

An Evaluation of the Space in the Book *Hayal Otel* in the Context of Identity and Escape

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Abstract

Since Ancient Greek times to the present day, physical space and place theories have been tried to be defined. The relationship of space with object, its geometric structure is the starting point of definitions. Space, which can be measured mathematically and is associated with the place occupied by matter, started to be compared with concepts such as place, sense of place and spirit of place (genius loci) in the 1960s. Therefore, place is a concept that has physical, social, psychological, philosophical, historical dimensions and it is a meaningful site that contains many experiences. The concept of place, which Heidegger associates with “being there” (‘dasein’) and “dwelling”, played a prominent role in redefining space and built a new world. From this point of view, places are grasped not by mathematical operations, but by organic experiences, and thus spaces become places in which the social production of place is a site of belonging, so it is mainly the construction, reproduction of places and their meanings.

In fictional works, the space has functions such as describing the setting, defining the physical aspect of the environment and psychological descriptions of the characters in the novel, reveal the establishment of social events or context and contributes to a larger meaning in creating a material world. Considering the evolving social conditions of modern society, the space is central to the understanding of the psychological dimension of the space-human relationship in the studies of fictional works. In this study, the values attributed to an isolated place in which was established in an unnamed coastal town by people who do not have any acquaintance with one other and take shelter in *Hayal Otel* (Dream Hotel), escaping from the outside world and their past, were spotlighted. In addition, the relationship of space closely tied to the ideas of ‘belonging’, ‘identity’ and especially ‘authenticity’ and how its space remains linked to the protection function is reflected in B. Nihan Eren’s twelve interconnected stories called *Hayal Otel* and its explicit thematization are handled within these issues.

Keywords: Identity, Escape, Belonging, Space, Dwelling.

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Kimlik ve Kaçış Bağlamında “Hayal Otel” Kitabında Mekân Üzerine Bir Değerlendirme

Öz

Antik Yunan’dan günümüze kadar pek çok düşünür mekân kavramını tanımlamaya çalışmıştır. Mekânın boşluk ve cisim ile olan ilişkisi, geometrik yapısı tanımların çıkış noktasıdır. Matematiksel olarak ölçülebilen ve maddenin kapladığı yer ile ilişkilendirilen mekân 1960’lı yıllarda yer, yerin hissi, yerin ruhu gibi kavramlarla karşılaştırılmaya başlanmıştır. Dolayısıyla mekân fiziksel, sosyal, psikolojik, felsefi, tarihi boyutu olan ve yaşanmışlıkları barındıran bir kavramdır. Heidegger’in yerleşme ve kök salma ile ilişkilendirdiği yer kavramı mekânın yeniden tanımlanmasında önemli rol oynamıştır. Buradan bakıldığında mekânlar matematiksel işlemlerle değil, deneyim yoluyla kavranır ve böylece mekânlar, yerlere dönüşür.

Kurmaca eserlerde mekânın olayın yaşandığı çevreyi tanıtmak, roman kahramanlarının fiziksel ve psikolojik betimlemelerini yapmak, toplumsal olaylar hakkında bilgi vermek ve atmosfer yaratmak gibi işlevleri bulunmaktadır. Modern toplumun değişen yaşam koşulları düşünüldüğünde kurmaca eser incelemelerinde mekân-insan ilişkisinin psikolojik boyutunun ele alınması önem kazanmaktadır. Bu çalışmada adı belirtilmeyen bir sahil kasabasında kurulan Hayal Otel’e sığınan, dış dünyadan ve geçmişlerinden kaçan, birbirini tanımayan kişilerin kapalı bir mekâna atfettikleri değerler üzerinde durulmuştur. Bununla birlikte mekânın bir şeylerden kaçma, kimlik kazanma ve aidiyet kavramlarıyla ilişkisi ve korunma işlevinin B. Nihan Eren’in Hayal Otel isimli birbiriyle bağlantılı on iki hikâyesine nasıl yansdığı değerlendirilmiştir.

Anahtar Kelimeler: Kimlik, kaçış, aidiyet, mekân, yerleşme.

Geniřletilmiş Özet

Türkçe sözlükte ilk anlamı yer, bulunulan yer olan mekân, Arapça olmak anlamına gelen “kevn” masdarından türetilmiştir. Farklı disiplinler içinde ele alınan ve sınırları net olarak belirlenemeyen mekân kavramının ne veya neresi olduđu sorularına literatürde tek ve tam bir cevap verilememektedir. Antik Yunan’dan günümüze kadar pek çok düşünür ve arařtırmacı tarafından mekânın ne olduđuna dair tanımlamalar yapılmıştır. Antik Yunan’da khora, topos ve pou terimleriyle karřılanan mekân daha çok boşluk ve doluluk kavramlarıyla ilişkilendirilmiştir. İslam filozofları ise mekânı Kindî’nin “kuşatılan kuşatılan cismin son sınırlarının karřılařması” şeklindeki tanımından hareketle açıklamışlardır. Eflatun, mekânı geometrik olarak sınırlı maddenin kapladığı ezeli ve ebedi bir kap şeklinde ele almıştır. Aristoteles ise mekânın içerdiği cisimden farklı olması gerektiğini belirtmekte ve cisim ile mekânı birbirinden ayırmaktadır. Daha yakın dönem filozofları da mekanla ilgili çeřitli görüşler sunmuşlardır. Descartes mekânın içine aldığı cisimle aynı şey olduđunu, Leibnitz bölünemeyen cevherlerin içinde yer aldığı ilişkiler sistemi olduđunu, Kant ise nesnel gerçekliđi olmayan ancak özne de var olan bir sezgi olduđunu söylemiştir. Newton her şeyi kapsayan ve içinde tüm hareketlerin gerçekleştiđi görülemeyen mutlak mekân kavramını ortaya atmıştır. Mutlak mekân daha sonraki yüzyıllarda felsefi, mimari vs. alanlarında sıklıkla kullanılmıştır.

