

NECİP FAZIL AND THE CONCEPT OF POWER: A FOUCAULDIAN PERSPECTIVE ANALYSIS

NECİP FAZIL VE İKTİDAR OLGUSU: FOUCAULTCU BİR PERSPEKTİFTEN ANALİZ

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ABSTRACT

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Necip Fazıl
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Keywords

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This study aims to analyze Necip Fazıl Kısakürek's poem *Letter to Mehmed from the Dungeon* through the lens of Michel Foucault's theories of power and confinement. Focusing on the disciplinary mechanisms of the 20th century, this article questions how the prison experience is not only viewed as an individual fate but also how it relates to modern power's systems of control and surveillance. Foucault's concept of the "great confinement" encompasses not only physical prisons but also the invisible boundaries that society imposes on the individual. In Necip Fazıl's poem, the convict is not depicted merely as a body trapped within four walls but also as someone experiencing mental and spiritual imprisonment. By analyzing the voice in the poem, we see that confinement is not just a physical condition; it also controls the individual at the levels of thought and identity. This imprisonment goes beyond mere bodily restriction, merging with the control over thought and identity. The article examines the poem in the context of these disciplinary mechanisms and discusses how literature intersects with structures of power, as well as the ways in which the individual develops resistance against these structures. Paralleling Foucault's concept of power, his poem reveals how social control is internalized and simultaneously presents a form of rebellion and resistance against it. In this context, *Letter to Mehmed from the Dungeon* can be considered not only as a work describing the cry of a prisoner, but also as a profound text demonstrating how modern society shapes and confines the individual.

ÖZ

Bu çalışma, Necip Fazıl Kısakürek'in *Zindandan Mehmed'e Mektup* adlı şiirini, Michel Foucault'nun iktidar ve kapatılma kuramları perspektifinden incelemeyi hedeflemektedir. 20. yüzyılın disiplin mekanizmaları üzerine odaklanan bu makale, hapisane deneyimini sadece bireysel bir kader olarak görmekle kalmayarak modern iktidarın kontrol ve gözetim sistemleriyle nasıl ilişkili olduğunu sorgular. Foucault'nun "büyük kapatılma" kavramı, yalnızca fiziksel hapishaneleri değil toplumun birey üzerindeki görünmeyen sınırlarını da kapsar. Necip Fazıl'ın şiirinde ise mahkûm yalnızca dört duvar arasında sıkışmış bir beden olarak tasvir edilmez bunun yanı sıra zihinsel ve ruhsal bir tutsaklık içindedir. Şiirin sesini analiz ettiğimizde kapatılmanın yalnızca fiziksel bir durum olmadığını, bireyin düşünsel ve kimliksel düzeyde de denetim altında tutulduğunu gösterdiğini görürüz. Bu tutsaklık, sadece bedensel bir sınırlama olmanın ötesine geçer ve düşünce ile kimliğin kontrolüyle birleşir. Makale, şiiri bu disiplin mekanizmaları ekseninde ele alarak edebiyatın iktidar yapılarıyla nasıl kesiştiğini ve bireyin bu yapılar karşısında direnç geliştirme yollarını tartışmaktadır. Foucault'nun iktidar anlayışı ile paralellik gösteren bu şiiri, bireyin tutsaklığını toplumsal denetiminin nasıl içselleştirildiğini gözler önüne sererken buna karşı geliştirilen bir isyan ve direnç biçimini de ortaya koyar. Bu bağlamda *Zindandan Mehmed'e Mektup* sadece bir mahkûmun feryadını anlatan bir eser değil modern toplumun bireyi nasıl şekillendirdiğini ve tutsak ettiğini gösteren derin bir metin olarak da değerlendirilebilir.

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Introduction

This study was conducted using the qualitative content analysis method to interpret Necip Fazıl Kısakürek's poem *"Letter to Mehmed from the Dungeon"* within the framework of Michel Foucault's theories of power, discipline and confinement. Qualitative content analysis is a method that enables the construction of meaning through the in-depth examination of written, visual or verbal data based on themes and patterns. In this context, the poem is treated not only as an aesthetic text but also as a discursive space that carries ideological, historical and philosophical references. The research analyzes the discursive structure of the poem by taking into account subject-predicate relationships, imagery, metaphors and conceptual emphases, focusing particularly on key themes such as *"wall"*, *"imprisonment"*, *"time"*, *"selfhood"* and *"freedom"*. These themes are interpreted in relation to Foucault's core concepts including the *"Great Confinement," "disciplinary society," "surveillance,"* and *"subject construction."* During the data analysis process, the thematic coding technique was employed. Meaningful units in each stanza of the poem were identified and analyzed through a comparative lens alongside Foucault's theories of power and discipline.

