A TURKISH PATHWAY TO AESTHETICS, IDEOLOGY AND NARRATIVE: PERSPECTIVE AND CENTERS OF CONSCIOUSNESS IN ADALET AĞAOĞLU'S STORIES

ESTETİK, İDEOLOJİ VE ANLATI ÜÇGENİNDE BİR TÜRK PATİKASI: ADALET AĞAOĞLU'NUN ÖYKÜLERİNDE PERSPEKTİF VE BİLİNÇ MERKEZLERİ

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Abstract

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. It gives literary text an ability to trace a historical sequence of time and provides a holistic view of the conflicts and relations in social reality with a collective lens. Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and the reader acquires prevailing points regarding the content. Adalet Ağaoğlu is a prominent writer in modern Turkish literature who constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. The aim of the study is to analyze the aesthetic effect and ideological representations in Adalet Ağaoğlu's stories through perspective and centers of consciousness which are the basic topographical narration technics. Approaching the tradition of literary criticism of modern Turkish literature from a different vantage point and contributing the theory of world literature are also among the goals that the study hopes to achieve.

Öz

Perspektif, edebi metin içerisinde yer alan derinlik ve genişlik duygusudur. Yazar anlatı düzenini, ayrıntı dizinini bir seçim ilkesi ile birlikte yönlendirir. Perspektif, edebi metne tarihsel bir zaman dizimini izleme olanağı verir. Toplumsal gerçeklik içerisinde yer alan çatışma ve ilişkilere, sosyal bir mercek ile bütüncül bir boyutta bakılmasını sağlar. Bilinç merkezleri, edebi metnin iç görü noktalarıdır. Metinsel perspektif, bilinç merkezleri aracılığıyla genişler ve okur, içeriğe ilişkin hâkim noktalar elde eder. Adalet Ağaoğlu, modern Türk edebiyatında toplumsal gerçekliği ve ideolojik bağlılıkları yazınsal bir ilişkiler ağından ve estetik bir kavrayıştan geçirerek inşa eden öncü yazarlardandır. Tarihsel ve kültürel kalıpları, konvansiyonel yaşam biçimlerini artistik bir idrâk ve panorama ile sunar. Bu çalışmanın amacı, temel topoğrafik anlatım teknikleri olan perspektif ve bilinç merkezleri aracılığıyla Adalet Ağaoğlu'nun öykülerindeki estetik etkiyi ve ideolojik temsilleri çözümlemektir. Ayrıca, Türk edebiyatının edebi eleştiri geleneğine farklı bir bakış açısıyla yaklaşmak ve bu geleneği, dünya edebiyatının kuramsal birikimi ile birleştirmek çalışmanın ulaşmayı ümit ettiği hedefler arasındadır.

1. INTRODUCTION[1]

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. According to Georg Lukacs, "in any work of art, perspective is of overriding importance. It determines the course and content; it draws together the threads of the narration; it enables the artist to choose between the important and the superficial, the crucial and the episodic" (1969, p. 33). In this context perspective, along with ideology creates a narrative texture and aesthetic form on a fictional base. For Lukacs, perspective is a textual indicator that determines author's relationship with objective reality, since it reflects the main orientations involved in the historical process and "subjectively (…) it represents the capacity to grasp the existence and mode of action of these movements." Because the author is always "part of a larger social and historical whole" (1969, p.54, 55).

The phenomenon of perspective arises in a structure equivalent to realistic style. For Lukacs, realism is not a choice between literary styles: "All styles (even those seemingly most opposed to realism) originate in it or are significantly related to it" (1969, p. 48). Except for the formalistic art form, which comprehends the world at the level of a "nihilistic allegory" (1969, p.52), but the realistic writer places modern life in a broader framework and gives it the necessary value within a larger and objective whole. For this reason, perspective in compositional layout provides such an aesthetic mediation. Because a view that completely connects reality to the thoughts of the subject is insufficient to describe "the terror generated by the world of imperialist capitalism (…) where human beings are degraded to mere objects" (1969, p.52). That's why perspective as a "literary creativity" (1969, p. 55) generates a spatial and temporal historicity and provides an integrative view of the conflicts and relations in social reality with a collective lens. "The concreteness of a writer's perspective (…) is a decisive influence on the vitality and suggestive power of his (her) art" (1969, p.55). Otherwise, artistic reality would be an "arbitrary chronicle" (1969, p.55). Therefore, "it is the perspective, the terminus ad quem, that determines the significance of each element in a work of art" (1969, p. 55) In this respect, the interaction of perspective and ideological representation emerges in an aesthetic organism. Because aesthetic effect heightens the receptive energy of the narrative

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[1] This article is a revised and extended version of my master thesis entitled "Aesthetics and Ideology in Adalet Ağaoğlu's Stories." All translations in the article belongs to the author.

perspective. In consequence, the writer's ideological and artistic executions, her (his) tenets, choice of details extracted from collective experience constitute a poetic of perceptive.