20. yüzyılda mekânın sabit ve boş bir geometrik alan olduđu yerine özne ile var olduđu görüşü yaygınlık kazanmıştır. Lefebvre’nin mekân algısının çıkış noktası olarak bedeni görmesi ve mekânın toplumsal olarak üretildiđini iddia etmesi son dönem mekân arařtırmalarına yeni bir boyut kazandırmıştır. Lefebvre’nin üçlü diyalektiđinin mekânsal pratik (algılanan mekân), mekân temsilleri (tasarlanan mekân) ve temsil mekânları (yařanan mekân) şeklinde üç unsuru vardır. Bir toplumun mekânsal pratiđi kendi mekânını yaratır ve ancak mekânın çözümlenmesiyle açıklanabilir. Mekân temsilleri soyut ve tasarlanan mekânlardır. Son olarak temsil mekânları öznedir, bireylerin her günkü davranışlarının gerçekleştiđi somut mekânlardır. Görüldüğü gibi mekân algısı özne veya topluma göre deđişen veya dönüřen bir yapıdadır. Mekân, özne tarafından algılanan ve deneyimlenen bir kavramdır. Heidegger’in mekâna dair açıklamaları ve Gestalt kuramı 1960’lı yıllarda Nonberg-Schulz’un geliřtirdiđi Ge-

nius Loci (yerin ruhu) kavramı ile farklı bir boyuta taşınır. Bu kavram ile insan-yer ilişkisi önem kazanır. Birey mekânla ilişki kurduğunda, deneyim paylaştığında diğer bir deyişle mekâna anlam yüklediğinde mekân yere dönüşür. Bir yere yerleşmek ve kök salmak ile ilişkilendirilen yer kavramının gündelik hayatta “ev” kelimesi ile karşılık bulduğu söylenebilir. Nitekim bireyi dış dünyanın olumsuzluklarından koruyan kollayan, gereksinimlerini karşılayan, bireye âdeta yuva olan yapı evdir. Görüldüğü gibi literatürde mekânın farklı tanımlamalarında iki özellik öne çıkmaktadır. İlk olarak mekânın boş ve homojen olduğu, ikincisi mekânın toplumsal olarak üretilmesidir. Sonuç olarak fiziksel olarak tasarlanan ve inşa edilen mekânlar, bireyler tarafından yüklenen anlamlarla var olurlar. Mekân ve kimlik arasındaki karşılıklı ilişki sahiplenme, aidiyet, bağlanma, korunma gibi birtakım duygularla görünür hâle gelmekte ve birey sahip olduğu kimlikle mekâna anlamlar yüklemektedir. Yerin ruhu kavramı dışında mekânla ilişkili olarak ortaya atılan bir diğer kavram da “yer olmayan/yok-yer (non-lieu/non-place)”dir. Mark Augé tarafından kullanılan “non-lieu” kavramı gelip geçilen, ruhu olmayan, kök salmanın mümkün olmadığı süpermarket, hava alanı, tatil köyleri, oteller, alışveriş merkezi gibi yerlerdir. Yer olmayan mekânlarda insan-yer ilişkisi yabancılaşma, yalnızlık, terk etme gibi duygularla bütünleşir.

Çağdaş Türk hikâyeciliğinin genç yazarlarından biri olan B. Nihan Eren (1981-...) 2008 yılında *Yavaş* ve 2015 yılında *Kör Pencerede Uyuyan* isimli hikâye kitaplarından sonra *Hayal Otel* isimli üçüncü hikâye kitabını 2020 yılında çıkarmıştır. *Hayal Otel*, ortak bir zaman diliminde ve aynı mekânda geçen 12 hikâyeden oluşmaktadır. “Kaktüs”, “Ardıç”, “Begonvil”, “Kızılağaç”, “Şimşir”, “Lavanta”, “Menekşe”, “Funda”, “Çınar”, “Limon”, “Okalıptüs” ve “Papatya” başlıklı hikâyelerde odaların duvar tasarımlarında yer alan çiçek veya ağaçların-aynı zamanda odaların da ismidir- bazı özellikleri ile otelde kalanların geçmişte yaşadıkları olaylar veya şimdi hissettikleriyle bağlantılar kurulmuştur. Örneğin ardıç ağacının yükseklerde yetişmesi, meyvesinin kanı temizleyici etkisi olması Doruk’un hem kendisine bu ismi seçmesine hem de kavga sırasında yere düşerken başını sehpa vuran eşi Gülnur’u yerde kanlar içinde bırakıp kaçmasına bir göndermedir. Hikâyelerin ve hikâye kişilerinin birbirleriyle olan bağlantısı *Hayal Otel*’e bütünlüklü bir yapısı kazandırır. Otel hikâye kişilerinin geçmişlerinden kaçarak sığındıkları, yeni bir kimlik kazandıkları, zihnen değişim ve dönüşüm geçirdikleri bir mekândır. Kişilerin kimlik algıları üzerinde değiştirici bir etkisi olması oteli basit bir mekân olmaktan çıkarır ve âdeta bir hikâye kahramanına dönüştürür. Yukarıda bahsedildiği üzere içinde kalanlarla aidiyet, bağlılık ve yerleşiklik

