

Transformational Utopian/Dystopian Projections in Turkish Literature: *Teleandrogenos Ütopyasında Evlilik Hayatı* by Adam Şenel¹

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Abstract: This article aims to inform international scholars about the existence of an utopian tradition in Turkish literature and explicates the increasing interest in utopian literature in Turkey. The first part of the article presents an insight into the literary and historical progress of the Turkish utopian tradition within the context of a tradition that is predominantly Western. The second part engages in a critical and thematic analysis of Adam Şenel's novella, *Teleandrogenos Ütopyasında Evlilik Hayatı*, first published in 1968 by Bizim Publishing House. It can be translated as *Marriage Life in Teleandrogenos's Utopia*. In this article, the 2003 version is used and cited.

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Utopian Thought and Utopian Studies in Turkish Literature & Academia

Utopian literature is generally attributed to the West; however, utopian or dystopian projections have not been produced solely by Western intellectuals, philosophers or writers. It is possible to come across exemplary representative texts from many different literatures. Turkish literature in this sense does provide numerous literary examples of utopianism, which Sargent (1994, 3) explains as "social dreaming". Some of these Turkish texts emerge as literary productions inspired by the Western utopian tradition, whereas others strive to find their own unique disposition. These texts include utopian or dystopian elements blended with the local colours of Turkey and Turkish culture. Due to the insufficiency of works in English translation or of academic articles written in English concerning the nature of Turkish utopian thought, international scholars are unable to read these literary utopias and dystopias. This paper thus hopes to inform these scholars about the existence of such texts, as there is a huge gap in this aspect.

The numerous translations of Thomas More's *Utopia* (1516) explain and justify the substantial interest in utopianism in Turkey. Different translations of *Utopia* exist such as those of Sebahattin Eyüboğlu, Mina Urgan and Vedat Günyol's translation

1 This article is the revised and expanded version of the paper presented at the conference, "His Master's Voice 4th Annual Symposium Utopias, Dystopias, and Ecotopias", March 23–25, 2017, organized by Jagiellonian University & Facta Ficta Research Centre, Krakow, Poland.

(1968), Çiğdem Dürüşken's translation from Latin into Turkish (2009), and Sadık Usta's translation (2005, 2016). The list is not limited to these examples, and can be expanded since this has become a popular book among Turkish readers. Most of the translations into Turkish are based on the English translations such as those of Ralph Robinson's (1551, 1556), Gilbert Burnet's (1684), and the Everyman's Library version (1992). In addition to these translations, *Utopia* continues to be taught within academic disciplines, for example, at Political Science and English Studies departments in compulsory or elective courses. Furthermore, More's text finds its place at various book fairs such as Ankara Book Fair (*Ankara Kitap Fuarı*), International Istanbul Book Fair (*Uluslararası İstanbul Kitap Fuarı*) and Izmir Book Fair (*İzmir Kitap Fuarı*), which are events organized on a regular basis.

In a similar vein, there is a growing popularity of dystopian novels, such as George Orwell's *Nineteen Eighty-Four* (1949) and *Animal Farm* (1945), Aldous Huxley's *Brave New World* (1932) and Anthony Burgess' *A Clockwork Orange* (1962); these are among the most widely read books in Turkey. One can find Orwell's *Nineteen Eighty-Four*, which is ranked as the second or third most-selling book by different websites and publishing houses (like *DOST* book store in Ankara), and *Animal Farm* in almost any bookshop. One may explain this popularity as the result of the socio-political conjuncture and the ensuing political predicament both in Turkey and in the world. Turkish readers continue to feed their interest in the imagination of another, or a different world. Moreover, TV series such as *Black Mirror*, *Westworld*, *The Walking Dead*, *The Handmaid's Tale*, and *The Man in the High Castle*, which contain utopian or dystopian elements are also becoming increasingly popular, especially among teenagers and university students as well as wider audiences.