For Willie van Peer and Seymour Chatman "the study of narrative perspective has entered a stage in which interdisciplinary cooperation has become inevitable (…) Though more is needed, some real progress has already been made in the elaboration and sophistication of traditional narratology" (2001, p.6). In terms of their critical stance, "one dimension of (this) progress is the change from the tendency to categorize whole text manifesting a specific perspective to more detailed analyses of perspectival complexity" (p.7). To put it more explicitly, "it is a move from 'global' to more 'local' phenomena, from 'macro' to 'micro'" (p.7). They underline the fact that "the older typological approach needs to be complemented by more detailed textual analyses" (p. 7). In this regard, perspective becomes a fundamental literary device in developing narrative theory and grasping the depth of the literary text established between aesthetics and ideology The perspective stands out with the concept of "vision" in Tzvetan Todorov's works and "focalization" in Genette's works (Genette, 1983, p.188, 189).

In traditional literary criticism, narrative systematics is limited to the point of view. This point of view consists of two basic methods (questions): Vision (Who sees?) and Voice (Who speaks?). But, especially with Genette, the narrative perspective raises a more sophisticated and stimulating question: Who perceives? (p. 53). For this reason, it is necessary to take the perspective together with the centers of consciousness in order to penetrate better into the narrative composition. Because both the external dimension in which the narrative establishes the distance, direction and judgmental attitude of the reader, and the forms of consciousness in which the characters' state of mind become clear are important for analytical integrity. That's why another interpretation strategy that constitutes the focus of this study is the centers of consciousness.

Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and reader acquires prevailing points regarding the content. The centers of consciousness of a literary text can be the mental construction of characters, as well as an element, i.e., "a lucid reflective" (Booth, 1983, p. 46) that reflects and reveals the connections and relationships within the text. They should be used in a form integrated with the compositional symmetry of narrated consciousness. For this reason, "the process most like the process of life is that of observing events through a convincing, human

mind, not a godlike mind unattached to the human condition (…) the mind used as observer must be the most polished of possible mirrors" (p. 45). In this sense, the discourse and stylistic structure presented through the centers of consciousness determines the referential content of perspective: "The words brought by the author are a rather embarrassing bunch of material evidences that the reader cannot pass over in silence, or in noise" (Eco, 1992, p. 24). Centers of consciousness placed in narrative structure can be seen through "textual observations" (Cohn, 1983, p. 7). Because "certain language patterns are unique to fiction, and dependent on the presence of fictional minds within the text. These language patterns are primarily the conveyors or signals of mental activity: verbs of consciousness, interior and narrated monologues, temporal and spatial adverbs referring to character's here and now" (1983, p. 7). Through these grammatical modes centers of consciousness acquire an empirical essence and intentionality. It is precisely for this reason that Henry James conceives consciousness as a fictional repository that encapsulates experiential particles for aesthetic engagement. Consciousness and experience are strategic mechanisms that circulate through narrative spectrum. For James, the central consciousness of a work is the atmosphere of the mind: "Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spider-web, of the finest silken threads, suspended in the chamber of consciousness and catching every air-borne particle in its tissue. It is the very atmosphere of the mind (…) it converts the very pulses of the air into revelations" (Labrie, 1968, p. 519, 520). In this sense, in James's poetics consciousness refers to a "central intelligence" (Ziegler, 1983, p. 229) that inculcates the reader. It may be "a character endowed with properties that exceed the usual range (…) or with a special narrative point of view" (p. 229).

Adalet Ağaoğlu is a prominent writer in modern Turkish literature that constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. She thinks that the author "must comprehend the relations of the human within his/her class and social position, the complexity and contradictions of these relations and reproduce what he has grasped with a new interpretation and has to illuminate human realities that are not immediately visible from the outside" (Ağaoğlu, 2014, p. 26, 27). In this context, Ağaoğlu brings an aesthetic form and technique to the post-1970 Modern Turkish without disregarding the socialist realism. Her short stories are important genre formations in which the shared relationship of aesthetics and ideology is manifested in a textual structure. Her collection of short stories can be listed as follows: *Yüksek Gerilim* (High Voltage, 1974), *Sessizliğin İlk*

Sesi (The First Sound of Silence, 1978), *Hadi Gidelim* (Let's Go, 1982), *Hayatı Savunma Biçimleri* (Life Defense Units, 1997), *Düşme Korkusu* (The Fear of Falling, 2018). In this study, the short stories in which aesthetics and ideology are fused together by a particular degree of complexity will be investigated. Therefore, only the stories and textual materials which provides a significant density and frequency will be highlighted. In this regard, Ağaoğlu's last book, *Düşme Korkusu* (The Fear of Falling) is excluded.

2. PERSPECTIVE AND CENTERS OF CONSCIOUSNESS IN ADALET AĞAOĞLU'S STORIES

2.1. Perspective

In the story "Sen de Sor" (You Ask Too, in *Yüksek Gerilim*) the textual perspective is built at the allegorical level by creating metaphors that characterize political power in modern metropolis. The image of a rifle and a hand raining stones from the sky indicate the phenomenon of perspective. The atmosphere of the text is created by the fear and delusion caused by these images:

> At that time, a huge rifle was hung on the top of the city, which could aim at all houses, streets, alleys, parks at the same time. Or let me tell you this: a hand kept raining stones from the sky like a mountain on people. The stones met the one who came across, the one who did not meet was waiting for the moment when a big stone could fall on top of it (Ağaoğlu, 2016y, p.95).