iliřkisi kurulamayan oteller “yer olmayan” řeklinde sınıflandırılmaktadır. Oysa Hayal Otel, kendisine sığınanların gemiřle hesaplařmaları, kendilerine yeni kimlikler oluřturmaları ve kasırgadan sonra bu yeni kimliklerle yařayabileceklerine dair inanlarıyla birlikte “yer olmayan” sınıftan ıkar. Otelde kalanlar, Hayal Otel ile aidiyet, baėlanma, kimlik kazanma iliřkisi kurarlar. Öznenin mekân ile kurduėu yerleřme, kök salma, aidiyet iliřkisinin onu bir yere evirdiėinden yola ıkarsak Hayal Otel’de kalanlar iin otelin bir ruh kazandıėını ve eve dÖnüřtüėünü söyleyebiliriz. Otel, iinde kalanların gemiřte yařadıklarından katıkları, kendilerini güvende hissettikleri, yeni bir kimlik kazandıkları ve en önemlisi yeni bir hayata bařladıkları yerdir. Dolayısıyla kalanlar ile otel arasında bir aidiyet baėı kurulmuřtur.

Bu alıřmada mekânın farklı tanımlarından ve mekânla baėlantılı kavramlardan yola ıkılarak *Hayal Otel* kitabındaki hikâyelerde mekânın iřlevi üzerinde durulmuřtur. İlk olarak kaıř, kimlik deėiřtirme/iņřası, aidiyet ve sığınma mekânı olarak otele karakterler tarafından atfedilen deėer ele alınmıřtır. Ardından tabiatın yıkımdan sonra gelen dinginlik ve yenilenme hâline göndermede bulunan kasırganın otelde kalanların yeni hayatlarına bařlamalarındaki rolüne ve otelin korunma/sığınma iřlevine deėinilmiřtir.

Introduction

Derived from the Arabic infinitive “kevn” meaning “to be” and meaning “the place” where becoming/being occurs, “space” simply refers to the place where beings are located in colloquial speech (Kutluer 2003: 550). It is seen that thinkers have put forward various views on the concept of space since Ancient Greece. The properties attributed by ancient Greek to space was defined with the help of matter, which was the all-pervading and a container for the universe, however Plato thought of space as an eternal and universal container (hipodokhe), in which matter limited to geometric surfaces occupies space (Kutluer 2003: 551). The French philosopher Descartes, conversely, claims that the concepts of space and body are the same thing and rejects the concept of space. Newton talks about the concept of absolute space and separates the space from the objects in it. Another noteworthy contribution to spatial criticism is that of Leibniz’s definition space as a system of relations in which indivisible ores (monads) take place. In modern thought, space is used with the meaning of absolute space with perceptible borders and geometrical fiction (Usta 2020: 27).

Especially since the second half of the 20th century, the concept of space has been discussed with its social, psychological, historical and ideological dimensions as well as its physical characteristics. Therefore, space is not just an architectural element and interacts with people and society. At this point, it is necessary to mention Lefebvre, who put forward that space is socially produced. Lefebvre uses the concepts of produced and lived space in his book *The Production of Space*. It develops the triple dialectic of perceived, designed and lived space (Lefebvre 2015). The place where people have the opportunity to realize themselves in different ways is the living space. This process begins with the placement of a body in the space, and the process of mutual building social space in society.¹

Apart from the geometric definition of space, its relationship with people reveals new definitions of space in terms of human dimensions. According to the new definition, the subject, human identity- is a particular element contributing to the sense of place. Therefore, social determinants of each individual redefines or suggests new

¹ Every body is both space and every body has its own space. The body constitutes itself in space. The body partake in the lived experience. Space is perceived by smells, tastes and contacts (Kurtar 2013: 355).

components for the space. Here human dimension finds its expression in the form of personal experience. In the context of the individual and space relationship, new concepts related to space emerged in the 1960s. With the concepts of “Place”, “Sense of Place” and “Genius Loci”² coming up frequently, it is discussed what bridges the approaches that treat somewhere as space or as place and the causes of these alterations.

