

An Analysis of Gothic Literature: Spatial Fears in Suat Derviş's Novels*

Gotik Edebiyat Üzerine Bir Çözümleme Denemesi: Suat Derviş'in Romanlarında Mekânsal Korkular

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ABSTRACT	ÖZ
<p>Suat Derviş is one of the important writers of Turkish Literature in the Republican Period. She has works in such different genres as a columnist, short story, translation and novel. She is often associated with social realism. However, gothic themes were found in her first novels. Sin, revenge, death, suicide, black spirits, bloody murder, and the seizure of the soul by the devil are the common themes and events of her novels. Places such as graves, hell, mysterious mansions, dark rooms and undergrounds were generally accompanied by night, lightning, wind, and autumn. Fantastic events and imaginary people created an atmosphere of fear and tension.</p> <p>The study aims to reveal the characteristics of gothic literature and how the place is handled in Suat Derviş's novels <i>Kara Kitap</i>, <i>Ne Bir Ses Ne Bir Nefes</i>, <i>Buhran Gecesi</i>, <i>Fatma'nın Günahı</i>, <i>Onu Bekliyorum</i>, <i>Onları Ben Öldürdüm</i>. The study also intends to examine the effect of the space phenomena in creating the gothic atmosphere. In the novels, rural areas, graves, mysterious rooms and objects, hell, and scary and dark places have been identified and subjected to a categorical classification.</p>	<p>Suat Derviş, Cumhuriyet Dönemi Türk Edebiyatının önemli yazarlarından. Köşe yazısı, öykü, çeviri ve roman gibi farklı türlerde yapıtlar vermiştir. Yazarın adı, toplumcu gerçekçilerle birlikte anılır. Bununla beraber daha ilk romanlarında gotik izleklere de rastlanır. Romanlarında lanet, günah, intikam, ölüm, intihar, kapkara ruhlar, kanlı cinayet, şeytanın ruhu ele geçirmesi gibi ortak tema ve olaylar sıklıkla işlenmiştir. Mezar, cehennem, gizemli köşk, karanlık oda, malikâne, yeraltı gibi mekânlara genellikle gece, şimşek, rüzgâr ve sonbahar eşlik etmiştir. Fantastik olay ve hayali kişilerle korku ve gerilim atmosferi oluşturulmuştur.</p> <p>Çalışmanın amacı, Suat Derviş'in bireysel eğilimlerle yazdığı <i>Kara Kitap</i>, <i>Ne Ses Ne Bir Nefes</i>, <i>Fatma'nın Günahı</i>, <i>Buhran Gecesi</i>, <i>Onları Ben Öldürdüm</i>, <i>Onu Bekliyorum</i> romanlarında gotik edebiyatın özelliklerini ve mekânın nasıl işlendiğini açığa çıkarmaktır. Ayrıca mekân unsurunun gotik atmosferi yaratmadaki etkisini incelemektir. Romanlarda, kırsal mekânlar, mezar, gizemli oda ve eşyalar, cehennem, ürkütücü ve karanlık mekânlar tespit edilmiştir ve kategorik bir sınıflandırmaya tabi tutulmuştur.</p>
<p>Keywords</p> <p>Suat Derviş, Novel, Horror, Gothic, Space.</p>	<p>Anahtar Kelimeler</p> <p>Suat Derviş, Roman, Korku, Gotik, Mekân.</p>

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1. Introduction

Every novel needs a real or fictional place where the event takes place. The events occur in a certain place and are given in connection with the other elements of the novel. Therefore, the space has a functional position in the novel. The place reveals itself in determining the characters of the novel, reflecting the cultural and economic structure of the period and the characters of the novel, the author's expectations from, art and artistic power. The reader understands the events, the heroes, the psychological states of the heroes, the environment and the characteristics of the society through space. In some works, the place also gives clues about whether the stories will have a positive conclusion or not

In Gothic works, space is an important element to create an atmosphere of fear and tension. Space in such works usually appears in the form of residential areas that are far from everyone and have little connection with the outside world and gains a gradual character with the concept of 'uncanny'. 'The uncanny' connotes the unfamiliar and dangerous. The recurring emergence of something unknown but incomprehensibly familiar becomes a source of anxiety and fear. The threatening feature of the unknown, which always frightens people, is also the image of the uncanny space. The uncanniness of the mysterious place is indispensable for the atmosphere desired to be created. Most of the places in Gothic literary works are mansions, monasteries, chateaus, castles, or mansions, which are usually in a remote location that no one can reach. These places are mystical and mysterious; hence they create a supernatural atmosphere. The materials of Gothic spaces consist of words such as dark, shadow, night, black, and depictions of interior and exterior spaces that create anxiety and a gloomy atmosphere. In these depictions, there is the silence of a depressing and frightening night, great halls, mysterious rooms and furniture, ominous shapes on the walls, long creaking stairs, dark candlelit rooms, screams, vague hums and groans. The main purpose of using these materials in the descriptions of places by the authors who produce works in this genre is to capture the atmosphere of tension, anxiety and fear and transfer it to the reader.

Gothic, a type of literature, is based on the feeling of fear. This horror is often revealed through fantastic stories and supernatural events, and aims to create a chilling atmosphere based on the place. In some works, an atmosphere of fear can be created with personality conflicts without any extraordinary events. People in such works experience deep feelings such as pain, pessimism and loneliness. In any case, it is not expected from every gothic work to directly include horror elements. What counts is whether the fiction of the work and the event described create fear and excitement or not.

