

## Posthuman Possibilities in Osman Türkay's Poetry<sup>1</sup>

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### ABSTRACT

Osman Türkay (1927-2001), a celebrated poet of Turkish Cypriot origin, wrote extensively in Turkish and translated some of his works into English, rewriting some of them in that language. His poetic evolution spanned various phases, influenced by mythologies, Eastern philosophies, and Western literary traditions, earning him recognition as a "space-age poet." During his lifetime, he also showed a tendency to write and publish his poems in English after he migrated to England where he studied philosophy and journalism. This paper explores the poetic production of Osman Türkay through posthumanistic lens, arguing that his works transcend the conventional human/nonhuman binaries, particularly focusing on two poems from his collection "Symphonies for The World": "Variations of a Theme on Modern Man" and "The Sky-Tree with Branches Hanging on Earth." Through this perspective, Türkay's poetic style will be scrutinized and revealed.

**Keywords:** *Osman Türkay, Space-Age Poet, Posthumanism, Cyprus Poets*

## Osman Türkay'in Şiirlerinde Posthüman Olasılıklar

### ÖZET

Kuzey Kıbrıslı şair Osman Türkay (1927-2001) şiirlerini Türkçe ve İngilizce olarak kaleme almış ve bazılarını da kendi İngilizceye çevirmiş ya da yeniden o dilde kaleme almıştır. Şairin edebi çizgisi eleştirilenler tarafından çeşitli katmanlarda ele alınmış olup Türkay, mitolojiden, Doğu felsefesinden ve Batı edebiyat geleneklerinden etkilenmiştir. Bu çeşitlilik ona "Uzay Çağı Ozanı" lakabı verilmesine vesile olmuştur. Yaşamının büyük kısmını İngiltere'de geçirmiş olan Türkay İngilizce eserler kaleme almıştır. Ayrıca şair İngiltere'de yaşadığı dönemde gazetecilik ve felsefe eğitimi de almıştır. Halihazırdaki çalışma Osman Türkay'ın İngilizce yazmış olduğu şiirlere posthümanistik perspektiften incelerken özellikle *Symphonies for the World* başlıklı şiir derlemesindeki iki şiire odaklanmıştır. Bu şiirler "Variations of a Theme on Modern Man" ve "The Sky-Tree with Branches Hanging on Earth" adlı şiirlerdir. Çalışmanın ortaya attığı argüman ise Türkay'ın, adı geçen şiirlerinde geleneksel karşıtlıklar olan insan olan/olmayan kavramlarının ötesine geçtiğidir.

**Anahtar Kelimeler:** *Osman Türkay, Uzay Çağı Ozanı, Posthümanizm, Kıbrıslı Şairler*

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## 1. INTRODUCTION

Osman Türkay's poetry captivates readers with its swift pace and evocative tones reminiscent of old Turkic fables and legends. This paper examines Türkay's poetic oeuvre through the lens of posthumanistic themes, arguing that the apparent dichotomy between human and nonhuman is intricately intertwined. Specifically, Türkay's exploration of technological advancements in his poem "Variations of a Theme on Modern Man" and his fusion of machinery and organic elements in "The Sky-Tree With Branches Hanging on Earth" will be analysed. Before delving into his poems from a posthumanistic perspective, Türkay's biography provides valuable context to appreciate the autobiographical elements in his poetry.

Osman Türkay was born in Kazafana, Cyprus, in 1927, a town renamed Ozanköy after his death (Karadağ, 2005, p. 2). Upon moving to Turkey in 1951, Türkay encountered the works of prominent Turkish figures such as Farabi, Fuzuli, Yunus Emre, and Mevlana (Karadağ, 2005, p. 2). The profound influence of Mevlana is evident in Türkay's writings, where he embraces all humanity as one (Memedova, 2009, p. 960). In 1953, Türkay moved to London for his education, combining studies in philosophy with a career in journalism. Returning briefly to Cyprus, he published his first poetry collection, "7 Telli," in 1959, earning recognition as the "Space-Age poet" (Memedova, 2009, p. 960). This accolade endured throughout his career, with literary critics continuing to refer to him as "the Space Poet."<sup>5</sup>

In 1961, Türkay returned to London, where he spent most of his life publishing poetry in both Turkish and English. According to Mustafa Balcı, Türkay recognized the need for another language to gain global recognition as a poet, choosing English for its international reach (Balcı, 2004, p. 14). He was twice nominated for the Nobel Prize in Literature, in 1988 and 1990 (Karadağ, 2005, p. 2). Türkay passed away in 2001 shortly after returning Cyprus.

