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### Social Types in Attilâ İlhan's Poems

*Attilâ İlhan'ın Şiirlerinde Toplumsal Tipler*

**Abstract:** Attilâ İlhan, one of the important representatives of the 1940 generation social-realism movement, made his name in terms of both poet and novelist and wrote many works throughout his writing life. Attilâ İlhan, who is an advocate of the social-realism movement, chose the material in his works from the society in line with the goals of this movement and shaped the subject by putting the human being first. It is very important that Attilâ İlhan focuses on society in his works and sheds light on the life of Turkish society by focusing on people from many different social classes. In this study, twelve poetry books written by Attilâ İlhan (*Sisler Bulvarı, Yağmur Kaçağı, Ben Sana Mecburum, Belâ Çiçeği, Yasak Sevişmek, Tutuklunun Günlüğü, Böyle Bir Sevmek, Elde Var Hüzün, Korkunun Krallığı, Ayrılık Sevdaya Dahil, Kimi Sevsem Sensin*) were examined and it was evaluated which social types were included in their poems.

**Keywords:** Modern Turkish literature, Attilâ İlhan, Social-realism, Poem, Social Types

**Öz:** 1940 Kuşağı toplumcu-gerçekçilik akımının önemli temsilcilerinden biri olan Attilâ İlhan hem şair hem de romancı yönüyle adını duyurmuş ve yazın hayatı boyunca pek çok eser kaleme almıştır. Toplumcu-gerçekçilik akımının savunucusu olan Attilâ İlhan bu akımın hedefleri doğrultusunda eserlerindeki malzemeyi toplumdan seçmiş, insanı ön plana alarak konuyu şekillendirmiştir. Attilâ İlhan'ın eserlerinde topluma yönelmesi, pek çok farklı toplumsal sınıftan insanı konu edinerek Türk toplumunun hayatına ışık tutması oldukça önemlidir. Bu çalışmada Attilâ İlhan'ın kaleme aldığı on iki şiir kitabı (*Sisler Bulvarı, Yağmur Kaçağı, Ben Sana Mecburum, Belâ Çiçeği, Yasak Sevişmek, Tutuklunun Günlüğü, Böyle Bir Sevmek, Elde Var Hüzün, Korkunun Krallığı, Ayrılık Sevdaya Dahil, Kimi Sevsem Sensin*) incelenerek hangi toplumsal tiplere şiirlerinde yer verdiği değerlendirilmiştir.

**Anahtar Kelimeler:** Yeni Türk Edebiyatı, Attilâ İlhan, Toplumcu-gerçekçilik, Şiir, Toplumsal Tipler

### Introduction

Attilâ İlhan's (1925 – 2005), one of the prominent figures of Turkish literature, started to be interested in literature during his childhood. As his father, Mr. Muharrem Bedri, was fond of classical poetry, wrote poems, was a columnist and responsible manager of Hizmet Newspaper and his mother, Mrs. Perihan

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Memnune, was a voracious reader of the novel, Attilâ İlhan had the opportunity to meet newspapers, novels and poetry at the very young age (Özher, 2009: 32). Attilâ İlhan met literature at an early age and his poem *Cebbaroğulları Mehmet* won the second prize in the poetry competition organised by the CHP in 1946 and started to make a name for himself in the literature world while still in high school. Attilâ İlhan, who started to read Nazım Hikmet's poems while he was still a secondary school student, was arrested and lost his student rights because he used Nazım Hikmet's poem in the love letter he wrote during his high school years. Attilâ İlhan received treatment in a mental hospital after prison, his real-life experiences shaped his literary career and these events are recounted in his works from time to time. The root cause for his adoption of a socialist-realistic understanding of art is undoubtedly Nazım Hikmet.

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### 1. Socialist-Realism

Socialist-realism, a Marxist aesthetic theory, is an art movement that was accepted in line with the decisions taken at the First Union of Soviet Writers Congress held in Russia in 1934 and determined as the official understanding of the art in the state. In line with the decisions taken, how art and the artist will produce works within a general framework. According to socialist realism, the reality that art reflects is a social reality, but this reality is seen in revolutionary development and is accurately reflected with historical concreteness, taking into account the education of the working class (Moran, 2017: 53). This style of art has also had a considerable impact on our country and many artists have gathered around this art movement. Socialist-realism emerged in Turkish literature in the last years of the Constitutional Monarchy and became one of the dominant art and literary movements in Turkey until the 1980s (Güngör, 2019: 189). Artists advocating the socialist understanding of art started to publish the magazine “Resimli Ay” in 1924. Until its closure on January 15, 1931, Resimli Ay served to spread the ideas of socialist literature. Nâzım Hikmet played the most significant role in this process. Nâzım Hikmet has made the remarkable effort to establish socialist literature not only with his poems but also with his stories, plays, and criticisms (Kacıroğlu, 2016: 31). The Socialist-realism movement, which has lasted about sixty years in our country, brings diversity in the content of works of art. Based on Marxist aesthetics, artists, workers' rights, peasants, peasant-landlord conflict, rich-poor conflict, exploiters and exploited, National Struggle period, urban life, unions, etc. in their works. They express the problems of the people by touching on many different issues.