The twentieth century, following the near completion of the Enlightenment's reckonings, marks the beginning of an era in which legality and rational choice came to the forefront, replacing the sacred. The legislator, implementer and decision-making mechanism is no longer directly man himself, instead, man's subjugated political opinions are coming into play. This situation brings with it the transformation of political authority and its legitimacy grounds, while at the same time it clarifies the way the modern state understanding and legal norms are shaped. In this context, Hannah Arendt says that the 20th century, which she describes as the "century of violence", has emerged in history as examples and political examples contrary to Karl Marx's ideas, both in terms of the continuity and perspective of history and in terms of the pains in the transition process to the modern state. (Altunok, 2007, pp. 51-74). While violence plays a central role in the construction of authority and order, it also stands out as a critical period in terms of questioning how law, forms of punishment and social discipline mechanisms are structured. The modern perception of power thus presents us with many different styles of questioning. While humans are forced to constantly discuss their own existence and their place in the social order, the effect of power on the individual becomes increasingly apparent. As the phenomenon of power becomes radicalized in the context of humans and the anxiety of being included in power increases, the individual moves towards a legal "we" universally based on the idea of the subject "I", which rounds their legitimacy. In such a framework, is it possible to express the tragedy of the 20th century intellectual in the context of the history-power-poetry relationship and to connect this to Michel Foucault's anti-foundationalist thought? While Foucault shows how the relationship between knowledge and power is shaped within the framework of disciplinary societies and surveillance mechanisms, he also reveals how the modern state reproduces the relationship between crime and punishment. Power does not only operate through the state; it shapes the individual's world of thought through social structures, cultural rules and transfer of knowledge. In this process, while the individual struggles to define and protect himself, he is faced with the desire to go beyond the framework determined by the structure he is in. Foucault argues that knowledge is not neutral and that all knowledge is produced within a certain power relationship. In today's societies, control mechanisms are shaped not only by laws but also by habits, norms and ways of thinking. While a thinking person tries to exhibit a critical attitude within this structure, he bumps into the boundaries of the existing order. Literature and poetry in particular are candidates to create a different area within this order. However, when we consider who constructs the world of meaning, the question of what free art really is also arises. For this reason, the struggle of the individual continues not only against the outside but also against the barriers within himself.

Foucault's studies on the history of sexuality, mentally ill patients and prisons suggest that the phenomenon of power is also related to the way crime is punished as a mechanism that occurs or is established with legitimate participation within the framework of supervision and control. In modern societies, crime is defined not only within a legal framework but also within social norms and mechanisms of power. Therefore, while the concept of crime is defined in relation to certain norms, its punishment enables practices of detention or even violence. At this point, punishment mechanisms cease to only be a response to crime, but also function as an area where social order, discipline and individual behaviors are shaped. Therefore, the situation in which "crime" requires punishment requires considering and reconsidering some fundamental problems in the modern age interaction between society, individual and intellectual. The most important of these problems are the position of the individual within the mechanisms of power, the limits of modern legal systems against individual freedoms and

how social norms are internalized. While the modern state shapes the individual with both surveillance and disciplinary mechanisms, the concepts of crime and punishment are addressed not only within a legal framework but also within the way power maintains itself. As Foucault puts it, modern society shapes individuals and ensures the continuity of power through knowledge production, normative values and control mechanisms. Historically, the role of the intellectual is to question the nature of power and to evaluate the social functions of modern penal systems from a critical perspective. In this context, Foucault states that crime does not represent sin; it represents harm to the social (Foucault, 2011, p. 219). That is, the criminal is the enemy of society. What remains outside of Rousseau's social contract or what remains outside of Montesquieu's power resulting from the distribution of legal power has represented the alternative opinion that stands against the social. The conditions of law can be seen as determined by mechanisms shaped by history and social sustainability, or through contemporary variations by democracy, public space, and human rights. This mechanism can impose sanctions on individuals under legal control through the threat of punishment or the label of irrationality, a form of power that became firmly established in the 20th century. Here, as a matter concerning the continuity of power, according to Foucault, the dangerous potential of the individual (this potential refers to the area of free action) is controlled by the instruments of power and punishment (Foucault, 2011, p. 223). While confinement in a specific place for a specific period of time, namely prison or mental hospital, has been implemented without distinguishing between criminals and mentally ill patients since the early periods of history of the power center in question, the prison as an institutional device emerged in the early 19th century (Foucault, 2011, p. 126). Prison is an indispensable part of the penal system and has shifted the external and internal phenomena to another area of discussion in this context, from the perspective of reason, irrationality and human action and law. Of course, the artist's crossing of paths with the cogs of this mechanism is also an important sensational situation in the 20th century in the relationship between power, law and poetry.

