiler* (İstanbul: Yapı Kredi Yay., 2014), 56.
112 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 42.

Consciousness or Aesthetics in Evil

It is a well-known fact that Picasso's cubism breakthrough was influenced by African sculptures in the Museum of Humanity in Paris. Art and literature, which have for centuries been the representation of the beautiful and the good, have with modernism also destroyed the established tastes of the individual by including the bad and the ugly.[113] The modern individual's impulse to be free and unprecedented, detached and alien, which we have been focusing on from the beginning, emerges as an important reason for the aestheticization of evil. This defiance is directed against all canonical values and is fundamentally about what aesthetics contains. In this way, established moral rules and expectations of goodness are turned upside down with modernist aesthetics. The fact that evil is not only affirmed but also glorified must be sought in the sanctity of this impulse of freedom.[114] This concept seems to be very important since the fact that sacred values have been brought down from the sky to the earth makes it necessary for the modern individual to invent new sacred values, and this situation is legitimately constructed through evil. Bataille sees this perception of evil as "one of the principles that constitute existence" by focusing on the aspect of evil that complements life and is quite natural.[115] According to him, evil exists as part of the ordinary flow. In other words, just as beauty is a part of life, so is evil.

This is the same point of view underlying Baudelaire's assertion of evil as an indispensable part of modernity. Baudelaire works for the bad and the ugly to find a place in the modern life scene as an alternative to the good and the beautiful. Moreover, in his preface to *The Flowers of Evil*, he even provided a buttress to this search for alternatives:

> "Famous poets had already shared the flowery provinces of the land of poetry... It was difficult to extract Beauty from Evil, but it felt good. […] Some said that these poems could produce evil. Others, some good-hearted ones, said that these poems could lead to some good..."[116]

"Extracting beauty from evil" is the formula of Baudelaire's aestheticization of evil. This can also be seen in his poem *Hymn to Beauty (Hymne à la beauté)*:

> "Do you come from on high or out of the abyss,
> O Beauty? Godless yet divine, your gaze
> indifferently showers favor and shame,
> and therefore some have likened you to wine."[117]

113 Hasan Bülent Kahraman, *Bakmak Görmek Bir de Bilmek- Çağdaş Sanat Dünyasında Hayatta Kalma Kılavuzu* (İstanbul: Kapı Yay., 2015), 44.

114 Hasan Bülent Kahraman, *Türkiye'de Yazınsal Bilincin Oluşumu- Türkiye'de Modern Kültürün Oluşumu 2* (İstanbul: Kapı Yay., 2014), 352.

115 Georges Bataille, *Literature and Evil,* Trans. Alastair Hamilton (London: Marion Boyars, 1997), 29.

116 Charles Baudelaire, *Kötülük Çiçekleri*, Çev. Sait Maden (İstanbul: Türkiye İş Bankası Kültür Yay., 2015), viii.

117 Charles Baudelaire, *Les Fleurs du Mal*, Trans. Richard Howard (Boston: David R. Godine, 2006), 28.

As can be seen, beauty is characterized as both sacred and infernal and is constructed in such a way as to melt goodness and crime in the same pot. This reflects a perspective beyond what is known and recognized. Baudelaire's radical move to transform the established perception of taste awakened people not to the cults of modernity such as development, progress, and enlightenment, but to its dark, mysterious, and malignant aspects.[118] Baudelaire's beauty is ugly, cursed, and sinful. For this reason, Baudelaire's heroes can be listed as ragpickers, prostitutes, lesbians, bandits, conspirators, gamblers, jugglers, magicians, beggars, pickpockets, vagabonds, wretches, marauders of the slums and the underground…[119] But after all these choices, one cannot speak of a systematic evil impulse. His problem is only with the acceptance of these outlier groups and feelings in the artistic plan. However, in addition to this, it should be stated that although he does not feel a pure evil impulse, he has an appetite for it due to the mysterious atmosphere of evil and its aspect that pierces all prohibition.