Attilâ İlhan is among the socialist writers and poets of the “1940 Kuşağı” (Generation of 1940s) in our literature, and he wrote works within the framework of socialist-realism in both his novels and poems. However, Attilâ İlhan provides a new perspective to the socialist attitude he advocated by calling it “social realism” instead of socialist-realism. Attilâ İlhan gave detailed information about what social realism is in his article, *Bir Şey Değil*:

*“Social realism is an art method that sees all the problems of our country and nation scientifically from a social and historical point of view and tries to reflect them in the most appropriate and newest aesthetic forms. Social realism aims to evaluate the successful works of our past ages within their conditions and to make use of these works properly; it has been adopted to thoroughly examine and understand the tradition of both our folk literature and our divan literature; Nationalist, as it thinks to give the most suitable art composition for our national conditions; Nationalist because he believes that art has a social purpose and that the aim is to work for the real happiness and development of the country and the nation, as defined by Mustafa Kemal; The Modern, as he tries to develop the aesthetic concepts of western art within national conditions by abandoning the*

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*Turkish and Ottoman tradition and aims to make Turkish art a value within the western aesthetics; Social; it is an optimistic and enlightened artistic attitude because it believes in the happy future of our nation and country, no matter how bitter and how destructive the social realities are” (İlhan, 1980: 112).*

Attilâ İlhan wrote both his poems and novels within the framework of socialist realism and in his works, he focused on Turkish society and dealt with the problems of the Turkish nation. But while doing this, he did not compromise on the aesthetic aspect of art. According to Attilâ İlhan, social realism is an artistic way that tries to reflect the issues of our country and nation by dealing with a social and historical method and operating them in the modern and most appropriate aesthetic forms (İlhan, 1996: 231).

## 2. Social Types in Atilla İlhan’s Poems

Attilâ İlhan published twelve poetry books throughout his literary life. The poet, who published his first book of poems under the name *Duvar* (Wall) in 1948, his second poetry book *Sisler Bulvarı* (Sisler Boulevard) in 1954. His following poetry books can be listed as: Yağmur Kaçağı (Runaway of Rain) in 1955, Ben Sana Mecburum (I am Obligated to You) in 1960, Bela Çiçeği (The Flower of Trouble) in 1962, Yasak Sevişmek (Forbidden Love) in 1968, Tutuklunun Günlüğü (Diary of Prisoner) in 1973 Böyle Bir Sevmek (Such a Love) in 1977, Elde Var Hüzün (A Heart Filled with Gloom) in 1982, Korkunun Krallığı (Kingdom of Fear) in 1987, and lastly Kimi Sevsem Sensin (Whoever I Love is You) in 2001. Touching on society in the framework of socialist-realism, Attilâ İlhan also portrays people of society from different social classes in his poems. He gives a voice to peasants, workers, civil servants, trade unionists, prostitutes, students, prisoners, shopkeepers, murderers, thieves, bullies, smugglers etc. in his poems.

### 2.1. Prostitutes and Debauchee Men

Prostitutes and debauchee men hold an important place in İlhan’s poems. His poems confines the reader’s attention to the life of these people and their harsh living condition by showing how despicable they are. In his first poetry book, “Duvar (The Wall)” “Umumi İstirap Şarkısı (Anonymous Suffering Song)” and “Onlar Bizi İtham Ediyor” (They Are Accusing Us) are the poems about prostitutes. A girl working in a brothel in the “Umumi İstirap Şarkısı” (Anonymous Suffering Song) and a woman’s struggle for life after her husband passed away and her initiation into prostitution in “Onlar Bizi İtham Ediyor” (They Accuse Us) are the subjects.