Although the word place (*yer*) is given as the direct dictionary meaning of space (*mekân*) in Turkish, it is seen that there is a difference in meaning between the words “space” and “place” in English language. Although space is associated with space as “an area or a place that is empty”, place refers to a specific location or area relative to a subject or thing in the form of “a particular position, point or area”. As it can be deduced here, space is an abstract, wide, perceptible space; place, inversely, is the place that emerges with the experiences of the individual and is given certain meanings (Usta 2020: 28). Heidegger is at the forefront of the names that refers to the difference between space and place. Heidegger associates the concept of place with “dwelling”. For him, place represents a form of rooting for the individual’s existence and experience. In other words, when a physical space is perceived only when it is perceived by the individual, it turns into a place. Based on this difference between space and place, there is also the concept of psychological restoration where we defined the notion of “home” that creates the sense of belonging. As a mode of practice, a genuine relation to place come about in the bond of individual and place. Heidegger’s discussion of dwelling has a relevance that goes well beyond architectural and design practices; the manner in which we dwell is the manner in which we are, we exist. The geographer Yi-Fu Tuan³ refers to the place where people attached and feel rooted with experiential relation with the word “home”. In the same line of thought, the concept of dwelling, which Heidegger holds on to as the central element can be met with the view of “home” (Usta 2020: 28). In the home, it is the only pivot one does not have to maintaining a brave front before the world, it sustains its place as the only ideal. When we look at the concept of place from another point of view, the verb “dwelling” must be applied in order for the state of “being there” to take place. Dwelling in is a conscious construction process, being able to build a place in a place where we realize ourselves (Berber 2011: 149).

² Christian Norberg Schulz used the concept of *genius loci* (spirit of place), leaning to the image of the guardian spirit in Roman myths. This concept refers to the distinctive atmosphere of a place. (Akbalık 2015: 34)

³ Tuan apply the concept of *topophilia*, which indicates a deep bond between the individual and the place. A love of place is an individual’s bonding that can deeply change the nature of a place. (Tuncer Gürkaş-Barkul 2012: 4; Akbalık 2015: 34)

While the spaces we live in are constructed as places where the individual experiences subjective and psychological processes, where perceptions and experiences turn into consciousness, personality and memories, they are also shaped by the different identities that the individual imposes on the space (Güleç Solak 2017: 14). Space-human interaction or in other words- sense of space in daily life is also reflected in fictional texts with different meanings gained by space/different dimensions it has through relationships between people in spatial settings. In fictional texts, “setting” evolves and serves for alternative meanings other than simply describing its physical features or being a setting in the plot.

In fiction, setting is the element that brings the reader’s attention closer to the real-world line. Through space, the fictional world gains visibility (Şengül 2010:532). Place is an element that shows the psychological capital of modern life on the characters, results from human perception and briefly interacting with people as existential activity. From this frame of reference, this study concentrates on the values attributed to the hotel by people who did not know each other at all and who came together in a hotel built on a hill in an isolated seaside town by seeking to escape from their past, in B. Nihan Eren’s work called *Hayal Otel*, in which twelve interrelated stories are told. In other words, it will be discussed how the hotel was used as a metaphor of place of retreat, place identity change and place attachment for people with its social and personal meanings.

Hotel as a Setting of Escape, Identity Change/Construction, Belonging and Refuge

Since the second half of the 20th century, the definition of space has been changed. Space is not just an architectural element but it has been discussed with social, psychological, historical and ideological dimensions. Therefore, the studies of space have started to emerge in literature. Besides the shaping effect of human on space, the effects of fictional characters in space on psychology is also studied. In *Hayal Otel*, the book consisting of twelve connected stories written by B. Nihan Eren, hotel is mentioned by both as a physical place and the shaping effect of the identities of the characters. In this context, hotel is not solely a setting yet a characteristic defining the plot of the stories.

Established at the end of a steep slope between cactus clusters in a coastal town, Hayal (Dream) Hotel is getting ready for the summer season with its eight rooms, each

of which has a flower name. The owners of the hotel, Feryal and İsmet, are a couple who have been together for eighteen years and have come to this unnamed small seaside town to leave their city life and work behind and make a fresh start. Feryal and İsmet, who bought the hotel land three winters ago, left everything behind after a bad event they experienced, as it is mentioned piece by piece from the first story to the last story, and they built this hotel and established both a new job and a new living space for themselves. In March, which symbolizes the end of winter and the arrival of spring, while the owners try to make up for the shortcomings of the hotel, unexpectedly with the arrival of the first guest, the hotel becomes a business rather than a home. After the first guest named Doruk, who introduced himself as a writer, Ahmet and Meryem, who said that they were married, entered the hotel with a boy, Nilüfer, Deniz and Leyla.

The event that is mentioned intermittently in the stories and causes feelings of guilt in Feryal and İsmet is the event took place as the drowning of their partner in the sea. The owners of the hotel, Feryal and İsmet, went fishing one night in the Black Sea with their partners. They did not help their friends who fell into the sea in the storm and only watched the man die in the sea. After what happened that night, Feryal is the one who came to this small holiday town and offered to open a hotel and start over. While the preparations for the summer carry on at the hotel, a small storm first breaks out. Storm destroys the garden Feryal planted with his own hands. The branches were broken, the lemon tree bents, the bougainvillea damaged, the pots toppled (p.10). As a strong and authoritative character, Feryal is uncomfortable with the deterioration of the small world she has built with her own hands. Although she was the one who offered to escape from Istanbul and take shelter in this small town, her guilt resurrects all the time and not allow Feryal to start from scratch. She has delusions such as that a pair of eyes are watching her in the garden or the paranoia that İsmet will kill him in the following days. The male silhouette she thinks she sees frightens Feryal and makes her uneasy. She begins to be unable to fit into this place, which they fled to set up a new life. At first, for Feryal there is an effort and reason to hold on to something, to reproduce. A place is constructed both physically and by sensing, perceiving or briefly living. At the same time, this means that a place cannot be a place without being named, identified and defined by the person (Güleç Solak 2017: 20). While Feryal is arranging the garden and decorating the hotel's interior, her aim is to transform this building into a place to live. However, after the guests settled in the hotel, the hurricane destroyed Feryal's effort to hold on.