Similarly, academic conferences and creative workshops are being organized to discuss utopian studies. Academic or popular journals publish issues which deal with utopian literature. When one looks at some library collections in Turkey, especially in Ankara, the number of primary and secondary materials on utopian literature is worthy of attention. Hacettepe University Library, located in Ankara, has invested a good amount of money to provide many relevant sources, thereby ranking as the number one library in Turkey with excellent collections in this academic field. Different academic branches of Hacettepe University have organized conferences discussing the subject. The Department of English Language and Literature organized the one-day conference, "International Graduate Conference: Innovative Representations of 'Utopias' in English," on March 15th 2016 in celebration of the 500th anniversary of Thomas More's text, *Utopia*. The Faculty of Communication also organized a similar academic conference in the Turkish language, which provided a fruitful platform for the presenters and the audience.

Workshops contribute to the critical reception of utopian thought, reaching a wider range of readers and audience. To this end, Sadık Usta, an important scholar of utopian literature who publishes on Turkish utopias, organizes workshops and lectures on utopian thought in Turkey. His publications on this genre are at this point worth mentioning, e.g., *Türk Ütopyaları: Tanzimat'tan Cumhuriyet'e Ütopya ve Devrim* (2014, *Turkish Utopias: Utopias and Revolution from Tanzimat² to the Republic*), which deals with the gradual historical progress of utopian thought both in the Ottoman Empire and in the Republic of Turkey. It presents translations from Ottoman Turkish into modern Turkish of some Turkish literary utopias such as Namık Kemal's *Rüya* (1874 or 1875, *Dream*), İsmail Gaspıralı's *Darürrahat Müslümanları* (1906, *Muslims of Peaceful Land*), Hüseyit Cahit Yalçın's *Hayal Edilmiş Hayat* (1898, *A Dreamed Life*) and Ahmet Ağaoğlu's *Serbest İnsanlar Ülkesinde* (1930, *In the Land of Free Men*).

Namık Kemal's *Rüya* reveals the writer's utopian views on freedom and a yearning for an ideal homeland: "Namık Kemal not only dreams about such a land but also explains the necessary steps to achieve it. In his opinion, it is only possible to reach such an ideal state through freedom, national will, equal responsibility and equality³" (Yürek 2013, 255). İsmail Gaspıralı's *Darürrahat Müslümanları* criticizes ignorance, darkness and backwardness in some Muslim-majority countries and socio-political problems in the Ottoman Empire. The protagonist, Molla Abbas, travels through France and Spain and finds the opportunity to visit the Alhambra Palace, located in Granada, Andalusia, Spain.

There, he is introduced to the Peaceful Land (*Darürrahat Ülkesi*) under the guidance of twelve fairies and one host. This utopian land is portrayed as the ideal land, where Muslims lead a peaceful life. Gaspıralı in this sense mirrors the major problems extant in the Ottoman Empire by depicting an ideal land of Muslims:

How about the Muslim world in reality? [. . .] Citizens live in poverty, there is almost no production because the Ottoman Empire does not have the required technology [. . .] In this peaceful land, however, every citizen is provided with education. There, religious bigotry is a sign of backwardness. (Usta 2014, 99)

In a similar manner Ayhan Yalçınkaya's book, *Eğer'den meğer'e: Ütopya Karşısında Türk Romanı* (2004, *From "if" to "but": Turkish Novel in the Face of Utopia*) offers a critical academic insight into Turkish literary utopias. The Journal *Doğu Batı* (translated

2 *Tanzimat* stands for reorganization, namely reforms between 1839–1876 in the Ottoman Empire.

3 All Turkish quotations are translated into English by me.

as *East West*), which publishes academic and intellectual articles and appeals to a wider range of readers across Turkey, dedicated its 80th issue to dystopia. In this issue, academics and independent researchers published articles on various aspects of utopianism, offering a critical analysis of utopian thought, and of some literary utopias, dystopias and films. The chief editor, Taşkın Takış (2017, 8) explains their reason for this publication as: "Our contemporary world is evocative of dystopian visions and permanency of bitter experiences leads us to pay attention to dystopias rather than utopias." This issue is especially important because it is the only journal issue in Turkey which has been completely dedicated to utopian literature.