Fear is an integral part of our everyday life; it exists in our homes, neighbourhoods, city and even inside us. Fear, the basis of this whole life adventure, is also intertwined with art. Art, carrying its influence to different planes with its universal character, is open to all kinds of realities of life. It is not only fond of the beautiful, yet it also includes the unsettling, worrying and frightening feelings that form the opposite of the beautiful. These worrying basic emotions, such as the fear of death, the fear of illness or the fear of earthquakes, which often reflect our desperation and are always by our side, are in every field of art; takes place in literature, cinema, theatre, painting and architecture (Scognamillo, 1994: 13).

There is an factor of fear in many novels in Turkish literature, but there are few examples in which the theme of fear is taken into the axis of fiction for a gothic purpose. Especially Hüseyin

Rahmi Gürpınar uses many features of gothic to create a gothic atmosphere in her novels. But at the end of her works, she reveals the fictional character of the text by saying that everything was a game. At this point, Suat Derviş's works are important in terms of the development of the gothic genre in Turkish literature.

It is not a coincidence that Suat Derviş's first works, one of the important women writers of Turkish literature in the Republican Period, were in the gothic genre. Derviş preferred the gothic style in the novels she wrote at a young age and in her early youth, thus reflecting her anxieties, fears, worries and psychology. When Suat Derviş was only eight or nine years old, she witnessed the uprising that was recorded in history as the 31st March Incident. In her memoirs, she refers to that day as the 'fearful night'. In her first works, she reflects on her childhood impressions of the 31st March Incident, the excitement and fear she experienced, and the influential scenes she captured in her memory as a child. After the 31st March Incident, because of his father's membership of the Party of Union and Progress, their house in Istanbul is attacked by 'reactionaries', as she puts it. This experience is quite frightening and terrifying for young Suat. The loss of her brother at a young age and her feeling of guilt and anxiety due to depression led by this death was influential in the author's inclination to gothic literature in her early period.

Although Suat Derviş's early novels such as *Kara Kitap*, *Ne Bir Ses Ne Bir Nefes*, *Fatma'nın Günahı*, *Buhran Gecesi*, *Onları Ben Öldürdüm*, *Onu Bekliyorum* are written with individual tendencies, have gothic features, they are still not considered among the works of horror literature by many researchers and readers today. Although the works of the author are not counted among the gothic works today, she manages to attract the attention of literature enthusiasts of that time. Famous literary figures of the period, such as Ahmet Haşim, Refik Ahmet Sevengil, Vasfi Mahir Kocatürk, Mehmet Rauf and Nazım Hikmet, eulogize Suat Derviş. According to Refik Ahmet Sevengil, these works come to Turkish literature through dark and confused corridors and carry fear in them. (Sezer, 1996: 8).

Suat Derviş defines her early novels as 'her babies'. In an interview with Neriman Hikmet, she expresses her views on her old novels with the following words: "Every child loves to play with a baby. Some continue to play with dolls even when they are sixteen years old. After I left my babies in the attic, I created babies in my books, babies that had nothing to do with life, reality and the environment, and I named them Zehra, Fatma or Zeliha. It was me, not life, who created them... And I played with them the way I wished for years. I ruled their lives according to my inner fantasies. Like a God, I endowed life to which I wish, made whichever I want to be loved and took the life of the one I wished to see dead. For me, they were just shadows. I saw a dream. I did not have much experience with life. I didn't know what to tell about life. Therefore, I wrote my dreams, but now I am neither sixteen nor twenty. I left my new babies in the attic of my head and heart among the unnecessary belongings" (Hikmet, 1937: 308). It can be said that the most important of Derviş's works that she refers to as 'her babies' is the *Kara Kitap*. The work is the name of the author's first novel, which she wrote when she was only 16 years old. It was formed by collecting four serialized novels selected from Suat Derviş's early writing experiences in one volume and published by Ithaki Publishing. Other novels in the book are *Ne Bir Ses Ne Bir Nefes* (1923), *Buhran Gecesi* (1923) and *Fatma'nın Günahı* (1924). These four novels shed light on Suat Derviş's obscure aspect of the horror genre. The common feature of the author's first novels is that they were written in a style specific to gothic literature

and in different fiction. Her other gothic novels, *Onu Bekliyorum* and *Onları Ben Öldürdüm*, are still in episodes.

2. Rural Places

In the novels, places gain different features and meanings depending on whether the event takes place in rural or urban settlements. Rural areas can be defined as settlements where few people live and are more intertwined with nature. The basis of the distinction between rural and urban residential areas is not only the majority of the population; but also the differences in people's lifestyles. The characteristics of the settlement are extremely important in order to analyze the characters of the heroes and to understand the events. In Gothic literature, one of the main features that make the works of the gothic genre is the rural settlements. These rural settlements are far from the crowd, hard to reach and away from the effects of modern life. Rural settings are suitable for setting the stage for supernatural events. Because this provides the necessary descriptions to create an eerie space atmosphere.