When hurricane rips up everything she created with her hands, she realizes that she cannot start over with İsmet at the hotel. İsmet represents the secret she escaped for him. Although they decide not to mention it, ignore or forget about what happened while heading to this town, Feryal decides that she cannot act as if nothing has happened as she recalls her accomplices with İsmet. Feryal collapses spiritually with guilt and fear of death. Feryal has always been the decision maker and organizer for İsmet throughout their eighteen-year partnership. Feryal is the one who wanted them to come here, founded this hotel and tried to establish order. While Feryal is in the position of decision maker and controller, she confronts the hurricane and the things that bother her. While İsmet carry on with his new life with optimistic feelings after the hurricane, Feryal leaves the place she struggled to make “home” due to the feeling of redemption surrounding her. Spatial perception is related to the person’s short or long-term experience in the space and the memory of the place, and it affects and shapes the behavior of the person in that place (Gülec Solak 2017: 17). Whereat, if we think about it in terms of spatial perception, the hotel, which is a place of refuge and rebirth, turns into a home for those inside, after the hurricane (p. 77), whereas for Feryal it loses its function. Bachelard, in his work *The Poetics of Space*, indicate that the house protects the things gained in human life and makes these gains and values permanent. At the same time, the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace (Bachelard 1996: 34). Based on Bachelard’s definition, we see that every character who starts to live in the Dream Hotel has a dream, they strive to forget their past lives, and they experience a new identity construction process (Özbayrak 2020:105). As a matter of fact, for Feryal, the hotel initially harbors as a dream of a new life and appears as a home. Feryal’s sense of place based on what she experienced at the hotel changes after the hurricane. In Feryal, the perception of space shaped by physical and psychological factors before the hurricane is transformed by a physical force like a hurricane. Feryal decides to look for a new life that she cannot build with İsmet elsewhere. It is quite ironic that Feryal leaves the hotel where she came to start a new life for intending to build a whole new life again. In this case, the hotel became a transitional, short-term accommodation place for Feryal, not a new starting area. From this point of view, we see that Feryal’s connection with the hotel is not uninterrupted. Unlike Feryal, İsmet’s ties to the hotel are more firmly established after the hurricane. Coming to this town after Feryal, İsmet somehow takes over the charge of the hotel as the preparations are being completed. Taking care of the business at the hotel, mingling with guests helps out İsmet forget

the life they left behind. Perhaps for the first time, İsmet, who named the room at the end of the corridor facing north, unprotected from rain and suitable for moisture, as Cactus, despite Feryal's unwillingness, realizes something that his wife does not want. İsmet, who makes Feryal accept something she doesn't want, sees this as the thorns of the cactus sticking to Feryal's flesh and takes great pleasure out of it. After the hurricane, İsmet had the walls of the cactus-painted room turned into a daisy garden in order to start anew with Feryal. The name of the room changes from Cactus to Daisy. This behavior, which she thinks will make Feryal happy, does not make any sense to Feryal, who cannot establish a sense of belonging with the hotel. Belonging is the emotion and state that arises with the society and the individual's self-positioning and the person's feeling of belonging somewhere. Belonging and place attachment play an important role in the formation of the self and the definition of individual and social identity (Gülec Solak 2017: 21). Due to the feelings of regret, guilt and fear, Feryal cannot feel himself attached to the hotel and cannot establish a belonging with the hotel. The hotel cannot turn into a place where he connects, because he cannot establish a sense of belonging. Anthropologist Marc Augé introduced the concept of "non-lieu/non-place" in relation to space. Translated into Turkish as "yer olmayan" or "yok-yer", "non-place" is used to refer to places of travel and consumption, transit points, and these places lack experience and meaning. Airport terminals, holiday villages, shopping malls, hotels, camps, highways are defined as "non place" as places where people pass through for a short time and do not establish a connection and meaningful relationship. In these temporary spaces, the human-place relationship integrates with the concepts of abandonment, alienation and loneliness (Tuncer Gürkaş-Barkul 2012: 5). Individuals cannot feel like a part of a community and cannot develop a sense of belonging to these places in these places produced by the metamodernity (Koçyiğit 2018: 539). At this point, if we consider that the concept of place emerging from the relationship that the subject establishes with the space and the meaning it gives to it, the question of whether the spaces mentioned above can always be considered non-place comes to mind. For instance, the hotel, which is a non-place, establishes a relationship of protection, trust, asylum, gaining a new identity and belonging with its inhabitants in the stories in this book. Those who stay at the hotel interact with the hotel in order to establish a new life and attribute value to the hotel. In this case, should Dream Hotel be considered as a non-place? The hotel can be considered as a non-place in terms of the bond of belonging that Feryal could not establish with the hotel and the hotel being a transition place for him. However, those who accommodate at

the hotel and establish a bond of trust, protection and identity with the hotel after the hurricane experience the place and transform the hotel into a place.