In addition to these academic and non-academic studies on utopianism, it is important to briefly name some Turkish literary utopias and dystopias. As of yet, almost none of these texts have been translated into English, but I do hope that some publishing house will voluntarily take the initiative to provide English translations of these works in order to promote the utopian tradition in Turkey and to reflect the Turkish intellectual mind through these representative texts, some of which have played a significant role in establishing the foundations of modern Turkey by certain substantive revolutionary changes.

The Western tradition of utopian literature, which is regarded as the primary source of utopian literature starting with Thomas More's *Utopia* (1516), played a crucial role as an inspirational source for the disposition of Turkish utopian texts. However, fascination with this Western literary tradition also led to a controversial point regarding a new question: How would it be possible to come up with a unique voice within the boundaries of a literary tradition that is shaped by European cultural parameters and dominated by the Western intellectuals and writers? Since utopian tradition does not take up an indispensable position in Turkish literature, Turkish writers could not live up to the expectation of accomplishing a unique voice. Instead, most of the writers consciously or unconsciously chose to imitate the Western narrative pattern of utopian literature. Although some writers strive to be unique in their literary disposition, they end up following the same Western pattern in narrating their utopian or dystopian visions.

These texts, like their Western counterparts, have "a dream of order conceived of in a world of disorder" (Ferns 1999, 14). In some of these imaginary projections, the pattern is as follows:

[. . .] one essential feature of the traveller's tale is that it is already *finished*: the experience it relates has to be completed before it can be narrated [. . .] For him, the experience of utopia lies in the past, elsewhere in time, as well as in space. And because that experience has been completed, it can be presented as a whole, static entirety. (Ferns 1999, 20)

In many Turkish literary utopias or dystopias, the reader is introduced to a narrator, a traveller like Raphael Hythlodoy of More's text, or to a Socratic dialogue between the traveller and the locals, through whom the secrets of the utopian society are revealed.

The traveller visits an unknown, exotic land with a unique disposition of the social order. S/he is exposed to the internal dynamics of the utopian order and to the cultural norms of the utopian land. When the traveller returns to his/her land, s/he recounts what s/he has experienced there, which results in his/her transformation. This narrative pattern is utilized to project an alternative way of living and to communicate an alternative ideological mindset. This method of narration also plays a vital role in critiquing the contextual social and political problems by posing a "what if?" question.

As can be seen, the Turkish utopian tradition is under a strong influence of the Western utopian literature; however, despite many such correlations, Turkish writers' handling of various social, cultural and political issues differ extensively, depending on the cultural concerns. Some literary utopias were produced in the form of a political dream, which is a frequently used narrative method in Turkish intellectual life. There are many similarities between these political dreams and the Western literary utopias; however, these Turkish utopias uniquely voice and reflect the concerns, worries, yearnings, and hopes of their times. Therefore, I find it important to touch upon the literary portrayals of utopian thought in Turkish literature as a member of a society that has been enriched by both the European culture and the Middle Eastern cultures due to its geo-political and geo-strategical position.

Furthermore, the socio-political and historical events⁴ of the Ottoman Empire and the Republic of Turkey, such as the Imperial Edict of Reorganization (1839, *Tanzimat Fermanı*), the Imperial Reform Edict (1856, *Islahat Fermanı*), and Mustafa Kemal Atatürk's reforms, such as the promulgation of the republic (October 29, 1923), Unification of Education (March 3, 1924, *Tevhid-i Tedrisat Kanunu*), promotion of the farmer (1925), the Latin alphabet (November 1, 1928), establishment of the Turkish Language Institution (*Türk Dil Kurumu*, 1932), the Regulation of Dressing (December 3, 1934), granting women the political right to elect and to be elected (December 5, 1934), the military coups and environmental concerns (the list can be

4 Since the Turkish utopian tradition is not a well-established tradition, it is not possible to categorize all the texts. These texts may be pursuing gender equality, religious tolerance, political justice and a meritocratic society.

expanded), played a key role in the production of these literary utopias and dystopias.