> "For my part, I say: the Sole and Supreme pleasure of Love lies in the absolute knowledge of doing Evil. And man and woman know, from birth, that in Evil is to be found all voluptuousness."[120]

What is striking here is the conception of a demonic evil, coming from within, being quite ordinary and externalized in a catharsis. Traces of this manifestation can be observed in his praiseworthy approach to prostitution and lust, which can be traced even in the religious plane.[121] In *Paris Spleen*'s poem *Epilogue*, the same demonic side appears when he addresses the bandits by saying, "You offer me such joys"[122]. For Baudelaire, this is a representation of the natural, pure human condition; he believes that it is in this condition that evil has its origin.[123] However, the painful process that follows this pleasure is also included in the consciousness of evil by Baudelaire. According to him, "Vice is seductive and must be painted as seductive; but it brings in its wake exceptional moral illness and suffering, and these must be described."[124] At this point, one can speak of an interest in the magical nature of evil rather than in the doing of it.[125] At the same time, what we need to emphasize once again is that the state of "double consciousness" also exists in the aesthetics of evil.

The aestheticization of evil and the change in the perception of beauty also enabled him to be accepted among the typologies Baudelaire designed as heroes. As a result of this alternative approach, the bonds that humiliated people form with him and the urge to avoid praise for

118 Artun, *Modernizm Kavramı ve Türkiye'de Modernist Sanatın Doğuşu*, 30.
119 Ibid, 26.
120 Charles Baudelaire, *Intimate Journals,* Trans CH. Isherwood (London: The Blackamore Press, 1930), 32.
121 Ibid, 29, 62, 79.
122 Charles Baudelaire, *Paris Spleen*, Trans. Louise Varese (New York: New Directions Books, 1970), 108.
123 Rosemary Lloyd, *Charles Baudelaire* (London: Reaktion Books, 2008), 193.
124 Ibid, 116.
125 Bataille, *ibid,* 42.

"good" people is another point of attention he expresses. .[126] Baudelaire seeks to establish "unpleasant moral rules".[127] A new beauty design focused on ugliness and unhappiness is one of the distinctive aspects of his aesthetics.

Evil is likewise a very important issue for Ece Ayhan's aesthetics. The first important observations of this point belong to Kahraman. He mentions that it was in Ece Ayhan's aesthetics that evil and badness were first seen in the context of rebellion in Turkey and that this was an entirely new horizon for Turkish modernist poetry.[128] He would later deepen this important point and state that the evil aspect of Ece Ayhan's aesthetics is nourished by a Christian sensibility.[129] The Christian faith is an important theme in Ece Ayhan's poetry. In the poems, Jesus, Christian history, places, or images from the *Bible* are frequently encountered. Therefore, it is not surprising that features of Christianity such as the perception of "original sin" or the portrayal of good and evil together influenced his aesthetics.

Similar discourses to Baudelaire's boasting of sin[130] or the godlessness and fatherlessness he proclaimed in *Fanfarlo* can be observed in Ece Ayhan's poetry and prose. As a counter-voice attentive to evil, Ece Ayhan indeed represents a marginal example in Turkish literature at this point. The titles of the books or narratives he intends to write are "Long Live Evil and Beyond" and "Melanet".[131] He completely opposes the public, which he refers to as the "dark public"[132], and with his attention directed towards evil, he declares his freedom and otherness, just like Baudelaire. According to him, this "disorder" is beautiful.[133]

> "I WONDER IF THE TESTING OF THE HUMAN SOUL WITH EVIL (DAEMON) WILL BRING A NEW DIMENSION OR BREAKTHROUGH TO HUMAN REALITY?"[134] (emphasis his own)

As can be seen, these expressions contain the same concern already seen in Baudelaire, namely, to reveal evil as a new value. The fact that goodness is the most important value put forward for authority disturbs them in proportion to their opposition to power. For this reason, there is now an attempt to shake or destroy the good and the beautiful. According to Ece Ayhan, "Good things can only come from evil."[135] With the same emphasis, he comments that "half of human beings are evil" and notes that this ratio is even higher, especially in Turkey.[136] The