Ahmet says he is skilled at gardening and repair and Meryem understands cleaning and cooking and can provide service for Feryal and İsmet. Suspicious of Ahmet and Meryem's soft and apparently their hands do not tell a tale of them, İsmet is reluctant to hire them. However, Feryal gives these two young people a chance, who senses that there is something strange in their behavior and hires them despite İsmet's objections. It is understood that Ahmet and Meryem, who settled in the room reserved for the employees in the basement, were inexperienced from the very first day. Everything Ahmet and Meryem say about themselves, including their names, is a lie. They are not married, they are not good at gardening or cleaning, they are both highly educated and have spent their lives working in the academic field. When we consider the connection between the place and the settlement, Ahmet and Meryem can be associated with the concept of "no homeland".

Homelessness superficially refers to the state of being unsettled, but philosophically it is the essence of both emancipation and discomfort. Homelessness is the liberation of the individual from the power-building social, political and economic mechanisms, but it also includes an uncomfortable process that starts with questioning these mechanisms (Berber 2011: 150). Ahmet and Meryem were expelled from the university for their involvement in political activities. Moreover, they were barred from citizenship. Hints of Ahmet's real identity are reflected through a news story. A vehicle registered to Deniz Yılmaz, who was dismissed two years ago and who has been missing for a long time, was set on fire in the vicinity of Çatalca. Meryem's mention that Ahmet's hands have been smelling gasoline for days combines multiple identities; Ahmet, who started working as a gardener at the hotel, and Deniz Yılmaz, the owner of the burning vehicle. Homeless, Ahmet and Meryem plan to save money during the summer and flee abroad with a boat in the fall. For them, the hotel is a place where they can hide for a while, serving as a transit route to reach their main purpose. It is a place where they stick their heads and exist with their new identities. The concept of homelessness, which we mentioned above, refers to the shifting of safe grounds, the dissolution of all relations that surround human existence and fix its identity, exactly as Ahmet and Meryem lived, and the disappearance of safe grounds also generates anxiety (Barber 2011: 155). Meryem gained her new identity with Ahmet. She does not have the power to create herself as Meryem. For Meryem, who had

to go to the bazaar with Feryal upon the news that the hurricane was approaching, leaving Ahmet for a short time is equivalent to “concussion, rupture, fear” (p. 43). Meryem identifies the fact that events such as hurricanes and storms cause destruction and uprooting in nature for a short time, with Ahmet and what she experienced in a few years. Both have been ripped out of their homes, jobs, and families. They are both cut off from the place they are used to and their identities are taken from them. They play two people who are new and stateless. While awaiting for this seaside town and the hurricane, the unifying power of fear awakens in Meryem, a sense of starting over. Meryem thinks that she can adapt to new conditions, establish a sense of belonging and start over. As a matter of fact, the day after the hurricane, Meryem started to organize the rooms and Ahmet put aside his inexperience in gardening and started to plant new ones in place of the plants damaged by the hurricane. While Ahmet is planting the saplings, he confesses to himself that he likes to become someone else.

Saying that he is a writer, Doruk is someone who does not have the ability to start a family and always wants to draw the attention of others. He states that the reason he came to this seaside town in March, before the season started, was to write a new novel. İsmet places him in a room named after the juniper, a tree that grows in height and whose berries is used to cleanse the blood as a medicine. The only sentence that author Doruk could write about his novel during his stay there was: “Today we were filled with a new breeze coming from the hills”. (p. 39) The blood-purifying effect of the juniper fruit also reveals the secret that Doruk escaped. We learn the true story of Doruk, who made himself admit that he left his wife Gülnur, through the metaphor of cleaning blood. During an argument, we understand that his wife Gülnur fell to the ground, hit her head on the coffee table while falling, and Doruk left his wife lying on the ground and ran away. Doruk does not yet know whether he is the murderer and tries to convince himself that Gülnur is alive. Doruk, who is not a writer, chose the name he wanted to put as his new identity if Gülnur had a son in this hotel, where he escaped on suspicion of murder. Doruk, who has been married for two years, could not adopt the identity of husband and father that Gülnur wanted from him. For Doruk, who has “lack of ability to embrace life” (p. 59), this windy, lonely, arrogant, out-of-the-way hotel is the exact place he wants to escape and hide. In the hotel, the writer Doruk is a single man and is freed from the identity of husband and father, to whom he does not feel himself.

Nilüfer, who settled in the Violet room, chose the identity of “motherhood” for herself. She is trying to live the motherhood she cannot have with a child who is not

her own. By not marrying her, the man she loved took away her right to start a family and become a mother. The boy represents the home he could not establish with the man he loved all his life. The child lost his family in an accident, and he himself survived the accident with injuries. Nilüfer, the child that should be given to her relatives, has been kidnapped because she is a part of the man she loves. Nilüfer, who cannot find a place for herself as a wife, tries to exist again as the mother of the child. Nilüfer, who constantly asks the child to see herself as her mother from now on, thinks that in time, she will be able to heal the child's wounds with love and that she will accept herself as her mother.