Poetry, Prison and Power: A Foucauldian Reading through Necip Fazıl

In Turkish poetry, when Necip Fazıl Kısakürek's imprisonment between 1943 and 1961 is taken into consideration, the connection between poetry and power with Michel Foucault's "great confinement" phenomenon and the concept of prison provides some important details in terms of literariness. In this context, Necip Fazıl's poem Letter to Mehmed from the Dungeon provides a fertile ground for questioning the poetry-power relationship and the concept of punishment in its mediation, based on Foucault's idea of prison which is not reduced to the private. It is possible to say that poetry reveals some fundamental issues in terms of the artist's reaction shaped by his literary consciousness against legal authority and the rejection of the political order. This is because the resistance embedded in the language of poetry also reflects the background and inner world of its producer. When poetry ceases to be merely an aesthetic process of creation and also becomes the carrier of a political stance, a social rebellion and a critique of the system, the tension between the artist's personal journey and the oppressive mechanisms of power become even more visible. At this point, Foucault's analysis of the concept of prison and the forms of punishment in modern societies provide important clues for a deeper understanding of Necip Fazıl's imprisonment process and the function of his poetry within this process. The critical stance that the artist develops against power through his works positions him not only as a literary figure but also as an intellectual and political figure. In this context, the poem Letter to Mehmed from the Dungeon contains a deep questioning of the freedom of the individual, the concept of justice, and the oppressive aspects of power (Kısakürek, 2010, p.93). When, we consider that Foucault treats prison not only as a physical space but also as a control and discipline mechanism that spreads throughout society, it is possible to say that in Necip Fazıl's poetry, prison is not just four walls, but is also used as a metaphor for intellectual and spiritual imprisonment.

Confinement is the deterrent effect of the penal apparatus of the legal power, which forces individuals to submit to certain vital conditions surrounding their entire lives (Foucault, 2011, p. 126). Foucault also argues that hospitals, asylums, and factories, as disciplinary practices, are parts of a larger social structure that plays a role in the functioning of industrial and capitalist society (Foucault, 2011, p. 126). This is not a completely negative form of exclusion, but rather the government's determination of the boundaries of action, both internal and external, in ways it permits. Necip Fazıl, just like other 20th century intellectuals, enters the conflict zone of the government with the discomfort he feels towards certain issues as a result of political attitude, both with the poetry/literature he uses as a political tool and with the field of action taken into practice because society must

be protected (Kısakürek, 1999, p. 85). Just as a mentally ill patient is sent to a mental hospital so that he does not become an environmental threat, a poet can also use his potential to direct the masses and have the opportunity to mobilize the crowds. According to Octavio Paz, while everything we call ideologies and thoughts and ideas constitute the most superficial layers of consciousness, poetry lives in the deepest waters of existence. Poetry is nourished by the living language of society, its legends, dreams and deep desires, in other words, the most powerful and latent tendencies of language (Paz, 1995, p. 40). Here, the powerful and latent tendencies in the upper layer of ideology and ideas are an open threat to everything that the government designs on behalf of society. In other words, what needs to be protected from the poet's language is the social order that the government has systematically put in place. Prison and confinement are not directly for manipulating the poetic language, but rather an effort to limit the phenomenal field of the subject who has been subjugated to the system. The world known to the poet is the feeling of being confined behind walls. This feeling is expressed by Necip Fazıl as follows:

A world where the skies are in a pipe!
The mind is in the impossibility of the impossible.
Questions upon questions within questions:
Think, speak, be silent, forget?
Will a human or a coffin come out of here? (Kısakürek, 2012, p. 420)