126 Baudelaire, *Intimate Journals*, 36.
127 Ibid, 258.
128 Hasan Bülent Kahraman, *Türk Şiiri- Modernizm- Şiir* (İstanbul: Kapı Yay., 2015), 376.
129 Hasan Bülent Kahraman, *Türkiye'de Yazınsal Bilincin Oluşumu- Türkiye'de Modern Kültürün Oluşumu 2* (İstanbul: Kapı Yay., 2014), 347-357.
130 Jean P. Sartre, *Baudelaire*. Trans. Martin Turnell (London: Hamish Hamilton, 1964), 46.
131 Özdamar, *ibid,* 13, 97-98.
132 Ece Ayhan, *Hay Hak! Söyleşiler*, 24.
133 Ece Ayhan, *Sivil Denemeler Kara* (İstanbul: Yapı Kredi Yay., 2016), 33.
134 Özdamar, *ibid,* 98.
135 Ece Ayhan, *Aynalı Denemeler* (İstanbul: Yapı Kredi Yay., 2015), 13.
136 Ibid, 66.

representation of this through a literary channel, as in Baudelaire, brought the poet into the company of alternative groups:

> "I stand shoulder to shoulder with people who are obviously going to lose, and no matter what, no matter at what cost! I care about losers."[137]
> "What about my real sources? Let me list some; spills, *everything that was left out*, those who were dropped, those who had zero status, those who were banned"[138] (emphasis his own).

This emphasis is related to the consideration and even glorification of all kinds of values that are left on the margins of society and not affirmed. It is precisely at this point that a sharp line will appear in Ece Ayhan's aesthetics, like Baudelaire's, where prostitution, prostitutes, and lust are presented with excessive praise. According to him, prostitution is in the embrace of modern poetry.[139] In many parts of Ece Ayhan's poems, one can find references to prostitution and, again like Baudeleaire, one can draw a parallel between prostitution and sanctity. Claiming that he will become a modern dervish in this way, Ece Ayhan defines himself as "a sincere dervish who is in touch with prostitutes".[140]

At this point, it is necessary to emphasize the typology of Çanakkaleli Melahat constructed by Ece Ayhan. Çanakkaleli Melahat is a prostitute and runs a brothel. Thus, she is one of the outsiders. Despite this, Ece Ayhan uses the motto "Çanakkale is impassable!" to place her in a high position and attributes a sacredness to prostitution in her person with a religious flavor.

> "This is what I want:
> Melâhat from Çanakkale is also from Anafarta. A statue of her should be erected in Çanakkale Republic Square!
> Right opposite the statue of Priapos of Lapseki. And he will return!"[141]

Priapos is a Greek god famous for his lustful side, depicted with an erection.[142] In Çanakkale, one of the symbolic sites of Turkey's National War of Independence, the idea of erecting a statue of a prostitute in front of Priapos signifies not only the sanctification of prostitution but also a rebellion against all religious, national, and social values. With the image of the prostitute conceived here as a goddess, one can trace not only an attempt to expand the possibilities of

137 Ece Ayhan, *Morötesi Requiem* (İstanbul: Yapı Kredi Yay., 2014), 72.
138 Ece Ayhan, *Yalnız Kardeşçe- Söyleşiler, Konuşmalar, Denemeler*, 92.
139 Ece Ayhan, *Morötesi Requiem*, 58.
140 Ibid, 41.
141 Turkish version of poem:
"Ben de şunu istiyorum:
Çanakkaleli Melâhat da bir Anafartalıdır. Çanakkale Cumhuriyet meydanında bir heykelinin dikilmesi!
Lapsekili Priapos'un heykeli tam karşısında. Ve dönecek!"
Ece Ayhan, "Patron! Ya da Bir Patron!", *Bütün Yort Savul'lar!- 1954-1997*, 247.
142 Nanon Gardin etc. *Larousse Semboller Sözlüğü*, Ed. Prof. Dr. Ömer Faruk Harman, Prof. Dr. İsmail Taşpınar (İstanbul: Bilge Kültür Sanat, 2014), 500.

modern poetry but also a rebellion against theology. In addition, Çanakkaleli Melahat sometimes shows herself in the form of the "Virgin Mary".[143] Of course, as in Baudelaire's image of the Virgin Mary[144], Ece Ayhan's Virgin Mary is a Mary who stands out with her sexual aspect.