Leyla and Deniz settle into the hotel's room called Boxwood. At Deniz's request, Leyla leaves her husband and son and comes to this seaside town to buy a few items. Leyla interprets her leaving everything at once and following Deniz as "instinct". An instinct he suppressed for years pushed him to do whatever Deniz wanted. Leyla, who has given up on denying the feeling that has arisen against her fellow man, has actually abandoned a life based on fear, suppression and ignorance. Deniz's determination and acting like she doesn't care about life affects Leyla. Leyla wants to be able to express herself freely like Deniz and to be able to do what Deniz does. Leyla thinks that whatever she wanted to be, whatever she wanted to be in her personality, all came together in Deniz. Leyla wants to be Deniz, to impersonate Deniz. This hotel in the seaside town is a place for Leyla and Deniz to escape social pressures and express their feelings and live their sexual identity. Leyla's identity as a good son, wife and mother is broken in this hotel room and the feelings she really wants to live are revealed. Despite leaving everything behind, he continues to mentally wander around the rooms of his own house and remember his daily routines. Bachelard states that people think they know themselves over time, but what they think they know is actually a series of attachments within spaces where existence becomes stagnant (Bachelard 1996: 36). In Leyla's case, too, there are attachments, routines and habits that Bachelard mentioned. Leyla has become a woman who clings to habits instead of recognizing her true identity in the house where she lives with her family. Deniz is the element that makes Leyla realize her own identity in this relationship.

Completing the deficiencies of the hotel and making it ready for opening in the summer season actually means leaving behind the crimes committed and starting a new life for those who took refuge in the hotel. For both the owners of the hotel and the people who come to this seaside town before/out of the season, the hotel serves

as an escape, refuge and a place to start over from their old lives. In this context, the hotel plays a story-building role. Opening a hotel was initially an idea that Feryal put forward to start a new life. Feryal offers to leave behind the night his partners died at sea and run a hotel with the money they have. For guests as well as owners, the hotel means a new beginning. It is a venue hotel that brings together people who don't know each other but run away from their past. Each character gains a different identity in the hotel. They take on identities and personalities that they "want to be", different from their names, professions and even personalities in the cities they left behind. In the identity transformation, only Ahmet and Meryem are the characters who could not take on the identities they wanted or dreamed of and tried to adapt to the conditions in order to live. For them, the hotel is a stop before they start their new life. Unlike other characters, they have plans for their future, at least an escape plan. They have to take on roles that are not suitable for them at the hotel, and it is clear from their every situation that they are not the people they say they are. The hotel promises a sheltered life for those staying there on the night of the hurricane.

In the context of Atonement, Dwelling, Rebirth; Hotel as an allegory of Hurricane and Space of Protection

The experiences of strangers who do not know one other meeting in the lobby of the hotel are told through the relationship of the hurricane with the concepts of redemption, dwelling and rebirth. Nature actually renews itself after events such as storms and hurricanes, which are identified with regeneration and destruction. On the night of the hurricane, the sea receded, hollows formed in the sand, trees and plants in the gardens were uprooted, many objects on the street were overturned or displaced by several feet: "The hurricane is a darkness that comes from the middle of the sea and engulfs whatever is on the surface (...) The earth wanted to be your sky, the sky the earth (...) Someone had come to take the town. A hand was pulling it off. With its noise. With its anger. It was tearing it up." (p. 63) For these fugitives who have no place to go, the hotel is a closed space that protects them from what is happening in the outside world. It seems that borders and boundaries seemed to be transgressed, erased or redrawn. The function of the hotel in the work resembles Bachelard's relationship between house imagery - is a key to an inner self and storm. According to him, the house maintains [him] through the storms of the heavens and through those of life as well as against the storms descending from the sky (Bachelard 1996: 35).

There is also a contrast between being at home and not being at home (outside the home), leading to contemplation on our relationship with exterior world. The exterior world has a non-locatable relation in which the hurricane destroys everything, while inside the house is sheltered and offer provisional refuge.⁴ Everyone gathered in the lobby of the hotel, protected by closed shutters for fear of the hurricane, is other than who they really are. Just as the hurricane ripped everything apart and the sea becomes a smooth in the morning, those who took refuge in the hotel left their past and sins outside and built new identities for themselves. In the morning they will wake up to the first day of their new life. A new beginning will begin after the hurricane's knock out. The hotel constitutes a fictional universe and the function of escaping from crime, different faces of identity from the outside world, getting rid of destruction and rebirth: "Danger and crime. Revenge and ambition. Destruction. alienation. Betrayal. It was all left out. Here now everything is true in itself. Real to itself. Close to each other. Yesterday. After the night, the hotel was home to its contents." (p. 77)

In the face of the hostility of the storm and the hurricane in animal forms, the values of protection and resistance of the house are placed in the context of human values. In the conflict between home and universe, "We are far removed from any reference to simple geometrical forms. A house that has been experienced is not an inert box. Inhabited space transcends geometrical space" (Bachelard 1996: 72). Nilüfer, who is waiting in the lobby, thinks that everything has been cleansed and a new life has opened in front of them. (p. 65)

He senses empowering gratitude for this anger of nature on the first night they took shelter in the hotel. For Nilüfer, the hurricane suggests rebirth. İsmet hopes to make a fresh start with Feryal after the hurricane and decides to have a barbecue for the hotel guests. With the help of İsmet, Ahmet and Salih Usta, he rearranges the things that were destroyed, spilled, and dismantled. He thinks that everything that the hurricane destroyed can be recovered again. İsmet got used to his new life and adopted the hotel as the place to start his new life. The destruction of the hurricane affects Feryal the most. A hotel is a space builded around the idea of the death of a man. Feryal sees both this hotel that they opened by leaving behind a murder and İsmet who is adapting to a new life, as obstacles for himself. The hurricane's uprooting of everything Feryal had created with his hand showed him that his new life could not begin