The sense of perspective embodied in the text can be explained by the thoughts that Michel Foucault ascribes to the concept of surveillance society and power. According to Foucault's theory of ideology, power symbolizes an omnipotent God who is everywhere in every time and disciplines even the smallest human behavior. Therefore, it is equipped with implicit and metaphorical mode of repression. "And, in order to be exercised, this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible" (1995, p. 214). This idea is expressed by the term "panopticon" in Foucault's philosophy. For him, panopticon "had to be like a faceless gaze that transformed the whole social body into a field of perception: thousands of eyes posted everywhere, mobile attentions ever on the alert, a long, hierarchized network (…)" (p. 214). In this respect, panopticon is the system for general surveillance and discipline. "The panoptic arrangement provides the formula for this generalization. It programs, at the level of an elementary and easily transferable mechanism, the basic functioning of a society penetrated

through and through with disciplinary mechanisms" (p. 209). In the story, the metaphor of a rifle and a hand raining stones from the sky symbolize this sort of disciplinary mechanism:

> Some of them were going into the remotest holes they could get into. As if those holes didn't have a top, it didn't rain a stone of the same size from that top (...) There were days when, you wouldn't believe it, the person who was hit by a stone was even considered to be saved. It was better to be shot now or to be hit by a stone on your head and to fall down than to wait for a stone to strike or to walk around as a target (Ağaoğlu, 2016y, p. 96).

In order to explain the textual means of the relationship between aesthetics and ideology, it is necessary to refer to the concept of "textual signification" (Eagleton, 1978, p.79). Textual signification is an interrelation of signifier and signified in a literary artifact. In other words, it is a fictional "mode of production" (1978, p. 78) in which semiotic components "shift and mutate in response to the determinations of aesthetic ideology" (1978, p. 79). In this sense, "a text may so foreground its signifiers as to radically deform, distantiate and defamiliarise its signified; or it may strictly curb such excess, in apparent humble conformity" (p. 79). For this reason, the duty of literary criticism is to divulge this sort of semiotic transformation: "Its task is not to study the laws of ideological formations, but the laws of the production of ideological discourses as literature" (1978, p.97). In story, the metaphors of oppression, which are foregrounded as signifiers, create a "pseudo-real" (1978, p. 80) of ideological apparatuses in a signified position which is deformed and defamiliarized. Therefore, they are not placed casually into fictional flow, but to evoke a suppressive macropolitical figure.

Terry Eagleton attempts to decipher the aesthetic fabric of the textual signification with an analytic allegory in which literary text simulates a dancing man. For Eagleton "the text strikes us with the arresting immediacy of a physical gesture which turns out to have no precise object - as only to realize that his gestures were in some sense mere ritual and rehearsal- learnt, studied actions which indicated nothing immediate in his environment, but revealed, rather, the nature of an environment which could motivate such behavior" (1978, p. 75). For him, the crucial fallacy is the reflex of linking these gestures to a concrete reason, to an indicator. When a reason cannot be found, these gestures become meaningless. However, what needs to be considered is to reveal that these gestures are "rehearsed, calculated behavior of an actor" (1978, p. 75). Therefore, the metaphors of rifle and hand should be considered as an actor's rehearsed, calculated behaviors. These metaphors, which create a sense of perspective by establishing an

aesthetic trajectory, are designed as a textual signification in the story. As Paul Ricoeur states that "the relation between the literal meaning and the figurative meaning in a metaphor is like an abridged version within a single sentence of the complex interplay of significations that characterize the literary work as a whole" (1976, p. 46). In the story, both metaphors are presented through a literary perspective which creates a textual tension between literal and metaphorical meaning and fuses aesthetic and ideology in the craft of fiction. In other words, these metaphors are compositional performances that entrench the ideological substance with an aesthetic crystallization and carry it to tropological depths. They stage the author's calculated, rehearsed literary activity within the framework of a preassigned ideological effect. In this way, the story is subjected to a deliberate breakage through the figurative manipulations of the literary perspective and channeled into the desired trajectory. "It was better to be shot now or to be hit by a stone on your head and to fall down than to wait for a stone to strike or to walk around as a target", these extracted remarks clearly reveal the ideological, tropological and manipulative nature of literary perspective in a fatalistic irony.

In the story "Bileyici" (Sharpener, in *Yüksek Gerilim*), It is possible to see the reflections of the perspective as a narrative panorama. The chain effect of changes caused by economic and technological innovations in the labor force on social and individual life is displayed in the story. This effect is processed through the professional lives of people living in three separate houses standing side by side in urban life. The change in the occupations of people over time is given in a chronological sequence:

The sons of the three houses, whose former owners were herbalist, spice-seller and coppersmith, also became herbalist, spice-seller and coppersmith. Later, the sons of their sons engaged in wholesale, pharmacy or antiques. During this period, the families shrank. In their houses, the elder sons and their wives and children lived. After a while, the sons of wholesalers, pharmacists, or antique dealers became civil servants, doctors, and smugglers of antique (Ağaoğlu, 2016y, p.151).