As we have shown with examples from both poets, evil is the product of double consciousness, of an alternative search. Therefore, the typologies produced here are also presented to the reader with negative connotations.

Conclusion

Modernity is the name of a multidimensional and profound process that, despite having its center in the West, has spread to faraway countries. Charles Baudelaire and Ece Ayhan, who are separated by a century and many kilometers, constructed their art with similar reflexes on the contradictory, volatile, and fragmented aspects of this multidimensional process. These common reactions, which can be analyzed together in the concept of aesthetic modernism, are directly proportional to the fact that they were the first examples for their geographies of poets who saw things differently and who felt life in a different way from others.

It is precisely this different perception that is the basis for exhibiting a different attitude from the usual codes of the family, state, culture, and aesthetics in which they grew up and which they tried to transform. Instead of adapting to the conditions brought about by time and integrating with them and joining the flow, fighting them and destroying the existing norms while building the new appears to be one of the most fundamental paradigms for both Baudelaire and Ayhan. In addition, since novelty and self-consciousness also bring loneliness and alienation, these poets have been positioned at different points in society, and the distance between them and their interlocutors has widened.

Since the new aesthetic system put forward in this process has risen independently of its predecessors with all its parameters, the aforementioned distance has widened even further in a tense and unavoidable way. In the artistic field, the efforts of both names to express the new perception of reality with a new language, stretching the possibilities of poetry, and glorifying the incomprehensible, have led this distance in an insurmountable direction.

Again, the tendency to stand against authority is a common feature in both of these poets and can be read as a representation of an important threshold in their own consciousness and artistic constructions. Both of them complete their own character-building processes by completely destroying the a priori value system they formulate as "father" and they want to ensure the development of the reader in the artistic sense through their formal revolution. For this reason, in our study, the common emphases of both of them on children and childhood are evaluated in this context. This is because children and childhood constitute the possible readers who will understand them in the future.

143 Ece Ayhan, *Morötesi Requiem*, 29.
144 Sartre, *ibid,* 85-86.

Another important point that these two important modernists share in common is their attention to the city. The emergence of Paris and Istanbul as cultural backgrounds within the same spectrum of sensibility is an important detail. Istanbul's status as an important city in terms of cultural code transmission is thus registered by being positioned next to Paris. Istanbul's arcades, the multilayered structure of its historical and cultural climate, and its changing and transforming face, like Paris as filtered through Baudelaire's observations, occupy an important position in Ece Ayhan's aesthetics. In other words, the streets and history of Beyoğlu, which Ece Ayhan examined like a flaneur, revealed a connection between these two poets in terms of the city.

Evil is one of the most striking counter-aesthetic moves of these two names, who focus on revealing the aspects of modernity that are positioned in the background rather than its parameters such as progress, reason, and science. In this way, Baudelaire and Ayhan, who focus on another way of seeing, destroy the established system of values and build a new one with the same reactions despite the distant times and geographies between them. In addition, in this respect, they create views that can be evaluated together under a modernist structure.

One of the most important points to be emphasized here is that the modernist aesthetic paradigm, especially in the fields pioneered by Baudelaire, was realized almost a century later in Turkey through Ece Ayhan in the Second New Wave. The difference in time as well as geography between these two names is also important in this sense. We are talking about two poets who are not contemporaries and who have gone through different social processes. What is remarkable is that despite this difference in time and space, the reflexes are the same. At this point, Ece Ayhan's implicit discourses on the social channel without any emulation of French modernism, his belief in the necessity of producing new aesthetics, and his statements that the form of poetry should change radically gain meaning. The views on the paradigms of Turkish modernization being defined as "delayed" or state-made have moved to a different position with this radical position of Ece Ayhan. These high-level modernist reflexes, in a society whose very characterization as modern is controversial, are merged with French poetry and sensibility -even after a century- and articulated into world literature. In this respect, we hope that our study, which focuses on presenting a micro-scale panorama of modernist aesthetics in Turkey, will open the floodgates for new studies on the commonalities of Turkish and world poetry in the future.

Peer-review: Externally peer-reviewed.
Conflict of Interest: The author has no conflict of interest to declare.
Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.
Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.
Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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