“Let Us Go- A Ballad for Women” in *Ayrılık Sevdaya Dahil* (Break-Up is Also a Part of Love) explores who engages in sexual activity for money. In “Ayaküstü Cinayet” (A Murder in Rush) in *Kimi Sevsem Sensin* (Whoever I Love is You) there is a type of prostitute, in “Çiftin Çifte Yalnızlığı” (Double Solitude of the Couple) there is both prostitute and debauchee man. The subject of the poem “O Vahim Orospu” ((A Common Prostitute) in the *Elde Var Hüzün* is prostitutes. They work in the pavilion. Their names are Belma, Hülya, Sevilay, Nilgün, Hümeyra, Sevtap. In the last stanza of the poem, it is understood that there is a movement between the night prostitutes and the patrols in Beyoğlu. It is not known who most of these prostitutes are or where they are from. The type of prostitute is mentioned in the poem “Işık Mezerliği” (Işık Cemetery) in the Kingdom of Fear, and the type of coquette woman in “Korkunun İsi” (The Soot of Fear). In this poem, it is mentioned that a beautiful woman is the mistress of the holding manager, but the fear of abandonment increases as she gets older, and eventually the man starts to be with another woman, and the daily lives of coquette type is presented. In the poem “Arabesk” (Arabesque), a prostitute known as Çengelköylü Sevtap is told. In the poem “Batan Bu Kohne Şileb...”, the licentious male type is the subject. This man is a rich businessman who entertains prostitutes in his past life. Then the man goes bankrupt and is left alone. He can no longer live his old licentious life and spend time with those beautiful women he has

fun with. Attilâ İlhan defines this poem as the tragedy of the a debauchee businessman in the “Meraklısı İçin Notlar” (Notes for the Enthusiast) (İlhan, 2020h: 114).

In the poem “Tele-Foto 3” (Tele-Photo) in the Prisoner's Diary, General O'connor and his mistress Pricilla Joe are told. In this poem, Attilâ İlhan deals with O'Connor as a licentious type and talks about his nightlife during his New York trips and also a prostitute with the character of Pricilla Joe. Tele-Photo 4” is about prostitutes in the port of Hamburg. The type of prostitute is included in the poem named "Bir Özge Muammer Bey" in Yasak Sevişmek (Forbidden Love). The poem consists of five different parts and in the third part, Despina, the prostitute, is discussed. Chapter 3 is called “Karantina'lı Despina”. It is told that Despina takes the stage in the Kara Kız canto, where she was different from every woman. She was the favorite of Muammer Bey, but we learn that she has an sexual intercourse with Miralay Zafiru, one of the occupation forces during the occupation period of İzmir.

In the poem “Great Leylâ” in *Belâ Çiçeği* (Flower of Trouble), a prostitute named Leylâ is described. In the poem called “Eller Yukarı” (Hands Up), which is the fifth poem of “Cinnet Çarşısı” (The Bazaar of Insanity), the night life of Beyoğlu is described, the dating houses and prostitutes are mentioned. Prostitutes are also included in the poems “Hadi Sen Git” (Would You Leave me Alone), “Metropol” (Metropolis) and "Porno" (Porn) in the poetry book . In the poem called "Hadi Sen Git"(Would You Leave me Alone), prostitutes living in Urfa are mentioned. In the poem "Metropol", the existence of prostitutes is mentioned in the nightlife in big cities, while in the poem called "Porn", a woman who works as a prostitute in Yuksek Kaldırım (A Street in Beyoglu) is told. In Ben Sana Mecburum (I am Obligated to You), the subject of the poem “Kırımızı Pazar” (Bloody Sunday) is the electrician İhsan. İhsan represents the licentious male type who is coming on to the women in a bar and tries to seduce them.

## **2.2. Thieves and Smugglers / Fugitives**

Attilâ İlhan, who includes people from all segments of society in his poems, also deals with villain types in some of his poems. Some of these types are thieves, fugitives, and smugglers. In five of Attilâ İlhan's twelve poetry books, which we have examined, these types are discussed and discussed in these books Duvar (The Wall), Elde Var Hüzün (A Heart Filled With Gloom), Böyle Bir Sevmek (Such A Love) . Korkunun Krallığı (The Kingdom of Fear) and Ayrılık Sevdaya Dahil (Break-Up is Also a Part of Love). We first encounter the type of smuggler in the poem "Deli Süleyman"(Crazy Süleyman) in the Duvar (Wall). It is known that the person living in Çukurova and known as Deli(Crazy) Süleyman was smuggling in his youth. In Elde Var Hüzün (A Heart Filled With Gloom), there are thieves and smugglers in the poem “Tut ki Gecedir” (Suppose It is A Night). There are impressions of the underground world in the poem. Upon the notification, arms smugglers change their addresses with the fear of being arrested, and the thieves get angry. Night is the time of activity of thieves and smugglers. The poet has mentioned these negative types that lie behind the curtain of the night in his poem. In the same way, the poet mentioned the type of thief in his poem "Metropol" in Böyle Bir Sevmek (Such A Love) and drew attention to the fact that these people spent their lives on the streets. In the Korkunun Krallığı (Kingdom of Fear), Sevtap from Çengelköy, a heroin and drug smuggler, is the subject of the poem "Arabesque". Çengelköylü Sevtap is actually a man, he has heroin and marijuana in his stash. In this poem of Attilâ İlhan, in line with the conditions of the period, there are smugglers, prostitutes and transvestites etc. in Taksim Square. He dealt with negative types as a subject and made the negative atmosphere of that environment felt in his poetry. In the “Meraklısı İçin Notlar” (Notes for the Enthusiast) section of the book, Attilâ İlhan states that he wrote this poem in line with the impressions he saw in Taksim Square in the 80s and was deeply

shaken (İlhan, 2020h: 113). In the poem “Muhbir” (Informant) in there is a man who escaped because of a crime he had committed. The crime committed by the person in the poem is unknown.

