T.C.
EGE UNIVERSITY
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SPACE IN TURKISH AND AMERICAN DYSTOPIAN NOVELS

Master Thesis

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Department of American Culture and Literature

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DECLARATION OF COMPLIANCE WITH ETHICAL RULES

My master's thesis, "Space in Turkish and American Dystopian Novels," has been prepared according to scientific, ethical, and normative standards. I have included the sources I used in my thesis in the bibliography and footnotes.

09.10.2024 SERAP YALÇIN

ÖNSÖZ

Edebiyat, var olan sistemi, yaşanan dönemi, toplumsal ve siyasi olayları hem daha derinlemesine hem de farklı katmanlarıyla algılamamızı sağlar. Günümüzde postmodernizmin etkisiyle çok çabuk değişen, parçalanmış yaşam şekli, zaman ve mekân algısı edebiyatta da sıkça vurgulanmıştır. Bununla birlikte roman türleri arasında distopya, bu parçalanmışlığın ve akışkanlığın en çok ele alındığı eserlerdir. Distopya tarzında yazılan eserler, modernite ve devamında gelen postmodernite ile birlikte parçalanmış mekân, mekân üzerinden kurgulanan otorite gibi kavramları bünyesinde bulundurmaktadır.

Serap Yalçın İzmir, 9.10. 2024

ÖZET

Bu çalışmada 1950 yılından günümüze kadar olan süreçte, üç örnek üzerinden distopik romanlarda zaman mekân kavramı incelenmektedir. Söz konusu inceleme, temelde günümüzün tartışmalı kavramlarından modernizm ve devamında gelen postmoderniteye bağlı olarak postmodern mekân ve zaman kavramı üzerinden gerçekleştirilmektedir. Özellikle 1990'lı yıllardan itibaren kurmaca anlatıların yapısında giderek görünür hale gelen parçalılık, süreksizlik, eklektizm, stilde ve karakterler düzeyinde şizofreni gibi özellikler çoğunlukla edebiyatta mekân ve zaman algısında da görünürlük kazanmaktadır. Bu çalışmada modern ve postmodern mekân ve zaman kavramının, David Harvey'in mekân kuramı çerçevesinde bilim kurgu kategorisine de giren 1950 sonrası yazılan Türk ve Amerikan distopik romanlarda ne şekilde yansıma bulduğunun ortaya konulması amaçlanmaktadır.

Çalışmada temel olarak, David Harvey'in postmodern mekân ve zaman algısı ve bunun distopik romanlardaki tezahürlerine ilişkin yaklaşımından yola çıkılarak mekân deneyiminde yaşanan dönüşümün eserlerde ne şekilde yer bulduğunun ortaya konması amaçlanmaktadır. Bu çerçeve içinde, kuramsal bölümlerde Harvey'in yaklaşımının yanında moderniteye, postmoderniteye ve özelde modern ve postmodern mekân-zaman kavramına değinen kuramcıların görüşlerinden de yararlanılmaktadır. Teknolojik gelişmelere ve küreselleşme olgusuna bağlı olarak fiziksel sınırların yok olması; mekânların sıkı sıkıya tanımlanamaması, benliklerin ve kültürel formların esnek ve eklektik bir yapıya bürünmesi gibi saptamalardan yola çıkılarak, mekân dokusu açısından genellikle karmaşık, çok değerli bir malzeme sunan distopik romanların bu tür bir dönüşümle ilişkili kaygıları ne şekilde yansıttığı ortaya konmaya çalışılacaktır.

Batı'da Moderleşme ile birlikte gelişen siyasi ve kültürel devrimler sonucu ortaya çıkan kitlesel göçler ve savaşlar, alışılagelmiş mekân algısını dönüşüme uğratmıştır. İmparatorlukların dağılması ve ulus devletlerin yükselmesiyle coğrafi sınırların yok olmaya başlaması ve bireylerin geleneksel bakış açısından uzaklaşıp köklerinden kopmaya başlaması; buna bağlı olarak değerlerin ve imgelerin anlam değiştirmesi, iktidarların kendilerini mekân üzerinden kurgulaması, gelip geçiciliğin ve zamanın hız kazanmasıyla kendisini hissettiren zaman ve mekân sıkışması hayatın her alanında olduğu gibi edebiyatta da kendisini göstermiştir. Bu dönüşümlerin yansımaları distopya tarzı romanlarda daha kaotik bir dünyayı anlatan belli imgelemler aracılığıyla