At this point it is crucial to mention the textual value of the concepts of time and human activity. According to Lukacs, if objective reality and subjective thought are treated at a level indistinguishable from each other, human activity becomes, "a priori, rendered impotent and robbed of meaning" (1969, p. 36). Because in this way, man cannot be the bearer of any constructive action on earth and is deprived of his active nature that directs events. For this reason, the simultaneous ontological cycle created by time and action strengthens the dynamic

historicity of the subject, bringing him to the fore as an ideological and aesthetic agent. "By separating time from the outer world of objective reality, the inner world of the subject is transformed into a sinister, inexplicable flux and acquires-paradoxically, as it may seem- a static character" (1969, p.39). And as a consequence, the notion of time becomes an abstract subjective element and breaks away from its historical objectivity and social reality in terms of lived relationships. Lukacs names this idea, which he puts it against perspective, "the static epic" (1969, p. 18). In this regard, the changes and transformations of the sons of the three houses reflect both a relational and chronological perspective that is the exact opposite of static epic. Because it has been stripped of subjective limitations and placed on an objective, concrete historical line. This concrete historical line proceeds synchronously with the occupational pursuits of fictional characters. Thus, the isolated, conservative projection of static epic is replaced by a dynamic, literary agency and configuration that coincides with objective reality.

The transformations in rural life are demonstrated through Süleyman and his son Ramazan, two yuruks (nomads) who went down to the plain to establish a habitat for themselves with the decline of forests in the mountains. The time in the story is concretely designed and marks a "historical change and particularity of place" (1969, p. 37). Because, geographical mobility acquires an instinctive temporal scale, in other words, a fictional coordination with the destruction of nature:

> The forest of the mountains has diminished. It has run out. Eventually, the soil of the mountains was also driven by the flood waters into a fertile plain. At that time, the woodcutters living in those mountains followed the flowing soil and flowed towards the plain one after the other (…) the yuruks (nomads), who went down following the flowing soil, kept looking for a piece of land measuring three and a half meters long to set up their bristle tents that they carried together.
>
> (…)
>
> Except for those who can settle in scarce and unproductive lands or take shelter in the haylofts and barns of large landowners set up perches, arbours, and shelter on the shores of their fields to work for them as a shepherd, (…), farmhand, for those basketry, barbecue and tongs making or sharpening cutting tools is the only occupation that has to be done, which could be dispensed with at any time, and which could never be given up (Ağaoğlu, 2016y, p.149, 150).

The perspective is also used to express people's ethical profiles and moral attitudes. It allows the establishment of a narrative frame in which the characteristics of the people are emphasized. In this way, literary work dominates the verges of inner vision designed by author. In the story, people living in the house on the cobblestones are reflected in such a point of view:

> The house on the cobblestones is in harmony with its adjacent neighbors and celebrated weddings and circumcision feasts with them. Funerals have been held. In their small room, the brides cried and made love. Children were born. The boys and grooms set up raki tables in the kitchen spaces, hidden from the grandparents. They beat their wives and sisters. They bought them festive treats and went to bed with little maids (2016y, p. 150).

The critical form of perspective indicates the literary representation of ideology. Because, it appears as one of the aesthetic apparatuses of ideologic projection and gives away the textual symptoms of the author's implicit allegiances. In this respect, the desire for a set of furniture mentioned in the story embodies an ideological frame which the author attempts to display in a shadowy fashion. This ideological frame represents the erosion of the cultural and historical value of labor by the tides of desire and the deep waves of class domination and it turns into a synchronous conflict in the fictional flow:

> They wanted the cigarette tables that they lined up between the seats and the plastic items that adorned those tables to look better. There should have been formica dining tables and twelve vinylex-covered chairs of those tables, and long sideboards covered with glass mirrors, two separate cabinets on either side of those sideboards, and a pouf in front of each of the cabinets.

> The sons of those who make carved and mirrored chests one by one, and the inlaid makers who adorn their cupboards in the form of stars became mechanics, gluers or molders in formica goods factories that could cut twenty thousand table legs in a row (…) in order to satisfy the cravings of set of furniture faster and more every day in the homes of those whose sons are civil servants and doctors (2016y, p. 152).