*“In the blink of an eye where he changed his identity  
His phone is cut off nobody is reaching  
His house is empty and office is void”* (İlhan, 2020l: 23).

Based on the verses above, it is understood that the person is a fugitive. This person mentioned has completely changed his address, lifestyle, appearance, in short, his life.

### 2.3. Vagrants

One of the social types of Attilâ İlhan's poems is the street vagrants. Mafias, bullies and murderers are classified under the title of street vagrants. Attilâ İlhan looks into the world of these villain types and talked about them in his poems. Halil İbrahim, Sefer İbrahim and Bekir İbrahim, the protagonists of the poem named “İbrahimin Evi” (İbrahim's House) in Yağmur Kaçağı (Runaway of Rain), live in the same house. Halil İbrahim, Sefer İbrahim and Bekir İbrahim are the characters who dress up every day and wander around Kasımpaşa in the evenings, beat people, steal, and are caught. It is stated that these three people are troublesome and that the whole neighborhood describes them as villains. Attilâ İlhan dealt with the bully type through these three separate Abrahams and presents their lives. In the poem "Angels with Dirty Faces" on Sisler Boulevard, a street vagrant is discussed. In this poem, Attilâ İlhan sheds light on the miserable and poor life of Istanbul through the vagrant type. “... In Kirlı Yüzlü Melekler (Angels with Dirty Faces), the city is told from the perspective of a human being who can be described as penniless, vagrant, miserable. In the poem, instead of the beautiful aspects of Istanbul, its devouring sides are discussed. (Steel, 2007: 151). The person who is the representative of the vagrant type mentioned in the poem has a miserable life in police stations, streets and squares. In the “Flaş 1” (Newsflash 1) poem in Tutuklunun Günlüğü (Prisoner's Diary), the protagonist is billionaire Miss Elena Van Decker. Elena Van Decker has a fortune of three billion and is arrested by the police while driving through the Belgian border in her luxury car because she killed her secretary, Anna Kloos. Attilâ İlhan created a type of murderer through Miss Elena Van Decker in his poem “Flaş 1” (Newsflash 1) and dealt with it as a subject.

### 2.4. Prisoners

It is possible to come across the prisoners in almost all of Attilâ İlhan's poetry books. The poet mentions the process of arresting in some of his poems, the impressions from the prison in some, and the general impressions after his release in some, reflects this issue in his works in a very realistic way. Undoubtedly, the biggest factor in his realistic approach to this subject is the events he has experienced. When Attilâ İlhan was arrested while he was still a high school student, he retained the air of the prison and witnessed the period before and after September 12 Events. Therefore, this situation made it easier for him to deal with the subject in a more realistic way in his works.

Attilâ İlhan deals with the tragedy of a prisoner in prison in his poem "Long Air", which he wrote in Sisler Boulevard. The arrested person is a twenty-year-old young man living in the Kemah district of Erzincan. One day, the gendarmes raided his house and arrested him, and he was sentenced for eighteen months. The man is left alone in the prison, the handcuffs and iron bars in the prison left his soul in torment. The man is not seeing the light of day and has no idea about outside world. He longed for both nature and his mother. This person, who describes imprisonment as a fatal disease, does not even know the reason for entering the prison. Attilâ İlhan both described the frightening atmosphere of prisons through this poem, and also touched on the arrest of innocent people at that time through the type of prisoner he dealt with. In the poem "The City of Istanbul Is Crying", the

miserable state of the prisoners is revealed. Handcuffed prisoners are both starving and consumptive, in the grip of death, and yet they are supposed to work.