ortaya çıkmıştır. Örnek seçiminde bilim kurgu kategorisine de giren distopik eserlerin içinde 1950 sonrası yazılan Türk ve Amerikan distopik romanlar dikkate alınmıştır. Bu noktada, eserlerin güncelliği ve mekân-zaman-kimlik ilişkisi açısından çok sayıda incelemeye konu olmamaları belirleyici olmuştur. Söz konusu romanların halen güncel olması, çok okunması, 2000'li yıllarla birlikte giderek daha çok dikkat çekmeye başlayan ekolojik sorunlar, pek çok coğrafyayı etkisi altına alan ekonomik krizlerin şiddeti sonucu küreselleşmenin sorgulanması, merkezsiz direnişlerin görünürlük kazanması, teknolojinin iktidar mekanizmaları tarafından denetim amacıyla kullanılması ve tüm bunlara bağlı olarak geliştirilen felaket senaryolarının artması ile bağlantılı olarak önem kazanmaktadır. Bireysel hareketliliğin ve imgelerin akışkanlığının artması, geleneksel temsil biçimlerinin ve sıkı sıkıya tanımlanabilen bir mekân ve zaman anlayışının bağlamında önem kazanmaktadır.

Pek çok türün ve kategorinin dâhil olduğu, kesiştiği bir anlatı olabilmesi nedeniyle distopik romanlar, zaman ve mekân kuramı açısından da farklı temsil biçimlerini, dolayısıyla farklı dönemlerden ve coğrafyalardan imgeleri bir araya getirme özelliğine sahiptir. Bu sebepten dolayı distopik eserler inceleme açısından özellikle geniş bir materyal sunmaktadır. Bu bağlamda, incelenecek romanlardaki mekân ilişkisinde, Harvey'in ve postmodernite olgusuna yaklaşımlar getiren kuramcıların sözünü ettiği türden bir parçalanmanın, gösterim krizinin yer bulup bulmadığı; yine mekân ve zaman düzeyinde bir değer türdeşliğinin ve toplumsal bağın görünür olup olmadığı ortaya konmaya çalışılacaktır. Bu çerçeve içinde eserlerde, mekân düzeyinde çatışma ve karmaşa, heterojen yapı, şizofreni, süreksizlik, akışkanlık, merkezsizlik, yeniden üretim, taklit, nostalji, çok değerlilik gibi postmoderniteyi belirleyen özelliklerin yansıma bulup bulmadığı sorusuna yanıt aranacaktır. Söz konusu sorulardan hareketle romanlardaki mekân ve zaman ilişkisinin modern ya da postmodern sıfatını hak edip etmediği, postmodern olarak adlandırılan kültürel deneyimin, görsel düzlemde doğrudan ayırt edilip edilemeyeceği, baskın olup olmadığı ve ne tür kaygıları yansıttığı değerlendirilecektir.

Anahtar Kelimeler: Türk Distopik Romanı, Amerikan Distopik Romanı, Distopya, Mekan.

ABSTRACT

This study delves into the concept of time and space in dystopian novels, focusing on Turkish and American works from 1950 to the present. The examination is rooted in the controversial ideas of postmodern space and time concerning modernism and postmodernity. Notably, since the 1990s, fragmentation, discontinuity, and eclecticism have increasingly permeated fictional narratives, mirroring the evolving perception of space and time in literature. The study's primary goal is to unveil how these modern and postmodern concepts are reflected in American dystopian novels, which fall under the science fiction genre, within David Harvey's theory of space.

The study aims to reveal how the transformation in the experience of space is reflected in the works based on David Harvey's perception of postmodern space and time and its manifestations in dystopian novels. Within this framework, in the theoretical chapters, in addition to Harvey's approach, the views of theorists who address modernity, postmodernity, and the concept of modern and postmodern space-time are also utilized. Based on the disappearance of physical borders due to technological developments and the phenomenon of globalization, the inability to strictly define spaces, and the flexible and eclectic structure of selves and cultural forms, it will be tried to reveal how dystopian novels, which generally offer a complex and invaluable material in terms of spatial texture, reflect the concerns associated with such a transformation.