In Marx's theory of commodity fetishism, "the mind reflects an inversion in reality" (Eagleton, 1991, p.86). In other words, the subject's constitutive perception, the transparent, unequivocal gaze that determines the collective potential of the manufactured object, evaporates in the vicious circle of the commodities. In this way, the mind is detached from its authentic, social reality and "governed by the apparently autonomous interactions of commodities" (1991,

p.84). In a world where the cooperative harmony between the subject and the object is disproportionately decayed, "the social character of labour is concealed behind the circulation of commodities" (1991, p. 85). And as a result, the society becomes "fragmented by (...) the atomizing operations of the commodity, which transmutes the collective activity of social labour into relations between dead, discrete things" (1991, p. 85). The perceptual inversion between productive activity and the receptive subject, which degenerates the organic encounter and causes alienation, unobtrusively emerges in a very natural composition. Because, the literary artifact "conceals and naturalizes ideological categories" (Eagleton, 1978, p. 85) and "dissolves them into the spontaneity of the 'lived'" (1978, p.85). Therefore, it is crucial to state that "ideology is present in the text in the form of (…) eloquent silences." (1978, p. 89) Such a high degree of silent naturality, which indicates aesthetic dynamics of fiction, can only be achieved through literary perspective. In the story, the vicious circle created by commodity fetishism, the ideological spiral and the inverted alienated content of social labor are manifested precisely in such a narrative perspective with a natural instinct. It takes into the social and economic climate, which aims to imprison human experiences and desires in a degenerative and specific direction, and moves it to its natural and silent profoundness by passing through the discursive gears of the aesthetic perspective. In this sense, the formulation of literary perspective in a natural and routine, silent and profound fashion in the story becomes aligned with the artificial, dehumanized pace of commodity production which is the ultimate consequence of the socio-economic complication created by disproportionate, demanding impulses.

2.2. Centers of Consciousness

The story entitled "Teşekkür Ederim" (Thank You, in *Sessizliğin İlk Sesi*) is woven with a three-layered narrative consciousness. The primary narrator occupies the Olympian position, capable of infiltrating all grammatical degrees of consciousness, but deprived of egocentric composition. The secondary narrator tries to ascribe hypothetical interior monologues to a tertiary character who does not have physical visibility and mobility in fiction. The story proceeds through the transitions of consciousness created by this tripartite subject dialectic:

> How many years has he been repairing his shoes, slippers and boots? In an arcade, at the bottom of two floors, in this lightless place among dust, leather, glue, and foot odor, time also flows over him as crooked, black and brown, pile of exhausted shoes that have walked a lot. (…)

In so many years, I have hoped:

(Get out! Go fix your damn shoes and boots. I'm not going to smell your filthy feet. Beat it. I won't! If the heel is worn, wear it. Just wear it. Go and buy yourself a new one, what the hell? I don't do it. Get out!)

(The heels are swinging! Let it swing. Isn't everyone's life precious? Isn't Hasibe's life? I see her passing through the street of the house. Her body is tilted back. Does she bring her shoes to get them repaired? She can't. Should she bring her shoes to the repair and then go to work barefoot? I'm not doing yours either.!)

He hoped, wished, and feared that he would say something like that, throwing all those shelves, floors, and shoes that piled up on the counter one by one. It's not fear… Wait, did he get sick? (…) Oh, our evil heart… How can I think like that?... Oh, my dear crafter, don't be dead (Ağaoğlu, 2015, p. 53, 55, 56, 57).

The flow of consciousness imposed on the pacified tertiary character, Mahmut the craftsman, acquires the capacity of ideological representation by social indicators. His designated and centered lines of thought reflect the social identity which is marginalized and impoverished. In the background of delusions directed towards Mahmut the craftsman by the secondary story character, there is a sense of guilt caused by his class privilege. Because the undeniable nature of economic injustice is clearly demonstrated by local observations of communal habitat. For this reason, "the ideology in which the work bathes" (Eagleton, 1978, p.86) can only be disclosed by a sort of emotional, pathological decoding. In this respect, the central intelligence of Mahmut's quoted monologue indicates the empathic and aesthetic core of narrative discourse and identity which temporarily inherited. Because "we should remind ourselves that any sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator" (Booth, 1983, p. 164). The supreme narrative agent in the story is the omniscient narrator in disguise who wanders through double-layered levels of consciousness. In this sense, he possesses the "magic lens (…) that enables him to peer through the skulls of all fellow human beings he encounters. In other words, he has the "eternal intelligence" (Cohn, 1983, p. 3) and manages the transitions and mediations in the narrative structure and "imposes his perspective from on high" (Ricoeur, 1984, p. 91). Therefore, "as the literary agent of panoptic discipline" (Culler, 2004, p.32), he monopolizes all the logistic capabilities of the narrative structure and prevents it from branching out. In consequence, the lenses held in character's minds, "the imaginative or telepathic translation of inner thoughts"

(p.32) are shaped in accordance with authorial regency in the story. Because "(…) mental quotations are to be understood not as literal reproductions, but as authorial transcriptions of inchoate figural thoughts." (Cohn, 1983, p. 76)

In the story "H" (in *Sessizliğin İlk Sesi*), the journey of the Apollo 11 lunar module is followed step by step and second by second in the whole world. With technology, all humanity has had the opportunity to share a common ground. The central consciousness of the story is coordinated with this spaceflight's universal perspective which proceeds synchronously with story character's mental fluctuations scattered around the compositional structure. These scattered pieces of reflections are charged with a critical energy of miscognition:

> Everyone who has a receiver to carry every sound and every image emitted by sound waves to their home is equal to each other right now. We are watching the same thing right now, we know the same things, we share the same thing. It was the first time that the people of the world came so close to each other. We are now the same as an Indian, an American, a Chinese, a Cuban, a Chilean, a Spaniard, an Ecuadorian.