In *Kara Kitap*, most of the events take place in a summer house. The house undertakes an important function in completing the gloomy atmosphere of the novel. Şadan moves to this summer house with the thought that it will be good for her illness. This big, dark, quiet and dreary country house, belonging to his uncles, is in a rural place away from everyone out of Istanbul. Şadan describes the gloom and silence of the house with these words: "There is no other sound in the huge house, this is the only pleasure that caresses my soul since that dark day when my father died and we left Istanbul and came here immediately (...) The only proof that the people living in this big house are alive is the tunes that run almost every day from the sofas and corridors, sometimes leaking from the thick windows and pouring into the big garden!" (Derviş, 2014: 102). The house plays an important role in reflecting the atmosphere of tension that dominates the novel. The fact that the house is in the country, far from everyone, evoked the concept of "uncanny" and this situation gave the work a gothic atmosphere. The space is shaped by the gloom of death. As we learned from Şadan, the house is always dark. It is a haunted house where death can knock at any moment. Şadan does not want to live in this house and complains about being in it. Factors such as the fact that she will die and her fear of death, Hasan's pessimism and her being affected by Hasan's death are the main reasons for Şadan's reproaches. Şadan conveys in her dialogue with his mother that she finds all parts of the house dark and that she wants to leave there:

"— Mom, let's go, I say, let's escape from this dead, death-filled house.

— I hope we'll leave here once you are better.

— No, mother, now. Don't you understand that I'm going to die in this house. If we don't go now, tomorrow will no longer be possible. Mom, how dark is the room, it has no lamps" (Derviş, 2014: 122).

Şadan finds the environment of the summer house boring, but on the other hand, her grandfather's room is mysterious to her. The atmosphere of the room and the objects in the room affect her. She is also under the influence of his brother's picture hanging on the wall. The house motif in the novel is not only positioned to reflect the characteristics of gothic literature, but by gaining a character, the house has also a transforming power on people. It has the power to directly affect the behaviour, psychology and emotions of people. In addition,

the descriptions of the place in the novel give clues about both the time of the plot and the progression of the time of the events.

In the novel *Ne Bir Ses Ne Bir Nefes*, the scene of the events is limited. The important events in the plot take place in an enclosed space which is a house. There is not much information about the exterior of this house, but we know that this house is a mansion in one of the rural areas. One of the main features that makes this work of a gothic genre is that the events take place in a rural mansion, isolated from the crowd and isolated from the effects of the outside world.

The space depicted as a landscape in *Ne Bir Ses Ne Bir Nefes* is the area where the mansion is located. The clues about the place and time are usually given from the point of view of the narrator Zeliha. The mansion is described by Zeliha as follows: "I watch the yellow leaves on the branches of the trees from my window. With my head on the back of the seat, muddy country roads stretch before me under a silvery magical sky." (Derviş, 2014: 23). The spatial elements are limited to the panoramas seen from this window. The mansion and rooms take on an important function in the plot. In the work, the spaces that can be given under the title of decor are limited to the rooms in the house. These rooms and the furniture in the room are the venues that are the scene of all events.

Depictions of places are quite intense in *Buhran Gecesi*. The author uses various similes, metaphors and images in these descriptions of places. The most striking feature of the novel is that the space functions as a constructing element that creates fear and tension. The place plays an important role in reflecting the fear and tension of the main heroine, Zehra. Depictions of extraordinary places and images reflecting fear and tension have given the work a gothic atmosphere.

In the novel, Zehra and her husband are afraid of society and all the evil and jealousy coming from society. Therefore, they worry that their happiness will be destroyed. They decide to settle in a mansion away from everyone. The place is described by Nedim as follows: "There is a secret breath, an enigmatic life, even in the reed-faced, slant-eyed, tiny women on the Chinese and Japanese embroideries on the walls, and the slender and graceful birds reminiscent of strange gargoyles seen in dreams, and the mysterious Buddhas placed in the most secluded corners of the room. I feel like whatever is in this room is moving, feeling and hating, loving, laughing, crying, happy or blessed, with a secret that is mysterious, talismanic, magical and intoxicating, too deep for human eyes to see and human comprehension to penetrate." (Derviş, 2014: 131). The central phenomenon of the novel is a quiet and calm mansion in a rural settlement, away from people. The rooms of the mansion and other decorations of the rooms are depicted in detail. An atmosphere of fear and tension was created with the images used in these depictions.

In *Fatma'nın Günahı*, the protagonist Fatma, after losing her mother at the age of six, is brought up by her grandfather in a mansion surrounded by greenery and trees in the countryside. There is not much information about the mansion. The mansion is known to be far from the city and Fatma lived in this mansion, which is intertwined with nature, for eighteen years. The mansion is described as: "Fatma was growing slowly in this place where the moonlight was spotless, the flowers were bright, the sun was warm and the shadows were kind." (Derviş, 2014: 220). Growing up happily in this countryside and nature, Fatma moves to the big city after marrying

Celal. After her disappointment in the big city, she returns to her old life and her place in the countryside.