## 2.OSMAN TÜRKAY'S POETIC STYLE

Despite receiving less attention during his lifetime, one consistent feature of Osman Türkay's poetic journey is his juxtaposition of human and nonhuman entities alongside simple descriptiveness. What sets him apart is his hybrid identity as a Turkish-Cypriot, who is influenced not only by Turkish poets but also by modern British voices like T.S. Eliot, Auden, Dylan Thomas, and others. His collection *Symphonies for the World* combines three books prefaced by the Director of the World Poets' Society at the time.

Book I contains over twenty poems divided into sections titled "Asia," "Africa," "America," and "Europe," with a short prologue and epilogue. Book II is divided into four parts where Türkay's poetic self embarks on journeys through Beethoven, London, Istanbul, and the Mediterranean, portraying them as microcosms through poetic lines. Book

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<sup>5</sup> Unless otherwise indicated all translations from Turkish to English are ours.

III traces the poet's metaphysical growth with 27 poems entitled as "Three Faces of Our Time in One Portrait," reflecting Türkay's unique modernism intertwined with feelings about his subaltern existence.

According to Şevket Öznur and Tuncay Özdoğanoglu, Türkay categorizes his artistic evolution into three phases: the first stage spans 1946-1951, marked by influences from poets like Haşim and Yahya Kemal. The second stage, from 1951-1956, is characterized as a period of absorbing English literature while refraining from writing, exploring Japanese, South and North American, and European literature through English translations. Türkay's third poetic phase begins after 1956, during which he wrote many of his English poems including *Symphonies for the World* (Öznur and Özdoğanoglu, 2003, p. 101). By reaching a broader audience, Türkay authored additional poetry collections in English, such as *Poetry Türkay*, *Variations*, *Roaming about Universe*, *Epitaphs for a Dying World*, and *Cosmorama* (Öznur and Özdoğanoglu, 2003, p. 102).

While Türkay's work has been briefly reviewed in various journals, a comprehensive study of the poet can be found in Mustafa Balcı's monograph *Osman Türkay'in Kelime Dünyası* (The Diction of Osman Türkay), published in 2015. Balcı's work, an expanded version of his dissertation, highlights Türkay's universal success in poetry, taking readers on an authentic journey through past and future (Balcı, 2004, pp. 210-213). Türkay's distinctive conception of the cosmos and human relations distinguishes his poetry. His poetic language and portrayal of humanity in relation to the cosmos grant him a unique position among Turkish poets of his era. In Türkay's poetry, "the cosmos is depicted as much more encompassing than a mere image" (Bilgihan-Topçu, 2016, p. 240).

### 3.POSTHUMAN AND POSTHUMANISM

The concept of "posthuman" might initially seem straightforward with its prefix suggesting a transition beyond the human. Nevertheless, the underlying theory behind this term is intricate and multifaceted, reflecting the diverse definitions it encompasses. The common consensus surrounding this concept challenges the adequacy of traditional definitions of "human." In her work entitled *The Posthuman*, Rosi Braidotti raises fundamental questions as she elaborates: "What is the Posthuman? What are the intellectual and historical paths that lead us to the posthuman? Where does the posthuman condition leave humanity?" (Braidotti, 2013, p. 3).

According to Ihab Hassan, "there is nothing supernatural in the process leading us to a posthumanist culture. That process depends mainly on the growing intrusion of the human mind into nature and history, on the dematerialization of life and the conceptualization of existence" (Hassan, 2010, p. 835). While one prominent figure in the field, Katherine Hayles (Hayles, 1999, p. 35) advocates that the posthuman refers to both becoming an organism buried within an intelligent machine, and to being buried so intensely that this density renders it impossible to differentiate between the biological organism and the informational circuits, another renowned scholar, Francesca Ferrando, stresses the importance of differentiating between the adjective 'posthuman', as it is used in various

fields such as advanced robotics, nanotechnology and bioethics, and the noun ‘posthumanism,’ which refers to “a shift in the humanistic paradigm and its anthropocentric [world view]” (Ferrando, 2012, p. 10). Cary Wolfe, noting that Hayles’s theories correlate the posthuman with a “*triumphant disembodiment*,” explains that “posthumanism in my sense isn’t posthuman at all – in the sense of being ‘after’ our embodiment has been transcended – but is only posthumanist, in the sense that it opposes the fantasies of disembodiment and autonomy, inherited from humanism itself”, and adds his own deduction:

[Posthumanism] comes both before and after humanism: before in the sense that it names the embodiment and embeddedness of the human being in not just its biological but also its technological world, the prosthetic coevolution of the human animal with the technicity of tools and external archival mechanisms (such as language and culture) ... (Wolfe, 2010, p. xv)

Noticeably, there are various understandings on the definitions of the term; accordingly, Braidotti chooses to focus on multiple versions in her monograph, with the addition of her own ideas (Braidotti, 2013, p. 13). Dividing her book *The Posthuman* into four chapters, she entitles the first section “life beyond the self,” and here she introduces the origins of posthumanism.