In the poem “Araniyor” (Wanted) in *Kimi Sevsem Sensin* (Whoever I Love is You), we witness that a young university student was arrested one day when she was leaving the faculty for hanging a poster. Through this poem, Attilâ İlhan mentioned the political atmosphere of the period and the arrests of the students from time to time as a result of their activities. The line "...our love has a criminal record, our youth was blown away..." in the poem reveals the situation that young people lived in in line with the political conditions of that period. Young people are frequently questioned and sometimes arrested, as can be understood from the poem. In the poem "Hesap Kitap", the general view of the prison is presented from the impressions of a prisoner. The detainees are frightened here from time to time, they smoke in their double handcuffs in the cold courtyard bottoms, they are fed with cheese and bread. Prisoners here are always considerate. The detainee says that at night the prison is darker than the outside. Children's wards and women's wards are in misery, and politicians are worried about what will happen to them. The poem called “Flash a Lightning on Me” talks about the arrest of a young girl who has no crime. The young girl has committed an unforgivable crime and has been arrested, her crime is that she loves a boy whose name she does not even know. The boy with whom the girl falls love is revolutionist and the girl is arrested for this reason. The poet says that the only crime of this young girl is to love. Attilâ İlhan is actually making a social criticism of the period through a young girl who was arrested just for the sake of love and whose life in a big trouble, because while loving was the most innocent feeling, it turned into an unforgivable crime at that time. In the poem “How It Happened...”, a child who was arrested for his interest in poetry and imprisoned in İzmir Prison and expelled from high school was described. The person described in the poem is Attilâ İlhan himself. The poet was arrested and expelled from high school for quoting Nazım Hikmet's poem in a letter he wrote during his high school years.

A prisoner type is included in the second and third parts of the poem called “Rüya Bu Ya” (It is a Dream) in *Elde Var Hüzün* (A Heart Filled With Gloom). In the second part of the poem, this prisoner is dreaming in the prison at midnight. The man who imagines that he has guests offers them natural treats such as trees, lights, sirens, cloud and sea. Here, in fact, a prisoner's longing for nature and his loneliness are felt. In the third part of the poem, the prisoner comes out of the prison and we learn that his name is İbrahim. In this episode, İbrahim is alone. “What is really meant to be given here is the world of the lonely human being disconnected from society. Prison life lead him into an desperate situation” (Çelik, 2007: 542).

The poem “On Sekiz” (Eighteen) in *Korkunun Krallığı* (*The Kingdom of Fear*), is about a prisoner who is under interrogation. The thoughts of a man who is reflected during the interrogation and who is beaten during the interrogation and the memory of the past are explained. Here, the poet tries to express the thoughts of the prisoner by psychological analysis. *In the Notes for the Enthusiast* section of the book, Attilâ İlhan states that his own experience of being arrested is influential in writing this poem. Also, referring to the last two lines of the poem, Attilâ İlhan drew attention to how frightening the interrogation is: “...can a person feel older out of fear / a twenty-year-old person” (İlhan, 2020: 37).

In the poem “Tutukluyu Uyutmamak” (Unsleeping Prisoner) in *Tutuklunun Günlüğü* (Prisoner's Diary), there is a mention of an activist who was arrested and thrown into a prison. The torture inflicted on this man, who is trying to make him talk during the interrogation, is not to put him to sleep. The man thinks that he will survive the first night, but over time, insomnia begins to torment. In the poem “Tutuklunun Günlüğü” (Prisoner's Diary), the tragedy of an arrested man in prison is described. The poet, who included the frightening impressions of the cell in the poem, also revealed the tortures inflicted on the prisoner during the interrogation. “Kayıt” (Record), another poem of the book, consists of four series and again in this poem, the prisoner and his experiences are

revealed. In the first poem, the frightening of the interrogation, and in the second poem, the tortures made during the interrogation are expressed by the prisoner. The loneliness of the prisoner and his dreams are given in the third poem, and the general impression of the prison in the fourth poem. In the poem “Ağırceza Kasidesi” (Ode of Heavy Penalty), the process of arresting and prosecuting someone who advocates the socialist view is described. In the poem, it is explained that the detainees constantly spend time in police stations and their trials are held secretly in the Third Heavy Penal Court. It is a very difficult for these people to be judged. In the poem, the trial process and the general atmosphere of the court are described by the detainee.

In *Yasak Sevişmek (Forbidden Love)*, in the poem “Yaş Kırktan Yukarı” (Over Forties), it is seen that a person goes back to his past and remembers the moments when he was arrested during his high school years. In February, while he was still a high school student, he wears handcuffs for the first time and was interrogated in a prison cell in Sansaryan Inn. This poem has the reflections of Attilâ İlhan's life because his cat was also arrested and interrogated for the first time during high school.

In the poem “Belâ Çiçeği”, with the same name of the poetry book *Belâ Çiçeği*, the poet tells a prisoner who is put in prison Alsancak Train Station. The fearful waiting of the arrested man and his wife is depicted in the poem. Attilâ İlhan gave the following statements about this poem in the Notes for the Enthusiasts section At Alsancak Train Station, I witnessed a ‘political’ person who was ‘the accused’. I’m deeply affected by the event. It was creepy that both the man and the woman looked at the station clock rather than each other (İlhan, 2020d: 128). In the third part of the poem “Yarının Başlangıcı” (The Beginning of Tomorrow), which consists of four parts and is dedicated to the nationalists of May 27, it is explained that the nationalists were arrested, thrown into prison and tortured when they were children. In *Böyle Bir Sevmek (Such a Love)*, on the other hand, the character of prisoner first appears in the poem “Sakın Ha” (Don’t You Dare). In the poem, we witness the arrest of a trade unionist in his house. The man was arrested before when he first registered with the union, and he is aware that this process would continue. In the poem “İlk Kelepçe” (The First Handcuff), a worker living in Ankara is told how he felt when he was arrested for the first time and taken away by the police.