Prison and confinement, which are seen as a political judgment in terms of their penal nature by Necip Fazıl, are again seen to be related to the tendency of power to determine freedom completely when considered according to Foucault (Foucault, 2011, p. 75). The poet's comings and goings on the plane of thinking, speaking, remaining silent and forgetting, as a subject who has submitted, still preserve what he wants to say. However, in the poet's interiority, where he is abandoned by the outside, in the context of Gaston Bachelard's dialectic of inside and outside, where he sees space as a terrifying outside-inside (Bachelard, 2008, p. 311), it is seen that the outsideness that is maintained inside, that is, everything belonging to the retained external world, is triggered by being closed. Therefore, the curiosity of the outside, in other words, the maintenance of hope and curiosity belonging to the outside, concerns the poet, whose freedom has been interrupted within the legal framework, and also the distance of proximity to the dialectical region of reason and irrationality. On the contrary, since confinement indicates the existence of a violated rational command, law or power application, the poet is also stigmatized in terms of ideas, desires and feelings. Moreover, according to Foucault: Human beings do not disappear into the secret of material history. On the contrary, true human history is history understood in this way, because it is not the abstract metaphysical subject that constructs it, but material human beings that are constituted within the material interaction of their actions. What is withdrawn from the scene is the non-human subject and with it the totalizing and ahistorical Hegelian vision of history as the progressive expansion of the Absolute Subject (Falzon, 2001, p. 71). If it is assumed that the meaning that Foucault attributes to man is a notion of a subject that is above history, the phenomenon of confinement can also be perceived as a restraint aimed at individual existence in this world. Because confinement can be seen as a form of punishment aimed at removing the subject, history and the power/authority that directs history from the field of application. The mechanism finds a way to reject the action that is contrary to the legal conditions it has drawn.

(...)
People are a quantity in prison;
Clothes and bones, shirts and flesh. (Kısakürek, 2012, p. 421)

The word "quantity" in Necip Fazıl's lines above is a noteworthy key phrase. "Quantity" eliminates quality by indicating the quantitative. In this context, Foucault does not accept that prison is a direct negative form of

exclusion, but explains it not as a domination by the hand of the government through the agreement of people who share power, but as being included in power on a common dialogue ground and taking joint action (Falzon, 2001, p. 80). Therefore, since the confined subject/subjects emphasized by Necip Fazıl as “quantity” can not take part in the mechanism of power, the group of people who can be counted and who can only be characterized with a universal concept in total can also be considered to be excluded from the social, political and historical (Kısakürek, 1998, p.60). Besides, when the emphasis on “quantity” in Necip Fazıl is compared to Attilâ İlhan’s poem Wall in terms of expressing an intellectual reaction, İlhan’s following lines are noteworthy:

(...)

*we are the execution wall, they killed many people in front of us
they always fell, we always stood
our foundation was nourished with blood but for some reason we never grew
don't look at it like that, these wounds are not honorable wounds
they bring them and hit us, we just stand there
rains are tears, clouds are handkerchiefs
what could we do but not do it
oh don't look at it like that, we are ashamed, we are ashamed, we are devastated* (Fuat, 2011, p. 594)

The Subject Behind the Wall: Power, Discipline and Existential Resistance in Necip Fazıl's Poetry

Beyond being just a physical barrier, the wall can also be interpreted as a metaphorical manifestation of discipline and punishment. With its hardness, insensitivity and unresponsiveness, the wall is not only a witness to the punishment imposed but also its silent accomplice. As the most passive element of the punishment mechanism, the wall itself ceases to be just a backdrop after a certain point and becomes a direct tool of discipline. In the control systems that power exerts on the individual, the wall represents a kind of absolute passivity. As Michel Foucault stated, the wall, as one of the instruments of power, functions to restrict the individual's field of movement, confine them within certain limits and ultimately force them to obey (Foucault, 2011, p. 72). Prison walls are one of the most obvious examples of this system because they are an element that does not only deny a spatial boundary, but also inhibits the free will of the individual and makes them passive, eliminating their ability to move. This metaphor is also elaborated in depth in Attilâ İlhan's poem, The Wall. The wall is not only a physical barrier, but also a means of limitation in terms of social and individual consciousness. Consciousness becomes an entity trapped behind the wall; even if they want to intervene in events, they cannot because the rigid and unshakable structures of the system do not allow it. Thus, the individual is imprisoned in a kind of passivity and silence. The disciplinary mechanisms of power are designed to eliminate any potential of the individual that could be dangerous or disobedient. The wall also plays an important role in the passivization of the individual in this process and in turning him into an unresponsive object. In this context, the existence of the wall points not only to a physical obstacle but also to the exclusion of the individual from social and political processes. The consciousness left behind the wall symbolizes a form of existence that has been pushed out of history and deprived of the right to intervene. For this reason, the poem, The Wall reveals the domination that the power establishes over the individual, along with an internal constriction experienced by only one individual. Besides, in the poem in question by Necip Fazıl, the wall, the object of imprisonment or legal command coming from outside functions as a tool that increases the tension on the poet:

*Wall, murderous wall, you cut my way!
Sponge full of blood... You drank my brain!* (Kısakürek, 2012, p. 421)