In an interactive relationship these literary works were influenced by such contextual events, whereas promising utopian thoughts/works had their influence on these incidents and developments. Ziya Paşa's *Rüya* (*Dream*, 1868), Molla Davudzade Mustafa Nazım Erzurumi's *Ru'yada Terakki ve Medeniyet'i İslamiyeyi Rü'yet* (*Envisioning Progress and Islamic Civilization in Dream*, 1913), Raif Necdet Kestelli's *Semavi İhtiras* (*Heavenly Passion*, 1933), Memduh Şevket Esendal's *Yurda Dönüş* (*Return to Homeland*, 1940), Şevket Süreyya Aydemir's *Toprak Uyanırsa* (*If the Land Wakes Up*, 1963), Cüneyt Arcayürek's *Ku-De-Ta* (*Coup d'état*, 1987), Adam Şenel's *Ozmos Kronos* (1993), Zühtü Bayar's *Sahte Uygurluk* (*Fake Civilization*, 1999), Latife Tekin's *Unutma Bahçesi*⁵ (*The Garden of Forgetting*, 2004), Oya Baydar's *Çöplüğün Generali*⁶ (*The General of the Garbage Dump*, 2009), Zülfü Livaneli's *Son Ada*⁷ (*The Last Island*, 2009), and Ayşe Kulin's *Tutsak Güneş*⁸ (*Captured Sun*, 2017) can be listed as some of the important representative literary Turkish utopias and dystopias.

Some of these works struggle to represent and to realize (or to impose) their utopian dreams based on the practice of religious doctrine, freedom of religion, gender equality or inequality, and use of power. Since this objective requires political power, such an utopian practice is very much concerned with the represented governing body. These upholders of power express their utopian or dystopian ide-

5 Tekin's novel, *Unutma Bahçesi* (*The Garden of Forgetting*, 2004) presents the story of a group of people who struggle to establish a new utopian life, which is in complete peace with nature in a small Aegean town, Turkey. These people try to run away from the rat race and impositions of the mainstream society. It brings the concepts of identity, forgetting, memory and the past into question.

6 This novel is being translated into English and will hopefully reach the international reader.

7 As far as I am concerned, there is an English translation of this novel. It is unfortunately not possible to find the translated versions of other texts. Livaneli's novel, *Son Ada* (*The Last Island*) is an important literary dystopia or critical dystopia in Turkish literature. It narrates the story of the last utopian island on earth and its gradual transformation by one fictional character called the President (*Başkan*). The narrator elucidates the gradual destruction of this last utopian haven by the President in the aftermath of a fierce struggle between the President and the seagulls. This novel in this sense sheds light on the dangers of limitless power, tyrannical power practice, herd mentality, and blind conformity. Since it is a significant text, some theatrical performances have been produced. Doğan Egmont publishing house came up with a version for children with illustrations, named *Son Ada'nın Çocukları* (*Last Island's Kids*, 2014).

8 Kulin's dystopian text, *Tutsak Güneş* (*Captured Sun*, 2015) projects a dystopian society designed in the form of a kind of police state, which is under the control of religious figures. The majority in this society are manipulated by upholders of power and their freedom is suppressed. The novel concerns itself with the gradual awakening and rebellion of the protagonist, Professor Yuna Otis, resulting in her questioning the past in this fictional illustration.

ologies through their manipulative discourses in order to maintain their current status and to have an impact on the majority of the population. Some others, on the other hand, project their utopian or dystopian visions and concerns through speculative literary texts which, being inspirational sources, affect people's way of thinking. Until translators take up the challenge, those who are interested in the utopian tradition in Turkey can read these works on the condition that they have a sufficient command of the language.

In the rest of this article I will carry out critical analysis of Adam Şenel's novella, *Teleandrogenos Ütopyasında Evlilik Hayatı*⁹ to introduce this exemplary text of Turkish speculative fiction. I have chosen this particular text due to its unique treatment of relationships between men and women and its critique of gender inequality.