In the poem called “Mektup” (Letter) in the Wall poetry book, he gives the impressions of a prisoner in prison. The huge castle gates are closed for the prisoner, he is surrounded by walls on all four sides and his freedom is taken away. In the poem “Akşamüstü Düşünceleri” (Thoughts During Afternoon), there is a type of prisoner who is also convicted in the prison. The arrested person is a poet and he dreams of regaining his freedom. In the poem *Duvar (The Wall)*, which gives its name to the book, both the impressions of a prisoner and the prison walls are narrated, and the suffering of the prisoners there is expressed. The prisoners are suffered from tortures, some of them are executed, and the walls witnessed all these painful events. In the poem “Müçteba Kulunuz” (Your Powerful Servant), which is included in the poetry book *Yağmur Kaçağı (Runaway of Rain)*, we see the prisoner type. In the poem, it is explained that an honest accountant who does his job well is later arrested for embezzlement and sentenced to four years and five months. The type of prisoner is also included in the poem “Mevcutlu” in *Break-Up is Also a Part of Love*. The prisoner whose interrogation is conducted by two police officers in Sansaryan Inn gives his reflections on this event.

## 2.5. Vendors

Another social type that Attilâ İlhan includes in his poems is street vendors. In his poetry book *Yağmur Kaçağı (Runaway of Rain)*, the street vendor type appears in the poem “Eyi Muz Eyi” (A Good Banana). The poem narrates a street vendor who comes to Istanbul from Anatolia and sells bananas on the streets for making a living. A flower girl is mentioned in the poem “Kaptan” (Captain) located on Sisler Boulevard, and boza makers are mentioned in the poem “İkinci Viyolensel” (Second

Cello) in Ben Sana Mecburum (I am Obligated to You). In these poems, florists and boza sellers appear as street vendors.

## 2.6. Workers

Attilâ İlhan, who included people from all walks of life in his poems, did not neglect to mention the working class in his poems and revealed their class struggles. It is possible to come across many types of workers in many different fields in his poems. In the poem "Tartımlı Adam" (Man with Scarf) in Yağmur Kaçağı (Runaway of Rain), Attilâ İlhan addressed the field workers and mentioned their hardships. The poem deals with an illiterate worker with malaria who goes to the field early in the morning. Despite his illness, the poet drew attention to the hardships of the workers for the sake of their livelihood through the field worker who worked under hard conditions. In the poem "Bir Kırmızı Bir Yeşil" (One Red One Green) in the same book, this time a worker working at the train station is discussed. The protagonist of the poem, Scissor Rıza, works at a train station in the rural area.

In the poem called "Deli Süleyman" (Crazy Süleyman) in the wall book, Deli Süleyman working in the peanut field is discussed. Deli Süleyman is a windlass who irrigates the peanut fields and he works overtime. In the poem "The Man Who Welds in the Dark", a worker who welds is told. Attilâ İlhan states in the Notes for the Enthusiast section of the book that he wrote this poem inspired by a welding worker who works until late at night in an alley on his way home every evening (İlhan, 2020a: 185).

The poem "İstanbul Şehri Ağlıyor" (The City of Istanbul Is Crying) in *Sisler Bulvarı* (*Sisler Boulevard*) handles the factory workers, some of whom work in Feshane, some in Beykoz Factory, and some in Bursa Merinos Factory. The workers are hungry and have tuberculosis, but they still work. Here, the struggle for life of the workers in miserable living conditions is discussed. In the poem "Bursa'dan Yalınates", a night worker working at the Bursa Merinos Factory is discussed and attention is drawn to the hard lives of the workers in this poem. The type of worker we encounter in the poem "Dilekçe" (Petition) demands the right to strike this time. In "Tütünkeş", the workers working in the tobacco field are described. Women, men and children all go to the tobacco field by bus and work every day. Cotton workers are described in the poem called "Rinna-Rinnan-Nay". Another poem describing the workers is the "İskeletler Dansı" (The Dance of Skeletons). In this poem, agricultural workers who are taken to the fields by pick-up trucks are described. In the poem "Buğday" (Wheat), a farmer who cultivates the wheat field and his difficult life are mentioned. In the book of the "Tutuklunun Günlüğü" (Prisoner's Diary), the stereotype of worker is included in the poems "Emekçiye Gazel" (Ode to the Labourer) and "Grev Oylaması" (Vote For Strike). The poet mentioned the general characteristics of the workers in his poem "Ode to Labourer", and the factory workers who went on strike in the "Grev Oylaması" (Vote For Strike).