The mass migrations and wars that emerged due to the political and cultural revolutions that developed with the Moderation in the West transformed the perception of conventional space. With the dissolution of empires and the rise of nation-states, geographical borders began to disappear, and individuals began to move away from the traditional point of view and break away from their roots; accordingly, the values and images changed their meaning, the powers constructed themselves through space, and the compression of time and space, which made itself felt with the acceleration of impermanence and time, manifested itself in literature as in every field of life. The reflections of these transformations have emerged in dystopian novels through particular visions describing a more chaotic world. In the sample selection, Turkish and American dystopian novels written after 1950 were considered among dystopian works and

categorized as science fiction. At this point, the topicality of the works and the fact that they have not been subject to many analyses regarding the space-time-identity relationship have been decisive. The fact that the novels in question are still current and widely read gains importance in connection with the ecological problems that started to attract more and more attention in the 2000s, the questioning of globalization as a result of the severity of economic crises affecting many geographies, the visibility of decentralized resistances, the use of technology for control by power mechanisms and the increase in disaster scenarios developed in connection with all these. The increase in individual mobility and the fluidity of images gains importance in the context of traditional forms of representation and a strictly definable understanding of space and time.

Since dystopian novels can be a narrative in which many genres and categories are involved and intersect, dystopian novels bring together different forms of representation in terms of the theory of time and space and, therefore, images from various periods and geographies. For this reason, dystopian works offer an extensive range of material for analysis. In this context, it will be tried to reveal whether the spatial relations in the novels to be analyzed are characterized by the kind of fragmentation and crisis of representation mentioned by Harvey and the theorists who approach the phenomenon of postmodernity and whether a uniformity of values and social bonds are visible at the level of space and time. Within this framework, the question of whether postmodernity's defining features, such as conflict and chaos, heterogeneous structure, schizophrenia, discontinuity, fluidity, decentralization, reproduction, imitation, nostalgia, and multivalence, are reflected in the works will be sought. Based on these questions, it will be evaluated whether the relationship between space and time in novels deserves the title of modern or postmodern, whether the cultural experience called postmodern can be directly distinguished on the visual plane, whether it is dominant, and what kind of concerns it reflects.

Keywords: Turkish Dystopian Novel, American Dystopian Novel, Dystopia, Space.

CONTENTS

INTRODUCTION

Literature, which is connected to all the sections of society, deals with the changing character of a society and the events that deeply affect those living in that society and processes this through different prose genres. Therefore, literary texts are the concrete product of a society and reflect the important events that take place in that society and the effects of these events on society. Thinking about literature and the period in which it was written, analyzing the texts and the purposes for which they were written can lead to a better understanding of these narratives. The literary critic Jean Howard says the following about this subject: "A common way of speaking about literature and history is just that way: literature and history, text and context. In these binary oppositions, if one term is stable and transparent and the other in some way mirrors it, then that term can be stabilized and clarified, too." (qt in Brannigan 3).

Literary narratives can be better understood by considering the historical context in which they are embedded. Accordingly, while dystopias are not accurate representations of reality, they are texts that reflect the cultural and materialist conditions of the period in which they were written. By looking at where a text "is located historically, both in terms of its means and conditions of production, as well as about the history of its readings" (Higgins 173), it can be read to investigate social, political, and cultural elements of its time of production. Hence, to discuss the relationship between the dystopian narratives and the material conditions of their times, it is essential to look more closely at their historical background.

The first half of the twentieth century saw significant political and social changes. By 1914, the world was already divided into two opposing alliances, and the countries in these alliances were rapidly preparing for war. During the conflict, these two blocs, the Central Powers and the Allies, fought against each other. New military technologies turned the war into an unprecedented theater of slaughter. Sixty-five million people were mobilized in the First World War, more than eight million died, and twenty-one million were wounded or economically and psychologically affected by the war. The unresolved issues of the First World War plunged the world into the deadliest conflict in human history. The Second World

War, which lasted from 1939 to 1945, saw the clash of two opposing military alliances. The politicians of these alliances liberated and mobilized the masses by promising to rebuild their society - their hard-won utopia. The competition of three ideologies - liberal democracy, communism, and fascism - plunged much of the world into a grueling and deadly conflict. The Second World War saw the horrors of totalitarian and abusive regimes, the use of nuclear weapons for the first time in history, and the deaths of millions of people from massacres, starvation, and disease. Meanwhile, in the Soviet Union, the horrors of the communist regime are felt more and more by its people. With the end of the Second World War, two superpowers emerged as rivals, setting the stage for the Cold War that would last for forty-six more years.