Adam Şenel's novella *Teleandrogenos Ütopyasında Evlilik Hayatı* (Marriage Life in *Teleandrogenos's Utopia*)

Brief biographical and plot information is useful prior to discussing the text. Adam Şenel (Alaeddin Şenel, born 1941) was a Professor at the Department of Public Administration in the Faculty of Political Sciences at Ankara University. He wrote on numerous topics and issues such as history, history of civilizations, political ideologies, race and the ideology of racism, dictatorship and democracy, and the Middle East. He is known for his two literary texts, *Ozmos Kronos* and *Teleandrogenos Ütopyasında Evlilik Hayatı*. His novella, *Teleandrogenos Ütopyasında Evlilik Hayatı*¹⁰ concerns itself with the representation of marital life, domestic life, familial relationships, parental responsibility and connection to children, gender inequality, isolation and religion in the *utopian*¹¹ land of Teleandrogenos.

Since it is limited to the portrayal of issues of gender and upbringing, the novella does not illustrate society on a broader level or engage itself with other social issues. Rather, similarly to early classical utopias, it presents a guided tour of an imagined country, but does not hint at possibilities of transformation or flexibility in the current order. The latter is accentuated at the end of the novella when the narrator ends his account: "This is all I can say about the family life in the land of

9 There is no academic article written on the text; therefore, this paper hopes to provide an insight into Şenel's vision through critical analysis.

10 This book was first published in 1968 by Bizim Publishing House; in 1985 by Kuzey Publishing House; in 1990 by Verso Publishing House; in 2003 by İmge Publishing House. In this article, the 2003 version is used and cited.

11 It is up to the reader to decide whether this land is utopian or dystopian. Therefore, I find it useful to italicize the word, *utopian*. The tone of this narrative reads like utopian due to its way of narration; however, there are many characteristics that can be regarded as dystopian in Şenel's text.

Teleandrogenos” (Şenel 2003, 93). Through this projection, it is possible to fathom Şenel’s critical perspective into gender roles on both the domestic and universal levels through the text’s implications.

Şenel’s text begins with lines questioning Adam and Eve’s sexual instincts and fidelity: “Do they desire this slavery? If not, who is responsible for it?” (12). The narrator introduces the concept of marriage and familial relationships in the land of Teleandrogenos based on the accounts of the writer of a papyrus the narrator finds. His account of socio-political practices demonstrates Şenel’s critique of the relationships between men and women and how the inequality between sexes maintained since childhood leads to drastic social problems when they became adults. Şenel’s narrative stimulates the minds of the readers, and questions the ingrained gender roles by recounting a domestic life of Siamese twins.

The reader is led to ruminate critically over the mainstream discourse and its epistemology of truth. This shatters the fixed idea of the dogmatism of truth and brings the relativity of truth as belief or belief as truth into question:

[. . .] a belief is *true* when it *corresponds* to a certain associated complex and *false* when it does not [. . .] A mind, which believes, believes truly when there is a *corresponding* complex not involving the mind, but only its subjects [. . .] Minds do not *create* truth or falsehood. (Pojman 1999, 187)

Both the narrator’s perspective and that of the writer of the papyrus display the deep problems extant in the social order since there are constant references to the blind adherence of the citizens to the dogmatic nature of the system.

Although the narrative does not revolve around the quest of a specific protagonist, a rebel, or a misfit, references to some misfits and the ensuing punishments highlight the strict structure and functioning of the system. In the land of Teleandrogenos, children are born as conjoined twins (Siamese twins). They are often a girl and a boy. These twins mate with each other, but are allowed to do so only after marriage. The umbilical cord or the navel string is not cut immediately. This period is prolonged up to two years, and gradually gets longer. There is a compulsory symbiotic living of twins and parents, which engenders a love-hate relationship between children and parents, leading in turn to a familial civil war. The parents show a cupboard love towards their children for the sake of public name and fame. The umbilical cord is always attached first to the son, and then to the daughter, which has a negative impact on the development of girls both mentally and physically. When the cord is cut, children are left to their individual development until the age of thirteen.

However, the gender separation silences girls, and boosts the boys' ego and their superiority complex. It also diverts them to different games and hobbies. Accordingly, girls are engaged with wedding games and playing house, whereas boys are encouraged to be involved in physical games. In this world, everyone marries at the age of twenty-three, and honor is highly respected as the chief pillar of society. Premarital sex is strictly forbidden and regarded as a sin. Furthermore, women are made to live in cages, one for pre-marriage life and the other for after-marriage life. Encaged life is highly respected, and connotative positive meanings are attached to it.