In the novel *Onları Ben Öldürdüm*, the events take place in two places; the first is the quiet and calm mansion in Istanbul where Sadiye spent her childhood, and the second is the mansion in a rural village in her current life. Under the influence of the tragic events experienced, both of the places function to complete the atmosphere of fear and tension. The novel begins with a description of the mansion in the village. This mansion belongs to Sadiye's uncle and is a closed place where the tragic life goes on. The village where Sadiye lives is quiet, calm and away from everyone. The mansion is described as: "The paths of this garden are mysterious, the air is damp, the trees are weak. It resembles a monastery courtyard rather than a mansion garden. Undoubtedly, no sun has entered here for years." (Derviş, 1933: 1). Apart from the silence of the village in these lines, there are also clues about its social status. The information about narrow and bad village roads gives information about the lifestyles of the people of the village. The garden of the mansion is conveyed with closed, boring and unlit panoramic images. This residential area exacerbates Sadiye's sick spirit and the negative impact of tragic events on her.

While talking about her past, Sadiye begins by describing the mansion she lived in. The outer parts of the mansion where she spent her childhood are not depicted in detail. However, important and tragic events take place in this mansion. The mansion is large, quiet and gloomy. It is described by Sadiye as follows: "The first thing I remember from my childhood is a big spacious house... Our house! When I think of this house, huge rooms and dim sofas come to my mind. These places are not so colorful and lively in my memory... On the contrary, they are distant and smoky. Just like an old foggy dream" (Derviş, 1933: 11). The mansion is isolated from the social environment; it has no connection with anyone. The relations of the people living in the mansion with the outside world are limited. The mansion is the scene of the relationships and tensions of only three people. Since the mansion has no relations with the outside, the little girl Sadiye has no friends. She has not communicated with anyone other than the people of the mansion.

The mansion and its settlers and household goods determine Sadiye's imagination. Since Sadiye has no other life, naturally, her relations with her family develop unhealthily. Sadiye's memories of her childhood in the mansion and her impressions, which she tells in her own words, reveal the reasons behind her negative personality.

The scene of the events in *Onu Bekliyorum* is inside a house. The characters go out of the house only a couple of times. The novel is in a city near the sea and there are people from the art circle in this city. Nihat states that he wants to live a lonely life and escape from people in the episode where he tells about himself. For this reason, he explains that he built a house on the top of the mountain, away from everyone, as follows: "I strangled and killed all humanity in my heart. You know, I live alone, cutting off all contact with society. The home that I built on top of the mountains is like an eagle's nest. I will die there, free from all the rules and duties of society. I do not know any connections such as relatives, friends or love. I don't want anything from anyone, neither materially nor morally." (Derviş, 1935: 7). In this part, there is information that Nihat isolated himself from society before he met Suzan and lived, in his own words "on top of the mountains", far away from everyone. In the following scenes of this chapter, Nihat, thinking that he will always be alone, states that his life changed with Suzan's existence. In the

novel, the place is usually within narrow limits. The protagonists have lived in isolation from the social environment and away from the reality of the outside world. Especially the emphasis on loneliness and death supported the gothic narrative.

3. Grave

In Gothic literature, space assumes a function for the purpose of creating fear. For this reason, the selected places are not very pleasant places. One of the places that is not heartwarming is the cemeteries. Death is often used in the gothic genre as it is an element of horror; An uncanny and frightening atmosphere is created with the cemetery and graveyard depictions.

The cemetery depictions attract attention in *Buhran Gecesi*. Nedim visits Zehra's husband's grave and expresses his feelings under the influence of the mysterious stories he heard about the couple during this visit: "Yes, here is his tomb! He loved that woman so much, who knows, maybe the grave of that man who died at the hands of that woman... His name, which is yellow, bright and gilded, is read on his white stone. (...) A green and orange summer sun peeks through the cypresses. The graves are silent with their white stones. Outside, the arrogance of the cicadas buzzing in the fields doesn't penetrate this far. Everything is silent here. And everything is green and white and yellow" (Derviş, 2014: 134). Contrary to popular belief, the cemetery depictions in the novel do not cause fear. It even provides security and comfort for Nedim, who is in search of peace. Because he envies the man in the grave and his love, and his belief in love increases. If he is going to taste such great love and happiness, he would rather die than live and be in the place of the man lying in that grave. Therefore, gothic texts support general gothic elements by showing gloomy spaces as normal. The harmony in the gloomy atmosphere also replaces the element of fear as a complement to life.

At the beginning of the novel *Onları Ben Öldürdüm*, Nedret's first sight of Sadiye takes place in the cemetery. Sadiye escapes from the mansion in the dark of the night and goes to the cemetery. Nedret tells Sadiye that he loves the earth. Sadiye, on the other hand, reacts to this and becomes irritable. Therefore, the element of tension and curiosity in the novel increases. Sadiye tells that she hates the soil with these words: "Don't tell me about the soil... I hate the soil! I'm terribly afraid of it! It's like a wild animal... It never gets enough... The earth is more ruthless than the most terrible executioner... It feeds on our favorite bodies, without ever being satiated! (...) Then when it's time for punishment, he loosens his arms... And gives way to shadows that we don't want to see again. To the shadows of the dead... These dreams, these spectra that do not haunt the land again, chase us, follow us, torture and torment us!" (Derviş, 1933: 7). In these lines, words and phrases such as "hate, fear, a wild animal, ruthless, eating the body" make the depiction of a place constructed within the framework of the gothic concept clear. Elements such as Sadiye's likening the earth to a hangman, thinking that the earth has left its place to dead shadows, and all these turning into torture and torment by killing her dreams, increase the fear and tension in the novel. Rainy nights are like torture to her. Because the smell of fresh earth spreads everywhere. Because this smell of earth reminds her of the people she killed.