Considering all these, this thesis aims to reveal how dystopias, which are a criticism of modernism that has lost its credibility and meaning with the collapse of its grand narratives, reflect the changing material conditions of the society in which they are produced and how these material conditions are reflected in dystopian fiction within the framework of the concepts of time and space by incorporating postmodernist elements.

Based on David Harvey's approach to the postmodern perception of space and time and its manifestations in post-1950 American dystopian novels, the study aims to reveal how the transformation in the experience of space and time is reflected in dystopian novels. Within this framework, in the theoretical chapters, in addition to Harvey's approach, the views of different theorists who address modernity, postmodernity, and the concept of modern and postmodern space-time are also utilized. Based on the disappearance of physical borders due to technological developments and the phenomenon of globalization, the inability to strictly define spaces, and the flexible and eclectic structure of selves and cultural forms, it will be attempted to reveal how American dystopian novels, which generally offer a complex and invaluable material in terms of spatial texture, reflect the concerns associated with such a transformation.

The time-space compression that manifests itself in dystopian novels, where geographical borders are about to disappear, individuals are exposed to intense mobility

and begin to break away from their roots, values, and images become fluid, and impermanence gains momentum. Such a change in pictures and the representation of the understanding of space and time is especially evident in dystopian novels, as they envision a chaotic world in the future, and this envisioning is realized through science and technology. Post-1950 American dystopian novels, which reflect the changes in the perception of space and time with a more complex and evocative visual arrangement, and which also contain various manifestations of the change in perception brought about by scientific progress and technology, or, on a more general scale, American dystopian novels after 1950, in which technological progress is dominant, were determined as the basis of the study.

In the selection of the novels analyzed, post-1950 American dystopian novels were considered. At this point, the fact that the works in question are still up to date and that they have not been the subject of many studies regarding space-time relationships has been decisive. The fact that the works in question remain topical gains importance in connection with the ecological problems that started to attract more and more attention in the 1950s, the onset of globalization as a result of the severity of economic crises that affected many geographies, migrant problems, the visibility of decentralized resistances, the use of technology for control by power mechanisms, surveillance as a means of oppression and control, and the increase in disaster scenarios developed in connection with all these. The increase in individual mobility and the fluidity of images becomes essential in the context of traditional forms of representation and a strictly definable understanding of space and time.

Since it can be a narrative in which many genres and categories intersect, dystopia can bring together different forms of representation regarding the relationship of space and time, thus, images from various periods and geographies. For these reasons, dystopian works offer an extensive range of material for analysis. In this context, *Fahrenheit 45*1 by Ray Bradbury, *Do Androids Dream of Electric Sheep?* by Philip K. Dick, and *The Last Island* by Zülfü Livaneli will be analyzed to determine whether there is the kind of fragmentation in the relations of space and times that Harvey and the theorists who have approached the phenomenon of postmodernity have

mentioned; whether a uniformity of values and social bonds are visible at the level of space and time, how technology changes human values and how technology is used as a control mechanism. Within this framework, an answer will be sought as to whether the works reflect the characteristics that determine time and space, such as conflict and chaos, heterogeneity, schizophrenia, discontinuity, fluidity, decentralization, reproduction, surveillance, and multivalence at the level of space and time.

In the first section, a general definition of the concepts of utopia and dystopia will be presented. Since this study will analyze American dystopian novels written after 1950, looking at the concept of utopia before describing dystopia can provide a clearer perception of dystopian novels. Challenging the status quo and imagining alternative possibilities are tendencies shared by philosophers, writers, political philosophers, and various intellectuals from different eras. Imagining possible alternatives for better (or worse) futures is a distinctive feature of many literary works, especially those depicting utopias and dystopias. Fatima Vieira defines utopia as a reaction to an undesirable present and the desire to overcome all difficulties by imagining possible alternatives (7). Indeed, utopias and dystopias, born out of a desire to explore options to the existing social and political status quo and acting to criticize the shortcomings and flaws of society, function at the most basic level and serve similar purposes. Dystopian works play with the idea of utopia, a state where the human social structure, including political and economic organization, has reached perfection.