Braidotti refers to feminist critic Luce Irigaray’s works as she indicates that “the allegedly abstract ideal of Man as a symbol of classical Humanity is very much a male of the species: it is a he. Moreover, he is white, European, handsome and able-bodied” (Braidotti, 2013, p. 24). By means of this specific representation of what a human is and should be, humanism creates an exclusion that divides the self and the other; furthermore, the subjectivity that is imposed by humanism is associated with the awareness of self, comprehensive logic, and instinctual moral actions, while what is denoted as “other” is projected as the antithesis of this self (Braidotti, 2013, p. 15).

The “man” referred to in humanism is termed by Foucault a “*recent invention*” (Foucault, 2005, p. 422). Humanism appeared in the classical age in which culture was dominated by religion, and the invention of man only comes onto the scene with the development of the positive sciences at the end of the eighteenth century (Han-Pile, 2010, p. 6). In his work *The Order of Things*, Foucault concludes “man is an invention of recent date. And one perhaps nearing its end...[O]ne can certainly wager that man would be erased like a face drawn in sand at the edge of the sea” (Foucault, 2005, p. 422). In other words, man that is constructed and defined by the humanistic ideals is bound to disappear in the near future.

The conflict between humanism and anti-humanism is concluded by posthumanism, which obligingly points to new alternatives (Braidotti, 2013, p. 38). Mainly, there are three approaches to posthuman thought: a reaction arising from within moral philosophy, an analytical form driven by science and technology, and critical posthumanism, which borrows from anti-humanist critiques of subjectivity (2013, p. 38). Even though the reactive form of posthumanism is productive, when dilated upon it falls short in some respects. For

example, both Braidotti and Wolfe, discuss Martha Nussbaum's approach with respect to posthumanism. In her explanation of the reactive approach, Braidotti names Nussbaum as a defender of contemporary humanism for, even though she accepts the problems presented by humanistic ideology, she advocates for a humanist vision of the subject as a solution for the "*posthuman condition*" (2013, pp. 38-39). To clarify, Robert Pepperell explains the posthuman condition as "the condition of existence in which we find ourselves once the posthuman era begins" (Pepperell, 2003, p. iv). The word "existence" is crucial here as it does not require the definition of the subject but only the presence of it.

Posthumanism is very closely connected with science and technology and benefits greatly from its analytical approach (Braidotti, 2013, p. 40). The need to understand the bond between technology and humans, and how they are linked, along with the question of how technology actually functions, and how it contributes to the posthuman era, are among the subjects that are focused on by this approach (2013, p. 42). One of the aimed outputs of this approach is distinguishing between the characteristics of what is included in the term "posthuman" and the social discourse of "posthumanism." In a contemporary sense the task of posthumanism is to discover what it means to be human in present-day circumstances, while recollecting and rewriting the input that is created by Humanism (Herbrechter, 2018, p. 94). Therefore, critical posthumanism questions the meaning of "human," by seeking answers for how the notion of "human" came into being, how "posthuman" came into being and how nonhumans are affected by what is represented by those notions (2018, p. 94).

The posthumanist scholars named above and others have focused on ideas of objecthood, animal ontology and technological entanglements with the human. Whether or not Türkay is a posthumanist, it is exciting to see emergent theoretical questions and concerns creatively developed in his poems such as "Variations of a Theme on Modern Man" and "The Sky-Tree with Branches Hanging on Earth".