Sadiye causes the death of her mother and kills young Mehmet in the mansion. Thus, the curiosity and tension created by elements such as why Sadiye is in the cemetery and hates the earth are tied to a conclusion. With the reality of dead bodies being buried in the ground

and being in the grave, Sadiye's reaction to the earth and grave elements shows that she is acting with guilt and suffering.

4. Mystery Room and Furniture

Gothic literature is dominated by the feeling of uncertainty and fear. These feelings are given by strange and mysterious elements. These elements are frightening because they are not rational or logical. The obscurity is conveyed with supernatural and extraordinary elements and is placed at the center of the plot.

The mood shaped by the effect of Şadan's fatal illness in the *Kara Kitap* is structured through the elements of space. Şadan's deceased grandfather's room is one of these elements. Objects in this room stand out as space elements that increase tension. No one other than Şadan's mother enters the room. Her uncle spends most of his time at the table in the living room. Şadan is very curious about this mysterious room of her deceased grandfather. One day, she suddenly enters the room and the objects she sees and the picture hanging on the wall create different impressions on her. These impressions are stated as: "How sick my nerve is. Now I think this picture will stir, come to life, and if it now comes alive and moves towards me among its emptiness, I think I will not be afraid if its eyes burn more with this red glow pouring from the hearth." (Derviş, 2014: 113). The person in the picture is the son of his uncle who died at a young age. It reminds Şadan of her close death. The mysteriousness of the room and the thought that his dead brother's painting will come to life are the gothic themes in the novel.

Another factor that makes the place uncanny in the Gothic genre is the terrible events that develop. At the end of the novel *Ne Bir Ses Ne Bir Nefes*, a murder is committed. Especially in the last parts of the murder, the intensity of tension and fear is increased by the function of space. In the moments when the murder is committed, the feeling of fear is reflected in the time, the room and other decor elements. In the work, unknown breath and footsteps are heard constantly at night, and they strengthen the feeling of fear. It is Kemal who wanders at night. The footsteps heard worry Osman and scare Zeliha. On another night when footsteps are heard, space and time witness the moments of fear and horror that the murder was committed. The fearful night and voices are described by Zeliha, who is alone and very afraid: "I'm shaking. who is wandering? His father? Is it Kemal? I did not hear Osman leave his room. If so, is this the other? I'm afraid to even breathe. Is there a slight noise in Osman's room? Yes... There are faint footsteps in Osman's room. Then someone takes a gasp. Is it another sleepless night? Will they still wander in halls and corridors like afflicted souls? I didn't turn on the light in my room. Things are enlightened only with the dull and freezing light of the moon" (Derviş, 2014: 98). These mysterious sounds heard at the time of the murder increase the tension and make the place uncanny. The place becomes frightening through the tensions and anxieties arising from the hero and events. Characters are placed on a ground of tension by means of the events and decorative elements; Thus, tension and a fearful atmosphere is completed.

In the novel *Buhran Gecesi*, the mansion and the furnishings inside the mansion have an auxiliary function in reflecting the characters' personalities and lifestyles. Nedim is influenced by his mysterious story. With this effect, he searches for Zehra in the room and describes his impressions as follows: "Everything in it says that a loving woman has prepared this house for a beloved man, that she wants to beautify it, and that she works in this house for this simple

purpose. All of the stuff... yes, pillows, carpets, silks, covers are sings how Zehra loves her man, how deep, how beautiful” (Derviş, 2014: 137).

Nedim is one of the main protagonists in the position of the narrator. It is implied that Nedim and his friend are both educated and urban people. Bored with city life, Nedim comes to the mansion as the sole heir of the mansion in the countryside left by his uncle’s son. He tries to find peace in the tranquillity of rural life. He is influenced by the mysterious story of Zehra in the mansion and by the effect of the painting hanging in the mansion. In the novel, the following words show how much he is attracted by the painting: “there is an unbelievable charm, strength, and magic in this head with her red-black hair. It attracts, binds, depresses. What a strange, powerful, beautiful picture!” (Derviş, 2014: 130). Nedim sees the other items in the room as mysterious along with the painting. “Whatever is in the room is mysterious, talismanic, magical and fragrant—with a secret too deep for human eyes to see and too deep for human understanding to penetrate—. (Derviş, 2014: 131). Nedim is fascinated by this mysterious mansion in the countryside, its decoration and the mysterious death. But for those living around the mansion, the situation is just the opposite. They are in fear and anxiety because of the murder in the mansion, the secret of which cannot be solved. Nedim meets a grandmother on the first day of his residence in the mansion. She tells Zehra’s entire story. She talks about a murder in the mansion, a woman in white crying every night since then, hearing the sounds of moaning, finding the pillows on the sofa wet, and a child killed in his bed one morning with only his hands bruised.

The mansion is uncanny and mysterious to others because a mysterious murder was committed there and no one could find out the murderer. This disaster is enough for them to be scared. After that disaster, strange and irrational events take place in the neighboring mansions.

While creating the fiction of the novel, Derviş uses the uncanny of the mysterious places, formed through the legends and rumours frequently used by the gothic genre. She also made use of extraordinarily impressive objects or decorative elements.