The term dystopia entered the common language in the twentieth century. However, the first documented use of the term (‘dystopia or ‘cacotopia,’ meaning bad place) dates to John Stuart Mill (1806-1873) in a parliamentary debate in 1868 (Claeys 107). Although dystopian literature does not yet exist, the late eighteenth century saw several precursors of dystopian or anti-utopian works, most notably Jonathan Swift's (1667 - 1745) *Gulliver's Travels* (1726). Swift's satirical parody served as a critique of the optimism of the Age of Enlightenment. In general terms, political, social, and cultural events such as the Renaissance, the Reformation, the French Revolution, the Enlightenment, and the Industrial Revolution sustained belief in humanity and its potential, and utopias dominated the literary tradition. Satirical writers such as Swift

ridiculed the ‘new man’ of the Enlightenment, guided by reason and science, and later in the late eighteenth century, Rousseau's themes on the dichotomies of individual versus society and nature versus civilization were becoming debatable issues among literature. Eventually, the nineteenth century was both chaotic and promising. As Walsh puts it, ‘the nineteenth century believed in progress, even in inevitable progress’ (118). Everything was going well in this century: Slavery was abolished, women were marching for their rights, scientists were working in laboratories, industrial productivity was increasing, and literacy was rising (Walsh 119). However, all these rapid industrial, scientific, evolutionary, social, and cultural advances, especially at the turn of the century, brought the pessimism of the *fin de siècle*, where civilization and industrialization led to decline and decay. The emergence of totalitarianism in the twentieth century led to the failure of the utopian ideal and signaled a sharp turn from utopias to dystopias. Walsh calls these the ‘greatest disappointments’ of the century: Fascist movements and Communism set democracy and individual rights back (122). World War I, World War II, the Bolshevik Revolution of 1917, the Great Depression (1929), Nazi Germany with its anti-Semitism (1933-1945) and the use of atomic bombs on Hiroshima and Nagasaki, Mussolini's fascism (1922-1945), the Vietnam War (1955-1975), the Counterculture Movements of the 60s and 70s, The events of 1968 in France, the nuclear power plant explosions in Chornobyl, the fall of the Berlin Wall (1989), the dissolution of Soviet Russia (1991), the Cold War (1947-1991), the Gulf War (1990-1991) and the Rwandan Genocide (1994) led to the production of dystopian works in the twentieth century. In the first half of the century, themes such as eugenics, socialism gone wrong, fascism, and the repercussions of growing social and economic division became the subjects of dystopian fiction. Hillegas claims that ‘dictatorships, welfare states, planned economies and bureaucracies of all kinds and the regimes of ‘Hitler, Stalin or Roosevelt’ were stimuli for literary texts of this period (qtd in Moylan 126). The turbulent European politics of the 1920s to the late 1940s greatly influenced writers such as Yevgeny Zamyatin (1884-1927), Aldous Huxley (1894-1963), Philip K. Dick (1928-1982) and George Orwell (1903-1950).

The second part of the study will explain the characteristics of modern space and time to present a general picture. How modernity is determined through rigid rationality

and technology, which can often become oppressive mechanisms, will be revealed by mentioning the feature of keeping individuals under surveillance. In this context, rational organization is essential; the organization of daily life within a sensible framework, linear progression, and planning will define the appearance of modern spaces and the city. This section will also present the image of a machine-likes space and the oppressive features of technology and rationality. At this point, it becomes essential that the experience of space and time, which can also be characterized as postmodern, is shaped by the question of how the modern experience of space and time has changed. Therefore, the characteristics of postmodern space and time will also be explained through the main factors determining modernity. Accordingly, the same section will also outline the characteristics of modern and postmodern space and time.

The third part will present the characteristics of postmodern space and time under headings. The characteristics of modernity and postmodernity, such as heterotopia, which is sometimes thought to be only an aesthetic on surfaces; schizophrenia, flexible, fluid identities, and spaces; eclecticism; hybrid spaces and narratives; collage; reproduced pasts, nostalgia, and retro will be mentioned within this general framework. Again, in this section, an attempt will be made to explain the fragmentation of time and space and the compression of time-space characterized by the disappearance of spatial barriers and instant mobility as well as the increasing transience of ideas, fashions, values, and established practices, based on the theoretical approaches to space, especially David Harvey's. The connection of cyberspace with time-space compression, how technological universes offer a magical world to the individual, and the meaning of fluid identities that become apparent with the loss of spatial barriers and the sharpening of uniformity in values will also be discussed in this section about novels. What kind of a crisis of representation can occur in a period when spatial and temporal perception is altered by technology will also be addressed in this section.