Attilâ İlhan also addressed the type of worker in his poem "Yorgunlar Sandikası" (Union of Tired Ones), which he wrote on Sisler Boulevard. In this poem, the hardships of the workers are reflected by giving exact details about the daily lives of workers who stay on the night shift, the labor union established for them, the work of the workers despite their tuberculosis, their poverty and most importantly their exploitation by upper class. In "Fabrika" (Factory), the eighth poem of the "Memleket Havası" (The Air of Hometown) in Ben Sana Mecburum (I Am Obligated to You), workers working in a sugar factory are told. The tragedy of these workers who came from all over Anatolia is told. They smoke the cheapest cigarette out of poverty, they fill their stomachs with the worst soup, and their bodies are covered in bruises.



## 2.7. Occupations

### Policemen/ Soldiers

Another social type that Attilâ İlhan deals with in his poems is the soldiers and the police. In the poem "Taharri" in the book "Separation in Love", the type of policeman is described through a policeman named Yusuf. Yusuf is a policeman who arrests politicians and he arrests a politician whose code name is Cemal in the poem. In the book "Duvar" (The Wall), the type of soldier is included in the poems "Onlar Bizi İtham Ediyor" (They Accuse Us) and "Düştü Polonya Kalesi" (Polish Fortress is Fallen). "They Accuse Us" contains the impressions of a lieutenant and sergeant who were martyred in the war about the world. In the poem "Fallen Poland Castle", the speaker portrays the soldier who was on guard on the Polish border during the Second World War. The "Yeraltı Ordusu" (Underground Army) in the book of Sisler Boulevard, is the type of soldier in the second part of the poem, and the soldiers returning from the Eastern front after the Second World War are told. Soldier characters are also included in the poem "Ne kadar İzmir/1" in Kimi Sevsem Sensin (Whoever I Love is You). The hero of the poem is Miralay Zeki Bey, and he retired from disability because he lost his arm in Sakarya. Another poem that includes the soldier type in this book is "Mustafa Suphi's Neferi" (The Soldier of Mustafa Suphi). In the poem, a soldier named Sarı Mustafa who is also known as a soldier of Mustafa Suphi is mentioned. A captain known as Kazbek Rıza is also described in the poem "Yüzbaşı 'Kazbek Rızaya Beşleme'" (Captain Kazbek), which is the fourth chapter of Hasanköy Bahriye Kahvesi in the Yasak Sevişmek (Forbidden Love). In the poem "Alarm Clock", there are different soldiers on different trenches such as Afyon, Uşak, Dumlupınar. It also talks about people like Captain Muhsin, who was waiting for a letter from his lover at the trench, and Major Abdulkadir, who worked as a doctor. The political and military outlook of that period is told from the mouth of Miralay Rıza, who lived through the War of Independence (Çelik, 2007: 388). Attilâ İlhan, on the other hand, puts forward a soldier type through Captain Ferid, and a soldier and his private life are narrated in the poem "Mahur Sevişmek" in the book Belâ Çiçeği (The Flower of Trouble).

### Doctors

One of the occupations that we come across in Attilâ İlhan's poems is the doctor. The type of doctor in his poems is generally handled through Doctor Sabiha. Doctor Sabiha appears as the type of doctor in the poem "Ferdâ" in the book Bela Çiçeği (The Flower of Trouble) and in the poems "Viyolensel Yalnızlık" (Solitude of Cello), "İkinci Viyolensel" (Second Cello), "Birinci Keman" (First Violin) in the book Ben Sana Mecburum. In these poems, Doctor Sabiha is described as a doctor who struggles for freedom. In the poem "Çalar Saat" (Alarm Clock), Major Abdulkadir works as a doctor at the trenches.

### Porters

One of the social types we encounter in Attilâ İlhan's poems is porters. The poet talked about the porter type through Şakir in his poem "Hamal Şakir' Ketenhelvacı Manileri", which he wrote in the book Yağmur Kaçağı (Runaway of Rain). Şakir, who works as a porter in Izmir and does not even have a shoe due to poverty, only dreams of buying shoes and he works as a porter every day for this dream. In the poem there are porters Halimağa Bazaar in İzmir in the poem "Ne Kadar İzmir".

### Shepherds

Attilâ İlhan, whose traces of Anatolia we often see in his poems, is about shepherds who work in Anatolian villages in some of his poems. The first of these poems, "Sığırtmaç" (Cowman), is in the poetry book *Duvar* (Wall). The poem describes a 14-year-old cattle herder. It tells the adventures of the shepherd who is an illiterate child living in the Çukurova region. He does not know how to play the flute, which is unique to shepherds, and he wanders in the mountains. In the poem "The Star of

İbrahim” in the book Yağmur Kaçağı (Runaway of Rain), a shepherd in Konya's Beyşehir district is described.