This cage can be compared to the clothing a woman wears. The cage has two locks: her husband has the first key and the public officers have the second key. This cage blocks her social life, and has a mouth-bolt, keeping the woman almost completely quiet when necessary. This encaged life implants an inferiority complex, submission and loyalty in women's minds; by labelling girls as domestic animals, it is a process of taming. The punishment is enforced in case of twins' premarital sexual attempts. This leads to their public denigration since they are sworn at and spat at. Ultimately, they are executed, and the final message is conveyed to other citizens: there is no tolerance; failure to conform to the social rules results in strict punishment. Furthermore, divorce is not allowed. The dead are turned into sculptures and idolized, worshipped as holy figures in the sacred family temple, "it is not surprising that the most grandiose, splendid building is the sacred family temple since family plays the most important role in the land of Teleandrogenos" (Şenel 2003, 93).

These despotic impositions are indoctrinated in the members of society. The narrator's account implicates and reveals unhappiness as the main social problem, which it is attempted to disguise or substitute for something else. The status of Siamese twins accounts for such unhappiness and dejection since it does not give personal space to either side. It prevents one side from realizing his/her ultimate purpose: "If happiness means being together like a forest, yet individual and free like a tree, one side of happiness is always lacking in the land of Teleandrogenos" (77). Accordingly, Şenel aims his harsh critique toward the inequality of women's and men's relationship, and the unequal relationship between the individual and society. Through a fictional depiction of such gender inequality, Şenel's utopian narrative implicitly animadverts upon the problematic aspects of social relationships both in Turkey and on the international level:

The writer remains governed by the realities of his or her own society, extrapolating from its more positive aspects, reacting against its more negative ones, recasting it in the light of social

and political theories generated by the imperfect reality from which utopia separates itself. (Ferns 1999, 2)

Although many official reforms have been made and legislation has been passed to contribute to the betterment of gender relationships in Turkey, there are still deep-rooted problems concerning gender inequality in the contemporary relationships between some couples, which are the result of manipulative power dynamics and hierarchical domestic social organization. This unhealthy approach towards gender can also be witnessed in parental treatment of childrearing and providing education to both sexes. Although substantial progress has been made, unfortunately, the unequal approach to girls as compared to boys can still be seen, and has also been observed by researchers.

In socially conservative parts of Turkey, a traditional view of gender roles prevails. Indeed, several studies that have conducted face-to-face interviews with parents, teachers and local officials in Turkey report conservative views against girls' education as a major impediment: "In a traditional and low-income city [. . .] parents stated that low income and social pressure against sending girls to mixed sex schools as the most important reasons for keeping girls out of school" (Caner et al 2016, 1232).

Whereas this work of speculative fiction does not have any direct references to Turkey or any real places, allusively, it communicates its critical contextual message regarding such disparity, bias and discrepancy as a cautionary work. By arguing against the traditional way of raising boys and girls, Şenel offers a new manner of bringing children up, bestowing a sense of equality and self-esteem for both sexes, and facilitating self-actualization and self-fulfillment in Maslowian terms. His proposed new approach strives to do away with the extant prioritized male supremacy and female inferiority in order to promote and inaugurate parity, a culture of tolerance and resilience. The text does not cover and illustrate social life on an extensive level; we are not provided with all the aspects of social order, but merely a partial insight into relationships between men and women. It accentuates and highlights the domestic familial relationships, and criticizes the aspects that are lacking through the portrayal of the symbiotic life of Siamese twins. This misogynistic approach accordingly fails to accomplish "considerably *improved* behaviour as an attainable norm" (Claeys 2010, 108).