#### **4. POSTHUMANISTIC APPROACH IN *SYMPHONIES FOR THE WORLD***

Memmedova asserts that Osman Türkay has a purpose, which is to save humankind from the chaotic nature of the epoch, and that his proposed solution is to be a universalist, accepting every race as one (Memmedova, 2009, p. 961). For this reason, it is not surprising that we can see posthumanist notions and themes in his poetic production. According to Braidotti, "The posthuman condition urges us to think critically and creatively about who and what we are actually in the process of becoming" (Braidotti, 2013, p. 12). Furthermore, referring to the posthuman condition, Elaine Graham explains,

Talk of the posthuman thus evokes a highly technoscientific world in which, thanks to cybernetics, artificial intelligence, virtual reality, plastic surgery, gene therapies and assisted reproduction, biological humans are everywhere surrounded—and transformed—into mixtures of machine and organism, where what we call "nature" has been significantly reshaped by technology, and technology, in turn, has become assimilated into "nature" as a fully functioning component of organic life itself. (Graham, 2004, p. 11)

In addition, Graham classifies the effects of the posthuman condition that are brought about by this technoscientific world: “Mechanization of the human and the technologization of the natural,” “blurring species boundaries,” “blurring bodily boundaries,” and “creation of new personal and social worlds” are the effects she identifies (2004, pp. 11-15). These effects, as the results of the posthuman condition, are also visible as themes in Türkay’s poetry. Namely, in “Variations of a Theme on Modern Man” and “The Sky-Tree with Branches Hanging on Earth,” these features can be found. The first stanza of “Variations of a Theme on Modern Man” is as follows:

My shadow walks every night through these streets.  
This city is too vast. Yet I listen  
To waters in the seven seas of the world.  
It’s a shadow, suddenly appears with his long hands,  
His immensely large eyes are a telescope on a mountain.  
I watch worlds sinking in waters. (Türkay, 1989, p. 131)

Here, a scientist enters the scene. His eyes are compared to a telescope which is an assistive technological gadget to enhance sight. This might also be the visualization of a man in an observatory.

The second stanza posits an inquiry concerning the future. As this poem is a part of Türkay’s poetry collection, which won the “Italia 1988” international poetry prize, it was inarguably written before 1988. The poetic persona asks, “*Is it the year 2000?*” with the curiosity concerning the possibilities of the future (1989, p. 131). However, what is seen by this persona is hostile, with “missiles” pointed at him. In relation to this stanza Karadağ comments that Türkay, “[i]n his analysing lines about the human ... does not hesitate to show the sharp edges of an open reckoning against his epoch. What will happen in the years ahead, in the far future? The 2000s... Or even the 2050s?” (Karadağ, 2005, p. 7).

In connection, with the next stanza the poetic persona realizes the possibilities of the future world.

Where has our world gone? This is not our planet!  
From which fire these living creatures have been broken off?  
Their women are not women and their children are not children!  
I ask the ancient waters ‘Who am I?’, And in response  
Sperms sold in tubes introduce themselves! (Türkay, 1989, p. 131)

According to Balcı, Türkay uses the words “fire” and “water” in many of his poems as both are necessities for human life (Balcı, 2004, pp. 88-95). These are indicators of the organic presence in the poem. Nevertheless, the living beings in this part, such as the women and

children, are not recognized as familiar. They are not the original beings the poetic persona knows, or he is not used to them in his present time. The last line introduces what can be referred to as a “technological advance that rivalled humans walking on the moon,” IVF (Niederberger et al., 2018, p. 185). IVF refers to “in vitro fertilisation”, which is a way to fertilize an egg artificially outside the womb; sperm that are stored in a laboratory environment are used in this process (Niederberger et al., 2018, p. 185). Graham also identifies this in the article “Post/human Condition” as a form of “assisted reproduction, made possible by a variety of biotechnological processes” (Graham, 2004, p. 13). Türkay overtly invokes this technological advance that he predicts will be popular in the future. Thus, the organic creation of the fetus becomes something artificial in the last line.

Thereafter, the poetic persona evokes the transformation of the world: “Jutting out from the huge safe of a bank/ Precious stones and banknotes charge me/ ‘You have polluted water and poisoned air!’” (Türkay, 1989, p. 131), the negative elements of humankind’s effect on nature are acknowledged. The poetic persona moves on to note the so-called “humanitarians” and “preachers of virtue”, who are not as gracious as they seem (1989, p. 131). The human that is seen in this part is a killer of his own kind; as opposed to this the last lines of the first part of the poem seem to be the solution that Türkay proposes: “I am toiling to revolutionize your cerebral order. / If we want to keep them alive/ We must find new names and new functions/ To Man and God and Universe!” (1989, p. 132). According to Braidotti, the meaning of the word human falls short in the present time; thus, the word or the meaning requires a change (Braidotti, 2013, pp. 23-25). Türkay’s proposition for a revolutionized thinking also indicates a change of words and the functions of terms.