The wall not only draws a physical boundary but also reinforces the existential confinement of the individual and deeply echoes in his/her mental, emotional and spiritual world. The poet, who is trapped in the thin line between law and illegality, reason and irrationality, experiences constant tension inside this trap and is dragged

to the brink of psychological disintegration. For him/her, the prison is not just a place consisting of four walls, but also becomes an area where thought, desire and hope are imprisoned. The wall, which does not only represent a physical separation between the inside and the outside but also serves as a metaphor that makes the reasons underlying the subject's confinement visible leads the individual to question his/her own ontological living space. The poet, who withdraws into his/her inner world, is oppressed not only physically but also intellectually and spiritually within the area limited by the walls because if there is someone to blame, it is not the legal routines of the power that establish a legitimate relationship with the object of the crime, on the contrary, it is the walls that cut off the poet's connection with the outside world and imprison him/her in his/her inner world. At this point, the concept of suffering precisely defines the state of ontological discomfort within these walls. Suffering does not only make sense of as a physical imprisonment process, but also encompasses a mental and spiritual reckoning, the individual's struggle with himself and the world. Let this be a prison or a house of suffering... The result does not change; the experience the poet experiences becomes one of the most concrete expressions of the individual's existential struggle against power. Here, imprisonment does not remain only a physical detention, but also turns into a process of controlling thoughts, emotions, and identity. For the poet, walls leave aside a separation from the outside world and bring with them a deep journey towards his inner world. This journey sometimes turns into resistance, sometimes into acceptance, and sometimes into endless questioning. If we pay attention to the following lines in Necip Fazıl's poem that evoke the feeling of ahistoricity;

(...)

Let's deduct minutes from the annual share!

In prison, minutes are no different from months. (Kısakürek, 2012, p. 421)

(...)

The earth is empty, are we unaware?

There is migration to the sun, are we the ones left?

(...)

A strange little window, small, narrow;

The world is closed, open to God. (Kısakürek, 2012, p. 422)

The poet's expressions referring to the limitations of human existence are not merely the discomfort of being shut in or remaining silent in the face of what is happening, but rather the discomfort of being unable to interfere with the events controlled by the government or to influence the external social sphere. On the contrary, if it is assumed that the poet's connection with the outside world, as an intellectual, often comes from a rebellious character and uncontrollable enthusiasm, the reflection of silence or imprisonment on the artist may take a different form. Namık Kemal proclaimed, "Even if they throw us to the center of justice, we will explode the globe of the earth and emerge." Although the subject of the era has changed, it does not prevent the reaction of the subject who is intended to be thrown out of history from being read as a collective human phenomenon. Therefore, the subject that distinguishes the 20th century from the previous century with the enlightenment has not changed; on the contrary, the mechanism that increases intellectual tension and sustains the pressure on the poet through the government has turned the concept of being silence and imprisoned in Necip Fazıl into a desperate expectation from the outside in the language of poetry. How does ahistoricity turn into a Foucault-style nominalism on the subject or the artist in the context of the unstoppable penetration of power? Can power be escaped from? While power determines ahistoricity and at the same time finds history as a constructive element in the field of a posteriori experience; how much area of action has been granted to the subject while arranging ideological, economic and political practices one after another in a complex network of strategies? And furthermore, in another dimension, how does the intellectual's concern to say something different from everyone else within such a mechanism make the security references towards freedom resistant to story? Especially when it comes to addressing power at a macro level, it is possible to talk about a micro-level power

for the subject since Nietzsche's will to power. In this context, it would not be a stretch to claim that every individual's desire to dominate has an ontological feature stemming from a great fear of losing power and strength as a matter of human nature, as in the case of the Prophet Adam, who was deceived for more than even heaven, in metaphysical terms. There is nothing unusual about this desire to dominate belonging to the subject turning into a more provocative egocentrism for the intellectual. On the contrary, the last part of Necip Fazıl's poem writes as;

*The womb is apparent; this is our ward;
Light in its darkness, rebirth...
I hear voices: Act and struggle!
You are a giant; the giant's burden is heavy!
Stand up, stand tall and rejoice!* (Kısakürek, 2012, p. 422)