For Sadiye in *Onları Ben Öldürdüm*, the mansion, the rooms of the mansion and the people living in it are significant. Because she has no communication with anyone except the people living in the mansion. She spends most of her time in her room. Therefore, her room defines the boundaries of the little girl’s world. It is understood from the following line that she evaluates her room in an important position. “In this big and cute room, I listened to the stories of the princes turned to stone by the fairy girls, and the adventures of the young sultans who were tortured at the hands of their giant mothers” (Derviş, 1933: 11). The mansion and its rooms are mysterious and fearful for little Sadiye and draw the limits of her imagination. She thinks there are jinn, fairies and giants in her room. The fact that Sadiye does not have the opportunity to communicate with anyone else pushes her to different thoughts. Sadiye places her parents in different positions because she does not have healthy communication with them. She is particularly attached to her father and constantly watches over what her father is doing in the room.

In *Onu Bekliyorum*, the events mostly take place in the rooms of the house. The items in the room coincide with the events and personalities. Suzan's room is as dark and gloomy as its interior. The description of the room and furniture draws attention: “The light from the lamp

with the green lampshade is so dim... it barely enlightens one side of his face with a few papers on his office, while the rest of the room is almost dark... The large clock on the wall ticks with an impatient monotony. The hours are suffocating, long and boring... There is something poisoning and suffocating the air in the dark green walls, in the dimness of the dark green curtains, in the silence of the huge libraries made of walnut” (Derviş, 1935: 3). Images and associative words such as "dark, boring, poisoning, suffocating, overwhelming" are used in room descriptions. These associations are functional to create an atmosphere of gloom and tension.

A famous painter, Suzan loves to work and produce. She finds Şefik’s desk and books mysterious and is affected by it. Being in books reminds her of calmness and peace. In her dialogue with Şefik, she mentions his desk as follows:

“It is really difficult not to be attracted by your furniture. I can’t take my eyes off them.

— So, you work here.

— Yes, here are my books... my office and here are my papers.

She lays eyes on all these items amorously.

— I like working here so much” (Derviş, 1935:15).

Although the room is entirely dark and depressing, Suzan envies this space. This desk and books belonging to Şefik remind her of her desire to work and to be independent.

5. Hell

According to religious definitions, people go to heaven or hell after they die. Heaven is a beautiful and pleasant place prepared for those who earn Allah's approval in life before death; Hell, on the other hand, can be defined as the place where they will give an account for the sins they have committed. (Kur’an-ı Kerim, Tevbe, 72 and Zümer, 20).

Hell is the opposite of heaven. According to Islam, it is the place of torment in the hereafter. People are afraid of dying and suffering in hell. Hell and the fear of hell, which is at the top of the fear elements, is one of the places frequently used in gothic literature.

In *Buhran Gecesi*, the devil takes Zehra to his own paradise. On the way, she encounters “dirty waters”, “a cave full of groans, ugliness, suffering and fire”. There, Devil shows Zehra that her husband is having fun with other women, drinking wine together, and wants to convince her to sin. They are in hell and Zehra describes this place as follows: “Oh I have sinned! It’s not heaven’s heaven, it’s devil’s paradise... It is sin’s paradise’ (Derviş, 2014: 179).

In the work, the depictions of heaven and hell are important. The author gives vivid images of heaven and hell with people in it. Some sentences from the descriptions of Paradise are as follows: “Sweet fears rose from the vineyards. The shepherd, leaning his curly-haired head on a rock, was spreading the enthusiasm and pleasure of nature to the sky with his pipe, as magnificent and beautiful as a young mercurial. The waters were gurgling; the birds were singing in the vineyards. Red wines - as red as heaven and love - in crystal goblets were circulating slowly from hand to hand. The branches of the trees, which cast their shadows on the green grass, were bent to the ground, carrying the lively scent of berries” (Derviş, 2014: 180). The author describes the depiction of hell as the opposite of heaven as follows: “A thin, very black, very dirty water flowed through the abyss, swirling like a large snake. The

impassable paths were tearing apart my bare feet with their thorns and sharp stones. I don't know how long it dragged me through this hurting, bleeding darkness. Suddenly we stopped at the edge of a cave full of groans, ugliness, suffering and fire. The miserable gaze of my eyes, widened with fear, fell on the face of an old toothless woman with a large body and big eyes. This woman was wandering in wrath. Every strand of her hair was the body of a whistling snake. And she whipped the air with her softness. The inside of the cave was filled with yellow, thin patients, feverish, ugly, fat, destitute people with their hands and feet tied, their faces covered with wounds, boils, swelling and blood” (Derviş, 2014: 178). Heaven and hell, words with different connotative values are used in the descriptions of these two contrasting space elements. The depiction of heaven is associated with vineyards, the murmuring of waters, green grass and vibrant scents with words such as “beautiful”, “magnificent”, “pleasure” and “sweet” whereas the depiction of hell is associated with words such as “dirty”, “black”, “fear”, “wrath”. In order to further reinforce the atmosphere of terror created by hell, the author first depicted heaven. The contrast between heaven and hell is also supported by the connotation values of the words.

6. Uncanny and Dark Spaces

In *Kara Kitap*, the house is functional to create a gloomy, unsafe atmosphere. The anxiety, fear and anxiety that Şadan feels because she has caught a deadly disease are reflected in every part of the house and on all its belongings. The house, rooms and furnishings, in short, all parts of the house are dark and black. For example, “a dark room”, “dark carpet”, “dark curtains” show Şadan’s mental distress and make the work look gloomy.