> This has been repeated often. We are close, we share, we are the same.

> (…)

> I am everywhere at once. In all places and all times. In Mediterranean nights, in glaciers, in seabeds, in virgin forest, in three thousand years. In the steppe in the seventh century and on a pearl-blue plain with demons before Christ. On a snowy plain. In the moonlight. I'm on a snowy plain in the moonlight. In a desolated place. That's the only thing. That's the only sure thing. Nothingness. I am desolate. Anywhere, anytime, in any season, that's the only situation.

> (…)

> I am against it, no one will employ fourteen thousand people for our meetings. No one is going to spend millions to get us on our way to each other. Billions won't be spent. I'm not going to the moon. What I want is very little. Very little (Ağaoğlu, 2015, p. 117, 129, 135).

The feature of the broadcast receiver that unites the whole world on a common ground establishes the perspectival plane of the text, but the universal nature of the receiver is met with

irony. Because, there is a contradictory relationship between the development of communication and emotional intimacy. In this regard, the modern social structure lacks of spiritual solidarity and unity. The sense of universality created by the media broadcast, which is the symbol of technological progress, contrasts with social ruptures and alienation. The disconnection in human relations characterizes the inadequacy of the modern world in creating an aesthetic solidarity. The story character's narrated monologue both represents the ever-expanding universal perspective on the dissociated spiritual structure of the world in time and space and also presents the portrait of the modern individual who has lost the de facto essence or inner epic. Because in the most basic sense, "the subject is not a phenomenon in the world but a transcendental viewpoint" (Eagleton, 2004, p. 72). For this reason, illusionary sense of collectivity produced by the media broadcast is targeted by the condensed discursive mechanisms of ideological criticism. In this respect, "ideology is a deformed representation of the object -a 'screen' or 'filter' which we can nonetheless peer behind to obtain a glimpse of the object as it really is" (Eagleton, 1979, p.62). In the story, this object is the metaphor of universality which the radio broadcast intuitively tries to instill. The character's self-enclosed consciousness questions this fallacy of universality and presents a glimpse behind the screen of perceptual communion. Thus, the ideological mask of the universal macrocosm created by story slips from the inside. Slavoj Žižek explains this mask, the false consciousness which ideology potentially contains in a Lacanian sense: "Ideology is not a dreamlike illusion that we build to escape insupportable reality; in its basic dimension it is a fantasy-construction which serves as a support for our 'reality' itself: an 'illusion' which structures our effective, real social relations and thereby masks some insupportable, real, impossible kernel" (2008, p. 45).

In the story "Hadi Gidelim" (Let's Go, in *Hadi Gidelim*), the story character travels from Paris to London with her brother, who has a terminal illness. They plan to see a doctor in London. Her brother telephones an old acquaintance to pick them up from the airport. The two of them wait at the airport bar. During their waiting period, the story character's state of mind is surrounded by the thought of death, both because of her brother's illness and because of an internal reckoning with her past. The phenomenon of death, which settles in her mind as idée fixe, constitutes the central consciousness and emotional spectrum of narrative.

'Here,' said my brother, 'The dead was left on you'

I want to sweep it off. Unfortunately, what he said was left on me is not the dust that was land on me afterwards. Besides, there is no dead, there is no one to die.

There is nothing on me! The hand that only touched my arm: Warm. Full of life. But my heart. It's bleeding thinly. I'm afraid that the blood will spill and become visible.

(…)

Last night, somewhat later, I was trying to lock death in the room in the middle of the green and red lights that were filling up inside my room at the hotel we stayed. I was getting out of bed and running to the sofa, from the sofa to the bed. And then I was in that one seat again. I was sitting there on death, trying to stop it twitching from the door, getting out.

(…)

I, on the other hand, was watching with death on leash vaguely the streets I entered and exited, the radiant light hitting the church tower, the flowers, the terraces of the cafes in the morning silence wrapped in a smoky gelatin paper.

(…)

That black shadow behind me, if I couldn't lock it inside, then in my hand. But I always hold its leash tight that we'll fight at night... (Ağaoğlu, 2016h, p. 112, 117, 128).

The act of narration, which opens the character's mind flow to reader in a retrospective fashion, sets the story's introspective mechanisms in motion. Because, the compositional strategies proceed with self-narrated monologues in which the narrative agent's perceptual distortions appears. For this reason, the story's reflecting psyche is established by self-narrated monologues with pathological maneuvers and autobiographical flashbacks. "The narrator (…) identifies with his (her) past self, giving up his temporally distanced vantage point and cognitive privilege for his (her) past time-bound bewilderments and vacillations" (Cohn, 1983, p. 167). The temporal cognition is erased from the character's mind and death, like a grotesque, metaphorical creature, seals all aspects of her vision in an episodic tension. This idiosyncratic tension is carried through self-narrated monologues. Because, "the self-narrated monologue can attain (…) greater importance in a text. When a highly self-centered narrator relates an existential crisis that has remained unresolved. Unable to cast a retrospective light on past experience, he (she) can only relieve his dark confusions, perhaps in the hope of ridding himself (herself) of them" (1983, p.168). The metaphor of death, as a dystopic occurrence highlights