The poet's lines indicate that the feeling of confinement and being inside is an intellectual reaction to the micro power's own awareness of existence, regardless of the conditions of subjection of the subject in question at the given moment. The action modes in the poem "struggle-move-rejoice" are a healing proposal for the results of confinement and the psychological background of the moment as an ontological imitation that can strengthen the feeling of tomorrow. Based on Foucault's idea that power itself strengthens its power over free subjects, resistance in Necip Fazıl's poems and intellectual world is not only a random reaction but also an ontological defense mechanism developed against the threat of ahistoricity and irrationality as a result of a rational reflex. The artist, as a subject who wants to maintain his micro power, constructs his own existence as an a priori reality. If this form of existence cannot be protected and maintained, the threat of commodification and reification inevitably emerges and poses a great danger to every human difference and noticeability. The process of reification can be addressed not only in an individual sense but also in a political context. The individual's original ideas and opinions evolve over time into a universalized, subjugated, and uniform subject form, and are melted into the domination mechanisms of power. While this transformation is presented as the normality of the existing world, the transformation of the individual into a commodified uniform human being ceases to be an element of intellectual discomfort and becomes a phenomenon that society accepts as natural. In this context, does the person that enlightenment claim to have raised up become a truly liberated individual, or does he become a subject that has become universalized, whose intellectual differences have been smoothed out and melted into the system? Does the freedom promised by enlightenment cease to be a tool that allows the individual to expand his own field of consciousness and become a part of social security with the ideological circle hidden behind the legal? Is the individual unknowingly chained in order for the general order of society and the stability of authority to be ensured?

The resistance that Necip Fazıl puts forward in his poems and thoughts has a much deeper meaning than just being an artistic reflex. The system of thought he puts forward questions the individual's struggle against becoming everyone, the defense mechanisms he develops against the threat of reification, and the place of art in this process. In this context, Necip Fazıl's world of art and ideas is not just an aesthetic search; it is a reflection of the individual's existential struggle against internal and external pressures (Kısakürek, 1986, p.87). The individual's effort to protect his originality can be considered as a line of resistance against the homogenizing effects of the modern world. In a world where social norms, political pressures, and cultural orientations tend to mold the individual into a certain mold, Necip Fazıl's poems and ideas carry the nature of a challenge that questions the limits of freedom. In his art, the individual's effort to resist the process of becoming everyone appears as an existential necessity rather than an aesthetic concern. When considered together with Foucault's analyses of power mechanisms, the artist's effort to protect the micro power area does not remain only as an individual struggle for existence, but can also be interpreted as a larger war waged by the individual to maintain his or her originality within the system. Power is not only a direct oppression imposed by the state or political authorities. Social norms, cultural habits, and even the relationship that the individual establishes with himself or herself become an area where power relations are intertwined. This awareness is clearly sensed in Necip Fazıl's mindset. The resistance in his art is not only a rebellion against a certain authority, but also includes the

struggle that the individual wages in his or her inner world. The question of whether the individual is free within the boundaries of what is legal should also be addressed in the context of social norms and cultural mechanisms against political authority. In modern societies, the freedom of the individual is determined not only by legal and political boundaries, but also by cultural and social dynamics. It is possible to see the reflections of this situation in Necip Fazıl's works. He draws attention not only to the visible oppression mechanisms, but also to the limitations that the individual internalizes and unknowingly imposes on himself or herself. Does the enlightenment's discourse of freedom become a tool that enables the individual to become conscious, or does it transform him into a universal being by integrating him even further into the system? This question is one of the most important impasses of modern thought. Is freedom truly a way for the individual to realize himself, or is it one of the system's means of controlling the individual? It is possible to see the echoes of these questions in Necip Fazıl's poems and world of thought. In his art, freedom is not only a right or privilege, but also a field of struggle. The individual must defend his freedom not only against external elements but also in his own inner world. The artist's resistance involves a reckoning. The historical and cultural references in his poems do not only aim at reminding us of the past. These references also bring with them a perspective on the future. The resistance that emerges in Necip Fazıl's art can be interpreted not as an attitude towards the past, but as an important clue about how the individual will shape his existence in the future. In his works, the struggle where the individual continues to maintain his originality carries a collective meaning. In this context, Necip Fazıl's world of poetry and thought is one of the strongest reflections of the individual's struggle against universalization and reification. In his works, freedom is not just an abstract idea, but also an active struggle. This resistance is a process that is constantly reshaped both in the individual's inner world and in the social and cultural context. Necip Fazıl uses his art as a tool of this struggle, focusing on the individual's effort to protect their originality and showing that this effort is not just an aesthetic concern.