### **Others**

Attilâ İlhan also mentioned people from several different professions other than the above-mentioned professions in his poetry. The first of these is found in the poem called “Ökkeş” on the Wall. Ökkeş is a carriage driver and earns his living from this job. In the poem Kırmızı Pazar (Bloody Sunday) in the book Ben Sana Mecburum (I am Obligated to You), the electrical installer İhsan is described. In the poem “Demir Kuşaklı Halkımız” (Our People with Iron Belts), occupations all over Anatolia such as knife-beating knives, carpet weavers, saddlebags, blacksmiths, bakers and the Anatolian people who practice these professions are described. In the poem “Barber Salih Hikâyesi” (The Story of Barber Salih) in Yağmur Kaçağı (Runaway of Rain), it is a poem about a barber named Salih who falls in love with the district governor's daughter.

### **2.8. Students**

One of the types that came to life in Attilâ İlhan's poems is students. Among the published poetry books, the student type can be found in the books called “Öyle Bir Sevmek” (Such A Love) and “Belâ Çiçeği” (The Flower of Trouble). In the poem "I Think I'm Dying" in Such a Love, a university student is told. It gives the final thoughts of a student who was shot for taking part in political events and university protest, at the last moments of his life. The type of student is also included in the poem “Ferdâ” in Belâ Flower. In this, there are students of medicine, engineering and War Academy.

### **2.9. Communities**

It is possible to come across people from different classes in some of Attilâ İlhan's poems. The first of these communities is the villagers living in Anatolia. Attilâ İlhan also included such people in his poems and discussed their lifestyles in his poems. In the poem “Barakmuslu Mezarlığı” (Barakmuslu Cemetery) located on Sisler Boulevard, Bekir, who lives in the village of Barakmuslu, is described. Bekir earns a living by cultivating the land in the village and takes care of eight people at home, the land is precious for the villagers. Bekir's grandfather and father, who gave information about those lying in the village cemetery, were martyred in the war and it is told that their graves are not in the village. The poet, who also includes the peasant type in his poem “Derecikviran”, drew attention to the struggles of life in the villages in this poem. The poet, Musa of Yaşamak, who also includes the peasant type in his poem “Öküz” (Ox), deals with the ox and in this poem he explained the important place of the ox in the life of the villagers. He also included the peasant type in his poem “923'te Demiş” in his book Ben Sana Mecburum (I am Obligated to You). In the poem, the poet dealt with the life struggles of the people in the villages through the villagers, some of whom are pulling salt with their donkeys, some of them are shepherds, and some of them go to the water at night. In the poem “Üç Köylü” (Three Villagers), three young people carrying watermelons are described and the peasant type is discussed. In the second part of the poem “Ortadoğu'dan gece Telgrafları” (Telegrams from the Middle East at Night), he used the peasant type as the subject of his poem through Yâsin. In the poem, the villager Yâsin was chosen as the representative of the poor people who were exploited in the Middle East, and the difficulty of life was expressed through him.

Another community groups that we encounter in Attilâ İlhan's poems are immigrants. He has a poem titled “Göçmenler” (Immigrants) in Duvar (Wall) and described the immigrants here. In the poem, he mentions the eighteen households of Bulgarian immigrants living in Hasanbeyli Plateau. Their migration to Anatolia and their adventure of adaptation to these lands are included in the poem.

In the poem called “Kurds”, which is the ninth poem of the chapter titled Memleket Havası (The Air of Hometown) in the book Ben Sana Mecburum (I am Obligated to You), the poet chose the Kurds as the subject. The poem is about the narrator, who listens to the conversation between two Kurdish men who lives far away from their hometown. Although the narrator does not understand this language he tries to describe this language in his imagination.

### Conclusion

The works of Attilâ İlhan, one of the influential writers of Turkish literature, are representative of the socialist realism. It is possible to find traces of socialist realism in all his works. He portrays people in society in realistic way. Attilâ İlhan's poems focus on the everyday lives of society, the problems of the society and the class struggles in his works. He deals with people from all classes in his poems. The characters in his poems can be considered as social types as the reader comes across the members of many different social classes. In his poems, there are people from lower classes such as prostitutes, workers, farmhands, peasants, shepherds, street vendors and porters etc. and villains such as thieves, smugglers, vagrants, murderers, bullies and prisoners; people from different professions such as policemen, soldiers, doctors, people from different professions and students. Attilâ İlhan presents the living conditions of the period in which he lived by exploring all these social types that he dealt with in his works.

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