The following sentences are noteworthy in respect to the depictions where darkness and gloom feed off each other: “Now the shadows in the room all come to life in an infernal dance, with a flickering glow from the candles. The shadows of an overturned armchair are constantly curling on the carpet.” (Derviş, 2014: 115). Everything is dark, surrounded by shadows, and the time is mostly night. Şadan mentions the following with the effect of her illness... I’m looking for a light, support in these voids, absences, blackness” (Derviş, 2014: 116) Such sentences aim to capture the atmosphere necessary to arouse tension, fear and anxiety in the reader.

The author is not content with only dark room depictions in the novel. Hasan’s body is found in the snow in a desolate and dark forest. This creates an eerie panoramic image. Thus, Derviş can be said to have successfully used gothic materials with his anxiety and gloomy interior and exterior depictions with words such as dark, shadow, night and black.

In her novel *Ne Bir Ses Ne Bir Nefes*, Derviş creates a chilling atmosphere based on space. Zeliha’s fear and excitement when she reads the notebook is reflected all over the room. The following imageries are noteworthy: “I started to get scared again. How flickering is the candle’s light! Every corner of the room is dark! I’m shaking. The crackles continue. Has it started to rain outside? What is that sound? I tremble with increasing dread. The room is filled with terrible crackles. I have a fire burning in my head. The clock is ticking not to leave me alone... The flickering light of the candle fills the room with moving and terrifying shadows. The shadows of the great chairs seem to play an infernal dance on the floorboards with the apprehensive inhinas” (Derviş, 2014: 54).

Objects in the room are the defining elements that reflect fear and tension. One of the decorative elements in the work is Zeliha’s piano. Zeliha’s playing piano “stands out as a space

element used to add the reader's spiritual and aesthetic attention and associative possibilities to the atmosphere of fear and tension" (Aktürk, 2010: 319). Zeliha creates an eerie atmosphere with piano notes: "And those who killed the child, my fingers suddenly stop. That lonely night, that haunted forest, the shapes of the trees, the whispers of the leaves, the lying voice of the fairy sultan, the fears, the agony of the father, everything... (Derviş, 2014: 91). This frightening depiction is the projection of Zeliha's fears and worries.

At the end of the novel, the main focus is on Zeliha's anxieties and fears drawn with psychoanalysis. Zeliha plays a piano concerto composed by Schubert for a sad little story by Goethe. Those who listen to her are mesmerized. Each key of the piano reflects her fears and anxieties. The author keeps the descriptions that express the tense and fearful moods of the heroes alive in the descriptions of places that complement the atmosphere of fear.

In *Buhran Gecesi*, the descriptions of places that can be evaluated under the heading of the panorama are given with intense images and analogies. Descriptive sentences about the place gain importance at the point of completing the atmosphere of tension. Landscape elements such as wind, thunder, darkness and rain accompany the night depictions that create fear and tension, which are mostly used in the work: "Will the wind never stop? Will it always scream at night? I have a headache. I have a headache. I have a headache. The woman in white tells" (Derviş, 2014: 164). "The woman in white begins again with her voice, which can be heard quite well despite the thunders, the groans of the wind, the murmurs of the gusts and the storm (...) A heavy rain filled my shoulders. A cold, black mud was getting my feet dirty and cold." (Derviş, 2014: 175). It is seen that the place creates a gloomy and unreliable atmosphere. In the novel, the author creates scenes that develop fear and tension with subjective connotations and images by combining landscape elements such as lightning, wind, darkness, mud, and panoramic elements such as swampy roads, bushes, caves and forest, accompanied by the darkness of the night. The following depictions from this creepy and uncanny atmosphere are noteworthy: "A coarse rain froze my shoulders. A cold, black mud was getting my feet dirty and cold. Despite everything, I was walking through the black night, trembling and crying (...) Lightning flashed in the distance. I started to follow these two phosphorescent dots that turn towards me from time to time. We were walking through the darkness. I don't know how long we walked. The white skirts of my nightgown were wet and muddy. My feet were frozen, injured, bleeding and aching from cold, mud, and stones. When we came into the black forest, the cat that brought me here disappeared among the trunks of the trees. I was alone in the dark. I was shivering, clutching my black shawl tighter. The trees were grunting like dragons" (Derviş, 2014: 175/176). In such depictions, the person is usually alone, it is night, it is dark, the roads are muddy and full of swamps, and this darkness is accompanied by thunder and wind. The author creates fear and tension by giving people's moods together with panoramic and landscape elements. It can also be said that she made the depiction functional as a photograph depicting fear.

The depictions of the place in *Fatma'nın Günahı* are important structural elements that reflect Neanxieties and fears. In Fatma's fearful waiting or negative events and situations, the place is usually dark, quiet and frightening. The descriptions of places used with various images and similes are as follows: "The starless sky and the lightless countryside were terrifying to the shudder. There seemed to be some mysterious and hidden harmonies in the sound of the wind at the foot of the mountains. It was as if all the demons, ghosts, spirits of the darkness were

wandering in the field, in the air, on the foot of the mountains, under the window, fighting, dying, crying (Derviş, 2014: 223). In the work, there are landscape elements such as wind, darkness and thunder that create fear and anxiety. Fatma feels helpless and lonely throughout the work and does not make sense of what is happening. In this helpless and lonely state, the surroundings are mysterious, dark and give her chills.