Conclusion

This study aims to interpret Necip Fazıl Kısakürek's poem "Letter to Mehmed from the Dungeon" in line with Michel Foucault's theoretical framework on modern power, disciplinary mechanisms and subject construction. The prison metaphor in the poem is evaluated not only as a physical confinement space but also as a symbolic reflection of the forms of control to which the individual is subjected in modern surveillance societies. Foucault's concepts of "great confinement" and "disciplinary society" overlap with the spatial and psychological confinement images in the poem. Although the individual who finds a voice in Necip Fazıl's poem is physically confined, he resists the constitutive and transformative effects of power through an internal subjectification process; thus, the poem not only reflects the inner world of a prisoner but also reveals the possibility of resistance. The linguistic structure, form of address and the subject-addressee relationship in the poem present a poetic representation of subject construction. In this context, the poem makes visible the effects of modern power on the individual and exhibits the forms of poetic resistance developed against it. As a result, when the poem "Letter to Mehmed from the Dungeon" is read on a Foucauldian theoretical basis, it allows important inferences to be made about the functioning of power on both an individual and a social scale.

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We hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

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GENİŞLETİLMİŞ ÖZET

Bu makale, Necip Fazıl Kısakürek'in "Zindandan Mehmed'e Mektup" adlı şiirini Michel Foucault'nun güç, gözetim ve disiplin teorileri bağlamında inceleyerek 20. yüzyılın disiplin mekanizmaları ve "Büyük Kapatma" kavramı çerçevesinde Foucaultcu bir analiz sunmaktadır. Çalışma, Kısakürek'in şiirinin özellikle hapishane sistemi üzerinden modern kontrol yapılarıyla nasıl bir direniş geliştirdiğini ortaya koyar. Hapishane, bu bağlamda yalnızca fiziksel bir mekân değil aynı zamanda daha geniş toplumsal kısıtlamaların bir metaforu olarak ele alınır. Analiz, şiiri kurumsal iktidar, cezalandırma ve devletin bireysel öznellik üzerindeki şekillendirici rolü üzerine Foucault'nun söylemleriyle ilişkilendirerek konumlandırır.

Çalışma, öncelikle 20. yüzyılın sosyo-politik ortamını ele alarak modern toplumların bireyleri düzenlemek ve denetim altında tutmak amacıyla giderek artan ölçüde disiplin mekanizmalarına nasıl başvurduğunu açıklamaktadır. Bu dönemde bireylerin davranışlarını yönlendirmek, onları belirli normlara göre şekillendirmek ve toplum içinde "uygun" konumlara yerleştirmek, devletin öncelikli hedeflerinden biri hâline gelmiştir. Michel Foucault'ya göre egemenlik gücünden disipliner güce geçiş iktidarın yalnızca baskı yoluyla değil aynı zamanda bireylerin bedenleri ve zihinleri üzerindeki mikro düzeyde işleyen düzenlemelerle kendini göstermeye başladığı bir dönüşüm sürecidir. Bu süreçte okullar, hapishaneler, hastaneler ve kışlalar gibi kurumlar bireyleri sürekli gözetim altında tutarak onları hem itaatkâr hem de üretken özneler hâline getirmeyi amaçlayan mekanizmalar geliştirmiştir. Foucault'nun "Büyük Kapatma" (Le Grand Renfermement) olarak adlandırdığı bu tarihsel olgu, özellikle "toplumsal sapma" gösteren bireylerin – deliler, suçlular, muhalifler – sistemin dışında tutulmak yerine kurumlar aracılığıyla toplumsal normlara uyacak biçimde yeniden şekillendirilmesini ifade eder. Necip Fazıl Kısakürek'in "Zindandan Mehmed'e Mektup" adlı şiiri, tam da bu bağlamda değerlendirilir. Şiir, bireyin kapatılma ve izole edilme deneyimini yalnızca fiziksel bir ceza değil, aynı zamanda bireyselliği dönüştürmeye yönelik ideolojik bir girişim olarak sunar. Bu yönüyle, Kısakürek'in şiiri Foucault'nun disiplin toplumlarına ilişkin analizleriyle örtüşen özgün bir edebi tanıklık niteliği kazanır.