In the second part of the poem, the poetic persona comes across a being which is an ideal version of “the modern man.” In the “appalling times” that he witnesses, he is familiar with “the modern man” who is unresponsive to the horrific time that he is living in (Türkay, 1989, p. 132). On the contrary, the ideal version is vocal:

Through the rays of another sun which shines his own world.

His words were natural; each word had myriad of meanings,

Strange though his tongue was universal like the sun and the stars

I listened to every word; they were so bright, so pure... (Türkay, 1989, p. 132)

This being is the ideal, which is needed for the future that the poetic persona sees. A universal being that radiates pure emotions and a combination of many meanings is the solution that is proposed for the future.

In the third part, humankind is named as “perverted”, and the possible reasons for this perversion are given:

See how plentiful are the examples

Automobile, automation, drugs, television, movies

Sex, nakedness, pornography, sexual abnormality  
Aesthetic operations, sedative tablets, capsules of happiness  
Labour of mountains, AIDS, star wars  
Accumulation of surplus values  
And depending on consumption  
Heart transplant, excessive reliance on plastics and cosmetics  
Sexual training in schools, wigs, medicine for the impotent  
Population explosions, arms race, threats of a nuclear war  
Pollution of air and water, gradual poisoning... (1989, p. 133)

However, Türkay does not aim to denigrate these various reasons. It can be elucidated that these are controversial subjects that might be possible causes of the mentioned corruption. Technological advancements like the automobile, television, heart transplants and medicine are named among these possible reasons.

As an explanation, the following stanza declares, “All are the necessities of today/ All are the realities of the present/ Natural as the rising of the sun from east every morning” (1989, p. 133). Thus, the lines of what may be considered as artificial, such as heart transplants and aesthetic operations are blurred; assistive advancements, such as sedative tablets, medicine and pills enable human beings to transcend their nature.

Again, in the last stanza of the third part of the poem the “characteristics of the present” are identified:

Treatment of hormones, the frenzy of changing sex,  
Sexual rites, witchcraft, bloodbaths  
Lust, the pleasure of the flesh  
And the poison-flowing rivers  
Copulation with synthetic organs, sex supermarkets  
Ever-increasing traffic accidents both on land and air  
Research in chromosomes, blue-prints of RNA and DNA... (1989, p. 134)

Nevertheless, the poetic persona is aware that a focus on self is missing and forgotten from these characteristics. In the short fourth part, the human is marked as dead. But, listening to self, “the soul” becomes a solution for the poetic persona.

In the fifth and sixth part the cybernetic and natural words are intertwined:  
Every cable is another vibration written another cable,



Every number is a city, every sound cybernetic  
In the countless cells of a monstrosly developed giant brain...  
I pull a barren forest into my arms and push back  
Forwards and backward between time and lunacy,  
Everywhere is all concrete, all antennae and furnaces...  
Here, too, is a city, its image incomprehensible  
Metallic streets set up of fire, steel buildings (1989, p. 135)

This shows that the artificial is undistinguishable from the natural. Türkay paints a picture of the possible posthuman world. It should be noted that this world is chaotic, but Türkay proposes a solution: Within this intertwined condition, it is crucial to be universal, and to understand the self.

The other poem, "The Sky-Tree with Branches Hanging on Earth," begins with a simile: "My eyes pierce through the walls like X-rays" (1989, p. 141). The organic human organ is connected to something artificial again. The biological is reshaped by a technological addition, and thus the act of seeing is upgraded. Next, the poetic persona addresses someone: "This must be our first encounter Mr Robot!" (1989, p. 141). He greets the robot and introduces the robot to the new "space age":

...See how  
Our machines work. The shop-windows  
Are the laboratories solving  
The mysteries of our bodies:  
Dusty books, newspapers and colour magazines  
Aim at a point where we lose ourselves. (1989, p. 141)

The machine mentioned here is the human brain that views an intricate scheme of consumerism. The poetic persona is aware that the shop windows are designed to manipulate people's minds; this is also true for books, newspapers, and magazines. The detail that should be pointed out here is the metaphor of the human brain as a machine. The artificial and technological are again compared or paralleled with the organic and biological.

The next person the poetic persona talks to is Prometheus:

...Are you there  
Mr Prometheus? How massive is that fire  
You had stolen from Heaven

And how deep and wide is the light  
That we climb and climb, but never finish!