the aesthetic dynamic of narrative, since it rhythmically increases the imaginative intensity and poetic energy. And also, it is an ideological receptor which binds all semantic anomalies in fiction. Because, the metaphor of death takes over the productive intellectual mechanisms of fictional discourse with a nihilistic dissonance and subjugates narrative cognition to neurotic twists by depriving it of the collective consciousness: "The power of a metaphor derives precisely from the interplay between the discordant meanings it symbolically coerces into a unitary conceptual framework and from the degree to which that coercion is successful in overcoming the psychic resistance such semantic tension inevitably generates" (Eagleton, 1994, p. 281). The ideological corpus of narrative composition is established by the rhetorical construction of subject's central consciousness which drifts away from perceptual and operational realism as self-enclosed entity. Therefore, she cannot transcend her internal boundaries and create social projections as an autonomous aesthetic agent. "If the subject is (…) fractured and dismantled, the objective world (she) confronts" becomes "quite impossible to grasp as the product of the subject's own activity" (Eagleton, 2004, p. 317). In this regard, the story is fragmented by an ideological negativity which lacks collective and reflective textual fusion.

In the story "Rabia'nın Dönüşü" (The Return of Rabia, in *Hayatı Savunma Biçimleri*), the first-person narrator conveys a slice of Rabia's life story who married Italian music teacher Peregrini. Rabia, who has a beautiful voice, had to grow up without a father and is forced to live in a social isolation under the strict supervision of her grandfather, Hacı İlhami Efendi and her mother, Emine. Peregrini, who gives piano lessons to wealthy children, falls in love with her and changes his religion and name (as Osman). Rabia marries Osman and moves abroad; However, upon her return, the residents of the neighborhood are convinced that she has had an unsuccessful marriage. The central consciousness of the narrative is constituted by the interior monologues of narrative voice who has an encompassing temporal frame and critical intelligence. This narrative self with privileged insights composes Rabia's biography and experiences through a critical filter:

They said that Rabia has returned.

The tones are filled with anxiety: Rabia has returned…

Was she gone? We forgot about her.

It seems that the news of Rabia's return has made even for forty-year-old enemies 'friend'. I had the feeling that everyone, especially women, want to immediately

stand up and build an impenetrable wall against the person whose return they see as a disaster.

(…)

At that time, we knew every district of the city and what was going on there. Lives would unfold before our eyes, like the pages of a novel, and drift by (…) We. Those who spectate the whole adventure page by page as if reading a novel in comfortable seats.

(…)

Rabia had opened a gap in the unification barrier between men and women from two different cultures, especially two different religions, such as the East and the West not to mention the fact that a closed family and in a closed environment like hers. (…) In short, Rabia is the pioneer of Muslim-Christian marriages. Beyond that, her marriage is the 'happy ending' image of the two cultural fusion (…) However, now, dark shadows are falling on the first known 'happy ending': Rabia has returned (…) Is Rabia's return a mirror held up to the faces of those who do not find what they expect from the unification of two different worlds? Is that what this unease is about? (Ağaoğlu, 2017, p.13,15, 20, 22).

Although first person is claimed to be "unduly limiting" (Booth, 1983, p.150) in terms of narrative strategies, the narrating character in the story appears before the reader as someone who possess crucial information and interpretive faculty. Through his dynamic reflections, phenomenon of marriage gains an intercultural perspective, biographical mysteries unfolds and social environment is depicted as a living spatial organism. His discursive emphasis, "Rabia has returned", creates the story's aesthetic and cognitive central momentum which appears as a retrospective semantic texture and monologic memory cycle. Because, this recurrent expression contains a gravitational magnitude that drags him into retrospection: "The remembering mind exists in an absolute void (…) trained full-time on the past" (Cohn, 1983, p. 248). That's why "a recurrent pattern (…) acts as a kind of triggering device that releases into the mind a shower of memories" (178, p. 248). In this sense, "the monologist exists merely as a disembodied medium, a pure memory" (1978, p. 247) and "the monologic presentation itself is reduced to zero here, to a kind of vanishing point of the mnemonic process" (1978, p. 247). The narrating character reveals precisely such a journey into the past with these following words: "It's not the past that wears me out, it's the humid weather. Otherwise, how many steps have I taken in the

past so that I would be so tired?" (Ağaoğlu, 2017, p.19). The narrating character, as an aesthetic agent and the central consciousness which manages the retrospective journeys of the story, is also charged with an ideological engagement. Because he implicitly criticizes the male-dominated diagrams of language structure which "organizes the perception of social world" (Bourdieu, 1996, p. 170).

Rabia… Untouched, pure soul.

That's how she was defined. Osman, who converted to Christianity, would solve her mystery. Lines to be written by a foreign male hand on a clean, white paper…
I think about now… Our neighborhood, which is so masculine, was passive and feminine (Ağaoğlu, 2017, p. 15, 27).