Necip Fazıl Kısakürek; modernlik, sekülerizm ve devlet kontrolüne yönelik eleştirileriyle tanınan önemli bir Türk şairi ve entelektüelidir. Hapishane deneyimleri ve siyasi baskılar şairin edebi üretiminde önemli bir yer tutmuş ve şiirlerini Foucauldian analiz için uygun bir zemin hâline getirmiştir. Hapiste yazdığı "Zindandan Mehmed'e Mektup" adlı şiiri; izolasyon, direniş ve manevi yüceliş temalarını barındırır ve bu temalar Foucault'nun hapishane kurumlarındaki iktidar ilişkilerine dair analizleriyle örtüşmektedir. Analizin merkezinde, Kısakürek'in hapishane tasvirinin Foucault'nun tanımladığı disipliner mekanizmalarla nasıl örtüştüğü yer alır. Şiirde hapishane, yalnızca bir mekân değil gözetim ve normalleştirme yoluyla bireyi dönüştürmeye çalışan bir yapı olarak betimlenir. Foucault'ya göre hapishaneler, modern disipliner toplumun mikrokozmoslarıdır; burada iktidar, gözlem ve içselleştirilmiş denetim yoluyla işler. Şiirdeki hücre, baskının ve aynı zamanda direnişin simgesel bir mekânına dönüşür; konuşmacı dayatılan sınırlamalara rağmen özneselliğini sürdürmenin yollarını bulur.

Şiirle bağlantılı önemli Foucauldian kavramlardan biri "panoptikon"dur. Jeremy Bentham tarafından önerilen ve Foucault tarafından geliştirilen bu model mahkumların sürekli görünür olduğu ve böylece davranışlarını kendi kendilerine düzenlemeye zorlandığı bir gözetim sistemini temsil eder. Kısakürek'in şiiri, görünmez bir otoritenin sürekli denetimi altında olma hâlini yansıtırken bu kontrol mekanizmasını içselleştirmemeye yönelik bir direnci de ifade eder. Konuşmacının umutsuzluğa kapılmayı reddetmesi ve sarsılmaz manevi kararlılığı onu boyun eğdirmeye çalışan sistemin işleyişini sekteye uğratar. Şiirdeki bir diğer önemli tema ise direniştir. Foucault, iktidarın her yerde bulunduğunu kabul etmekle birlikte direnişin de iktidar ilişkilerinin ayrılmaz bir parçası olduğunu vurgular. Kısakürek'in şiiri, dili ve inancı, hapis sisteminin insanı değersizleştirici etkilerine karşı bir karşı duruş aracı olarak kullanır. Yazmak eylemi, dayatılan sessizliğe karşı öznenin varlığını ilan eden başlı başına bir direniş biçimine dönüşür. Şair, dizeleriyle bireyin kapatılmışlıktan kurtulabildiği alternatif bir özgürlük alanı inşa eder.

Makale ayrıca Kısakürek'in şiirindeki direnişte İslâm düşüncesinin rolünü de ele alır. Foucault genellikle gücü seküler kurumsal yapılar üzerinden analiz ederken Kısakürek direnişini dini temalarla örер. Şiirdeki manevi imgeler inancı baskıcı yapılardan kurtuluşun bir yolu olarak konumlandırır. Bu teolojik boyut, Foucauldian analizle İslâm felsefesini kesiştiren özgün bir alan açar ve dini inancın disipliner güce karşı alternatif bir direniş biçimi olabileceğini gösterir.

Ayrıca çalışma, Kısakürek'in şiirinin çağdaş iktidar ve hapsedilme tartışmaları bağlamındaki anlamına da değinir. Foucault'nun analizleri büyük ölçüde Batı kurumlarını odağına alsa da makale onun teorilerinin devletin benzer baskı mekanizmaları kurduğu Batı dışı bağlamlara da uygulanabilir olduğunu savunur. 20. yüzyıl ortalarında Türkiye'deki hapisane sistemi, politik baskıların bir aracı olarak işlev görmüş ve bu yönüyle Foucauldian "hapisane gücü" anlayışıyla örtüşmüştür. Bu bağlamda Kısakürek'in şiiri hem tarihsel bir tanıklık hem de otoriter yönetim biçimlerine yönelik geniş kapsamlı bir eleştiri niteliği taşır.

Sonuç olarak bu makale Necip Fazıl Kısakürek'in "Zindandan Mehmed'e Mektup" adlı şiirinin Foucauldian bir bakış açısıyla analiz edilmesinin güç, gözetim ve direniş arasındaki etkileşime dair derinlemesine bir kavrayış sunduğunu ortaya koyar. Şiir, modern disipliner toplumların temel gerilimlerini yansıtarak bireylerin baskı yapılarına karşı nasıl hareket alanları yaratabildiğini gösterir. Foucauldian teoriyle Türk edebi söylemini birleştiren bu analiz edebiyatın kurumsal gücü eleştirme ve özgürlüğe dair alternatif vizyonlar sunma potansiyelini gözler önüne serer. Sonuçta Foucault'nun düşüncelerinin edebiyat, hapsedilme ve sosyo-politik kontrolün kesişimlerini incelemede hâlâ ne denli geçerli olduğunu bir kez daha ortaya koyar.