In conclusion, this study has attempted to discuss the Turkish utopian tradition, to inform international scholars about the existence of this tradition in Turkish intellectual life and in Turkish literature, with a brief textual and thematic analysis of Şenel's text, *Teleandrogenos Ütopyasında Evlilik Hayatı*. This text is instrumental in

terms of portraying implicitly and explicitly the problematic nature of social relationships and gender inequality. The Turkish Utopian tradition may not be as rich as the Western tradition, yet more and more Turkish intellectuals are writing speculative texts about alternative envisioned worlds. This might be due to the fact that the precarious current socio-political conjuncture is leading intellectuals and writers to push their limits and seek possible alternative ways of living through their powerful imagination, envisioning a more ideal meritocratic society.

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**Transformatsioonilised utopia/düstopia projektsioonid türgi kirjanduses:
Adam Şeneli „Teleandregenos Ütopyasında Evlilik Hayatı“**

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Märksõnad: utopia, düstopia, utopism, türgi utopism, türgi kirjandus, Adam Şenel, „Teleandregenos Ütopyasında Evlilik Hayatı“, sugu, ühiskondlik kord

Utopistlik kirjandus köidab jätkuvalt laiu lugejate hulki paljudes kultuurides, sest see kujutab erisuguseid maailmakordi, millest mõned võivad muutuda tegelikkuseks selleks spetsiaalselt moodustatud kogukondades, teised aga jäävad väljamõeldiste valda, kuid pakuvad siiski vaateid tegeliku elu küsitavatele aspektidele ja toovad esile vastandlikke hääli, sarnasust, paljusust ja mitmekesisust. Kirjanikud kujutavad lootust reformidele ja parema, isegi ideaalse ühiskonna otsinguid nende enda vaatepunktist loodud kujutletavates maailmades. Mõned kirjanikud otsivad utopilist lootust, teised autorid võivad utopiliste ootuste realiseerumise võimatus tõttu esitada luupainajalikke ühiskonnakordi düstooptiate abil, mida professor Sargent kirjeldab kui „mitte-eksisteerivat ühiskonda, mida kirjeldatakse märkimisväärse üksikasjalikkusega ja mis on tavaliselt asetatud aega ja ruumi, mida kaasaegne lugeja peaks, autori kavatsuse järgi, nägema tublisti hullemat ühiskonnana kui see, kus ta parajasti elab.“ Nende tekstide kaudu näitavad kirjanikud, intellektuaalid ja filosoofid alternatiivseid süsteeme ja ideoloogilisi formsioone kriitilisest perspektiivist ja/või vastandlikust seisukohast.

Need spekulatiivsed teosed käsitlevad selliseid probleeme nagu ühiskonna hierarhiline ülesehitus, võimukasutus, manipulatiivne epistemoloogia, sotsiaalne manipuleerimine, ajalugu ja rõhumine, mis panevad meid mõtlema ühiskondlik-poliitilise olustiku ja selle võimalike arutlusvigade üle. Inglisekeelsetel teostel on võimalik jõuda rahvusvahelise lugejani, samasugustel spekulatiivse kirjanduse teostel, mis pole inglise keeles kirjutatud, on aga juhul, kui neid ei tõlgita, ainult piiratud kohalik lugejaskond. Seetõttu püüab käesolev artikkel heita valgust utopistlikule mõttele türgi kirjanduses ja teadustöödes, mille põhjuseks on Türgis kasvav huvi utopismi ja kirjanduslike utooptiate/düstooptiate vastu. Artikkel tutvustab ka Adam Şeneli lühiromaani „Teleandregenos Ütopyasında Evlilik Hayatı“ („Abielu Teleandregenose Utoopias“).

Emrah Atasoy – doktorant ja nooremteadur Hacettepe Ülikooli (Ankara, Türgi) inglise keele ja kirjanduse osakonnas. Tema doktoritöö käsitleb kahekümnenda sajandi düstooptilist kirjandust rõhuasetusega Katherine Burdekinil, Anthony Burgessil ja P. D. Jamesil. Ta veetis ühe akadeemilise aasta Penn State University's dots. Dr. Jennifer Wagner-Lawlori juhendamise all. Tema huvide hulka kuuluvad utopiline kirjandus, 20. sajandi utopiline ja düstooptiline mõte, utopiline lootus, kriitilised düstooptiad ja türgi utopism.

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