In the novel, *Onları Ben Öldürdüm*, places such as mansions, roads, village houses and living spaces related to these places are described. These depictions are often made using images of horror and tension, and subjective analogies. Sadiye's footsteps are heard in the mansion at night. These sounds scare young Mehmet in the mansion and the people of the village. Sadiye wanders around the village alone every night. She goes to the cemetery and is afraid of the earth. Rainy nights are her torture; because she smells the fresh earth and it drives her crazy. When she tells her story, the environment is shaped by the effect of the tragic dimension of the events. The depictions are conveyed by elements such as darkness, wind, cloud and lightning. These elements are given by words containing tension: "Thick and black clouds are watching the moon. However, the moon shows itself for a very short time through the jealous clouds that open a little from time to time. The wind is blowing fiercely. There are small waves in the lake" (Derviş, 1933: 8). "But not at all, my child. She said at night, it's not scary and terrifying as you say... There's some rain and wind" (Derviş, 1933: 34). These frightening and dark depictions play an important role in expressing the tension of the murders.

In *Onu Bekliyorum*, the space generally assumes a function that evokes Suzan's troubles and grief. Suzan feels alone in the dark, both with Nihat and with Şefik. Examples of inner conversations involving fear and anxiety in the novel are as follows: "No shape, color, line, radiance, shadow! Nothing! When the lids of my eyes are closed, there is more color, line, light and shadow in my imagination... Darkness has a calming power that heals the nerves... I want this night to be literary, never-ending... I'm so relaxed... Oh thank god I'm back in the darkness" (Derviş, 1935: 1). The panorama elements used in these inner speeches determine the atmosphere of the novel and the mood of the hero. Suzan's anxious and tense moods are conveyed with connotative values and original images. A tense atmosphere is created with images such as the sun, fire, sin and hell: "A blood-colored sun escaped from the captivity of the clouds like a volcano erupting from ashes. Now there is blood, fire, sin and hell in ashen waters and ashen clouds" (Derviş, 1935: 4). The tension in the plot is given not only by images but also by landscape elements such as wind, trees, night, lightning and rain: "It is night. I'm always looking out the window. The roads are straight, white and long. Not even a shadow. The moonlight is so beautiful... The wind is getting stronger, and the trees are talking to each other with crazy, buzzing rustles. The trees are like young girls whispering their first love stories to each other" (Derviş, 1935: 22). "Wind, Suzan, can't you hear the wind... But how hard your heart beats. Don't let go of my hand, don't you hear how loud the sky roared... I'm scared" (Derviş, 1935: 23). With these landscape elements and intense images, an eerie and gloomy atmosphere is created in the work. The place is depicted in accordance with Suzan's inner troubles, anxieties and fears.

7. Conclusion

Gothic works create fear and tension with supernatural creatures such as fairies, elves, witches, demons, ghouls, ghosts, skeletons, monsters, and rooms filled with dim halls, castles, castles, chains, torture chambers, cloisters, ghosts. They are usually built on past injustice, and the

consequences of this put the characters in a difficult position. Gothic writers want to evoke suspense and horror in the reader. They assign a decisive role to the space element to create the necessary atmosphere and maintain it throughout the work. An atmosphere woven with signs, spaces and uncertainties is created. In addition to the created space-based atmosphere, scenes of fear, anxiety, tension and horror are fictionalized with the structure, form and themes of the work.

By examining Suat Derviş's novels *Kara Kitap*, *Ne Bir Ses Ne Bir Nefes*, *Buhran Gecesi*, *Fatma'nın Günahı*, *Onu Bekliyorum* and *Onları Ben Öldürdüm* within the framework of space, it was revealed what kind of attitude the author adopted in the period she was affiliated. The most common themes and events in those stories are bad feelings about the future, curse, sin, revenge, death, suicide, evil spirits, exclusion from family and society, bloody murder, possession of the soul by the devil and wandering of the soul. Places such as graves, hell, mysterious mansions, dark rooms, mansions, and underground were generally accompanied by night, lightning, wind and autumn. It aimed to create a chilling atmosphere based on the place. An atmosphere of fear and tension is provided with fantastic events and imaginary people.

It is clear that Derviş reflects her own anxieties, fears, anxieties and psychology by choosing the gothic genre in these works, which she wrote at a young age and in her early youth. Suat sheds light on Derviş's obscure side. The common feature of the author's first novels is that they were written in a style specific to gothic literature. These novels built on horror and tension elements and written in different fictions can be considered as the first gothic works of Turkish literature. Unlike Hüseyin Rahmi, who frequently uses extraordinary features in his novels and is referred to as the first gothic writer in some studies, Suat Derviş stood by neither the real nor the surreal. For this reason, the works of Derviş written in the gothic style were finished in complete uncertainty and the author hardly entered into a dialogue with the reader about the diagnosis. She wrote these works without taking sides and did not conclude with an absolute ending. Derviş, unlike Hüseyin Rahmi, did not spoil the gothic atmosphere she created in her novels. Thus, she continued the gothic atmosphere until the end of the works and left the end to the readers.

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