Ulysses is beyond the force of gravity (1989, p. 141)

Known for stealing the fire from the Olympian gods, Prometheus<sup>6</sup> is a symbol for technological development since with the gift of fire humans finally started their advancement. The poetic persona also points out that the advance of humankind is not finished; it continues. Ulysses<sup>7</sup> is a reference to the fact that the journey is never-ending; it surpasses nature.

In the following part the addressee becomes Charles Darwin. The poetic persona changes the subject to evolution:

I am looking for my roots in a dense forest.

Where is the first Tree of Man?

I am on the floors of streaming oceans:

Fishes, primitive cells and fossils

Do not speak my language.

Still in my darkness is Africa,

I am too far to reach Proconsul

You studied my body wrongly Mr Darwin! (1989, p. 142)

The evolutionary theory of Darwin traces the beginning of the human being's journey to the simplest of cells, and also this creates a connection between humans and other beings. In this context, the definition of human is constantly changing since human beings are continuously evolving. Nevertheless, the poetic persona notes that they have not even reached the simplest stage of their evolution; thus, their journey, their change, is just beginning.

The last stanza notes that the poetic persona turns his gaze to space as his possible origin: "Time echoes my past from a distance quasar/Am I so stranger in this world /That passing over the G. force/ I now look for my parents in space" (1989, p. 142). It is possible to look for answers in space now, as the poetic persona suggests. Technological advancements may

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<sup>6</sup>In Greek mythology, Prometheus is the Titan who defied Zeus by stealing fire from the gods and giving it to humanity. This act enabled human progress, symbolizing the beginning of civilization and technological development. As punishment, Zeus condemned Prometheus to eternal torment by having his liver eaten daily by an eagle, only for it to regenerate each night. Prometheus has since become a symbol of defiance and the relentless quest for knowledge.

<sup>7</sup>Ulysses, or Odysseus in Greek, is the hero of Homer's *Odyssey*. His long and arduous journey home after the Trojan War is described as an unending quest for knowledge and exploration. The reference here shows that the human drive to progress and explore—both technologically and intellectually—is an unending journey, much like Ulysses' epic travels.

lead the human race beyond the world. This creates a possibility of surpassing the natural habitat of the human being.

## **5.CONCLUSION**

In Osman Türkay's poetry, the exploration of posthumanistic themes manifests vividly through works like "Variations on a Theme of Modern Man" and "The Sky-Tree with Branches Hanging on Earth." These poems defy traditional dichotomies of organic versus artificial, biological versus technological, and human versus nonhuman. Instead, Türkay intricately weaves these elements together, blurring distinctions and integrating opposites. His poetry portrays humanity not as static entities but as dynamic beings constantly evolving alongside technological advancements and societal changes.

Türkay, often referred to as "The Space Poet," contemplates the transcendence of human limitations, offering the cosmos as a canvas where utopian and dystopian possibilities intertwine. His verses evoke the grandeur of the universe, juxtaposing the vastness of space with the smallness of human existence, thereby prompting reflection on humanity's place in the cosmos. Through his poetic vision, Türkay suggests that while the external universe may not conform to human desires, inner space—the realm of introspection and self-discovery—remains an infinite frontier for exploration.

Central to Türkay's poetry is his quest to decipher the meaning of existence, embracing not only empirical experiences but also existential and metaphysical awareness. His work posits that true enlightenment begins with the discovery of individuality, often synonymous with inner space—a concept that transcends physical boundaries to encompass the depths of human consciousness.

Despite Türkay's relative obscurity in broader literary circles, his poetry resonates with a profound aesthetic and philosophical depth. His extensive poetic oeuvre draws from global mythologies, embodying a universalist humanism that spans cultural and geographical divides. Through abstract formulations and visionary narratives, Türkay navigates themes of chaos, destruction, and the human capacity for both creation and devastation. Yet, amidst these convulsions of existence, Türkay's poetry holds a steadfast torch of hope, envisioning a future where cosmic harmony and human aspiration converge.

In conclusion, Osman Türkay emerges not merely as a poet but as a visionary explorer of humanity's cosmic destiny. His lesser-known yet intellectually rich body of work challenges readers to contemplate their place in an ever-evolving universe, urging us to embrace both the vast outer cosmos and the infinite depths of our inner selves.

### **Statement of Research and Publication Ethics**

In all processes of the article, the principles of research and publication ethics of the Manisa Celal Bayar Üniversitesi Journal of Social Sciences were followed.

### **Contribution Rate of Authors to the Article**

Authors have contributed equally to the study.

### Declaration of Interest

Authors have no conflict of interest with any person or organization.

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