⁴ Bachelard'a göre edebi metinlerde ev ve evren (dış dünya) basitçe yan yana gelmiş iki mekan değildir. Ev, fırtınaya karşı kazanacağı zaferleri biriktirmektedir (Bachelard 1996: 68).

in this place, but somewhere else: “They had themselves, but they had no gardens. Life crumbles. (...) Neither a lemon nor a bougainvillea. A new destruction brought by life, everything they have created with their hands. he had taken everything from them again.” (p.74)

Following this destruction in their garden, Feryal sees a dead pigeon sunk in mud at his feet. The dead pigeon, who could not cope with nature, could not survive last night’s destruction, could not hide somewhere, symbolizes acceptance of defeat for Feryal. The hurricane has torn and broken everything that happens in this new world that they have built with their own hands. Current state of the garden is very difficult to accept for a woman like Feryal who believes that she can take control of her life and face the reality that there is nothing to be done against the devastation of nature: “He who silently sees that there are smells and smiles, love and hate, ends and starts, retaking from the life ripped by the hurricane, being reborn after a death. Feryal in that community. This evening, in his garden at dusk, Feryal got up silently from his chair, who even saw his evil eye lucky charm was cracked and watched their death by planting geranium.” (p. 91) The hurricane means a penance for Feryal. He leaves the hotel and İsmet to forget the past.

Conclusion

In the process of defining the concept of space, from space classification that is built around geometric boundaries to the environment where they evolve in our understating of the way human perceive different spaces and to the base of human perception, has taken its lead. In this orientation, structuring of space in terms of human experiences is the key element and it gains meaning as long as there is a relativity of the subject shaping the space. The space-human relationship and the function of mutually creating each other attract the attention of art and literature researches besides architecture, in historical shifts. Contracted through the development and expansion of the society-space relationship is in the structure of an intertwined pattern and it generates new, heterogeneous relations that highlighting difference between multiple disciplines. Since the works of fiction cannot be separated from the cultural codes and social events of the society in which they were born, the spaces in the work can be considered as socially produced spaces – as we speak of “spatial form” in literature. In the effort to interrogate the relationship between literature, representation of space-subject relationship, the subject’s social practices and spatial entanglements

have become relevant this perception of the surrounding place. The space becomes a place or a non-place rooted in the bond established between them and the subject with subjective memory and affectivity.

In Nihan Eren's book, *Hayal Hotel*, consisting of 12 intertwined stories, the hotel that gave its name to the book almost gains the identity of one of the story characters. The hotel becomes the leading subject in the framework of safety, retreat and identity for those who take refuge in it. The hotel brings together several people who do not know each other but leave something behind in daily life. In this sense, the hotel, just like the character of a story, has a unifying function with other story characters. The hotel is the place where the residents come to terms with their past and dream about their future - transforming them imaginatively. In other words, it is whole new identification process with particular place. Although the hotel has different meanings for the residents, the hotel gains a new meaning from one place to another, even acquires as an entity as a home - actively making place, as they are under protection in the hotel against the hurricane that destroys the nature in the outside world. Symbolic spatial space is the embodiment of new perspectives such as migration, exile, border, shelter, home, and the interdependence of human identity in a fictional world. This particular phenomenon of the "hotel" reveals the sociological and psychological effects on the characters.

To illustrate, the hotel, which was initially thought to be a temporary stop for Ahmet and Meryem, who are wanted for political crimes, becomes the starting point of their new lives after the hurricane. Here, it is seen that the sense of belonging established between the place and the person is important in the transformation of the hotel into a home. The individual develops a secure relationship with the place where he/she belongs and finds that place suitable for settlement. The improvement in the jobs that Ahmet and Meryem were novices after the hurricane indicates that they have adopted their new identities. Nilüfer stepped into her new life after the hurricane at the hotel where she gained her mother's identity and adopted her new identity in a short time. Leyla lived in the family house, which she saw as her home, without gaining her own identity, acting in accordance with the habits and roles that society assigned to her. Leyla found her sexual identity at the hotel after falling in love with Deniz. Doruk has not been able to fulfill the requirements of the role of writer he has set for himself, but he has discovered the point of view that he lacks in his married life and social relations. İsmet adapted to the identity of the owner of the hotel and decided to continue

his relationship with Feryal here. For İsmet, who is trying to erase the past from his memory, the hotel is a place to escape from the past, start a new life, take refuge and a new beginning. A sense of belonging was established between İsmet and the hotel. As the owner of the hotel and the architect of the idea of opening a hotel, Feryal is a person who cannot escape from her past, who has atonement for the crimes she has experienced in the past, and a sense of belonging could not be established between her and the hotel. For Feryal, the hotel does not turn into a place/home/dormitory, as for her redemption and guilt cannot be left behind. For Feryal, the hotel is a transit place. From this point of view, we can use the concept of non-place for the hotel. The characters recognized that it is of existential importance to come to terms with the place where their life takes place. These personalized stories must be apprehended in the wider context of the place hosting social transformations, while work as a threshold offering alternative way of living after individual construction. For these characters, Space, works as the key figure of in betweenness seems not to be placed to flee from but an ongoing process of negotiation of their life.

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