The semiotic system of language is dissolved and transferred within the framework of an oppressive, subliminal patriarchal structure. In this way, the masculine mindset acquires a symbolic hegemony which operates from conventional linguistic forms of expression to metaphor productions. That's why the fictional discourse "structures around the transcendental signifier of the phallus" (…) which is obscured "as a kind of pulsional pressure (…) in tone, rhythm, the bodily and material qualities of language" (Eagleton, 2003, p. 163). In this respect, it is the male-governed linguistic intensity which designates social capacity and nature of female identity. The source of this linguistic hegemony is anchored in a hierarchy in which "the heterogonous flow" of verbal equality is "repressed (…) chopped up, articulated into stable terms" (2003, p.163). For this reason, "the woman is both 'inside' and 'outside' male society, both a romantically idealized member of it and a victimized outcast (…) fixed by sign, image, meaning" (2003, p. 165). In this regard, the metaphorical expression embodied in the story's texture, especially with the phrase "lines to be written by a foreign male hand on a clean, white paper" represents this sort of male-oriented linguistic and ideologic intensity. In other words, it highlights "the particular strength of the masculine sociodicy (…) and legitimates a relationship of domination by embedding it in a biological nature that is itself a naturalized social construction" (Bourdieu, 2001, p. 23).

3. CONCLUSION

In the study, it is argued that through centers of consciousness and perspective, which are among the narrative strategies, literary work acquires a unique profundity and representative potential with regards to aesthetics and ideology. The argument is supported with the compositional evidences and contextual analyzes which is demonstrated clearly. In this sense,

it's fundamental to state that perspective and centers of consciousness in Ağaoğlu's stories create the aesthetic and ideologic construction in a dialectic fusion. In this way, aesthetic pleasure of reception and political consciousness merge together to form a literary experience. In conclusion, the both narrative strategies that produce Ağaoğlu's stories display a fictional symmetry in which aesthetics and ideology is harmonized in an eclectic fashion. The study hopes to be a promising step towards enlightening the narrative strategies of Modern Turkish literature after 1970.

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EXTENDED ABSTRACT

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. It gives literary text an ability to trace a historical sequence of time and provides a holistic view of the conflicts and relations in social reality with a collective lens. The interaction of perspective and ideological representation emerges in an aesthetic organism. Because, aesthetic effect heightens the receptive energy of the narrative perspective. In consequence, the writer's ideological and artistic executions, her (his) tenets, choice of details extracted from collective experience constitute a poetic of perceptive. Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and the reader acquires prevailing points which indicate narrative's empirical essence and intentionality. For this reason, the forms of consciousness and experience are strategic mechanisms that circulate through narrative spectrum. Adalet Ağaoğlu is a prominent writer in modern Turkish literature that constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. The aim of the study is to analyze the aesthetic effect and ideological representations in Adalet Ağaoğlu's stories through perspective and centers of consciousness which are the basic topographical narration technics. Approaching the tradition of literary criticism of modern Turkish literature from a different vantage point and contributing the theory of world literature are also among the goals that the study hopes to achieve.

In the story "Sen de Sor" (You Ask Too, in *Yüksek Gerilim*) the textual perspective is built at the allegorical level by creating metaphors that characterize political power in modern metropolis. These metaphors reveal the ideological, tropological and manipulative nature of literary perspective in a fatalistic irony. In "Bileyici" (Sharpener, in *Yüksek Gerilim*) occupational pursuits of fictional characters proceed synchronously with historical, objective reality. Geographical mobility acquires an instinctive temporal scale and the critical form of perspective as an aesthetic apparatus of ideologic projection gives away the textual symptoms of the author's implicit allegiances.

In the story "Teşekkür Ederim" (Thank You, in *Sessizliğin İlk Sesi*) the supreme narrative agent as an omniscient narrator in disguise wanders through double-layered levels of consciousness and monopolizes all the logistic capabilities of the narrative structure. In the

story "H" (in *Sessizliğin İlk Sesi*) the journey of the Apollo 11 lunar module is followed step by step and second by second in the whole world. The central consciousness of the story is coordinated with this spaceflight's universal perspective which proceeds synchronously with character's mental fluctuations scattered around the compositional structure. These scattered pieces of reflections are charged with a critical energy of miscognition. In "Hadi Gidelim" (Let's Go, in *Hadi Gidelim*) the metaphor of death as a dystopic occurrence highlights the aesthetic dynamic of narrative and also it is an ideological receptor which binds all semantic anomalies. Because, the metaphor of death takes over the productive intellectual mechanisms of fictional discourse with a nihilistic dissonance and subjugates narrative cognition to neurotic twists by depriving it of the collective consciousness. In the story "Rabia'nın Dönüşü" (The Return of Rabia, in *Hayatı Savunma Biçimleri*) the central consciousness of the narrative is constituted by the interior monologues of narrative voice who has an encompassing temporal frame and critical intelligence. This narrative voice implicitly criticizes the male-dominated diagrams of language structure.