Again, the third part aims to explain the fragmentation of time and space and time-space compression, and the idea of heterotopia in terms of space characterized by the disappearance of spatial barriers and instantaneous mobility, as well as the increasing transience of ideas, fashions, values, and established practices based on the

theoretical approaches in this context, especially David Harvey's. The connection of cyberspace with time-space compression, how technological universes offer a magical world to the individual and how they control them at the same time, and what the identities that become apparent with the loss of spatial barriers and the sharpening of uniformity in values mean will also be discussed in this section. This chapter will also address what kind of a crisis of representation might be possible in a period when spatial and temporal perception has been altered by technology.

In the last section, *Fahrenheit 451* (1953) and *Do Androids Dream of Electric Sheep?* (1968) and *The Last Island* (2008), two American novels and one Turkish novel written after 1950, will be analyzed in terms of the relationship between space and time within the framework of the categories created based on the theoretical framework explained above. Thus, it will try to reveal whether modern and postmodern spaces are reflected in these works, how the existing power uses the fictionalized space, and what problems this brings.

As a result, the study will seek answers to the questions of how the concepts of time and space appear in the dystopian works analyzed in the study, whether space and time are presented aesthetically and at the level of the characters as one-to-one fragmented, fluid appearances, whether space is designed as a means of control, and whether a change like the symbolic order can be mentioned.

I. UTOPIA AND DYSTOPIA

1.1. Utopia and Its Historical Process

Historically, human beings have aimed to live in a just and prosperous social order by feeling safe and peaceful and have not given up this dream even in the worst situations. In this context, the idea of utopia, which depicts living in the best conditions and an ideal social order, can be defined as the designs and way of life that human beings dream of. Although the idea of utopia was put forward by Thomas More in 1516, it is thought to have emerged long before that, in different texts and cultures, from the idea of people seeking a better and valid alternative to the existing order. In this regard, Ruth Levitas, in her book *Less of More,* states that,

> "Some people see More as a "founder" of a utopian tradition. However, More did not invent the practice of imagining the world otherwise. You will find it in medieval poems such as The Land of Cockaigne, a mythical place devoid of bad weather, lice, illness, and work where ready-cooked larks fly into your mouth; in the biblical Eden, in classical thought such as Plato's Republic, to which More refers; in Native American mythology, in the Irish drama, accounts of mythical or real voyages, such as the voyage of Saint Brendan." (396).

Accordingly, while utopianism as an idea, dream, or desire has existed in many cultures throughout the ages, utopia as a term has emerged at a particular time. Sir Thomas More introduced the concept of utopia into literature in 1516, using it both as the title of his book and to name the island described in it by Raphael Hythloday. The book was initially titled Libellus vere aureus nec minus salutaris quamfestivus de optimo reip[ublicaeJ statu, deq[ueJ noua Insula Vtopia in Latin. It was translated into German in 1524, French in 1548, and English in 1551. In the Latin title of the book, "Utopia" means "utopia" because in Latin, the letter "v" is replaced by "u," and the word utopia has its origins in Ancient Greek. The Greek words "ou" - not and "topos" - place - formed the word "utopia" - no place. Also, More, in his "Six Lines on the Island of Utopia," called his utopia "Eutopia," a pun on the word "eu" - good + "topos" - place: excellent or happy place. In the end, utopia means there is no good place, i.e., a happy place that never existed or will never exist. According to Ruth Levitas, this pun is the beginning of utopian studies due to its paradoxical nature, which is also crucial in anti-

utopian discourse (87). Levitas states that this pun was the beginning of utopian studies due to its paradoxical nature, which is also a significant point in anti-utopian discourse. She indicates that,

> "More, of course, gave us the word "Utopia"-that pun on good place/no place without which there would be no utopian studies, at least not by that name. More's utopia is declared to be someplace, someplace on earth, not displaced to prehistory, heaven, the future, or outer space. Nevertheless, that ambiguity of a good place and no place is carried into the popular meaning of "Utopia"/"utopian," in which the good place is of necessity non-existent. This hangs around contemporary political discourse in the anti-utopian assumption that the nonexistent good place is, therefore, impossible, so there is no alternative to the environmental and exploitative depredations of the present. In that respect, one might argue that More has much to answer for. This anti-utopian discourse is conventionally extended to suggest an intrinsic link to totalitarianism, in which Utopia is always already dystopian; this too is characteristic of much of the Utopia-themed "homage" to More" (397).

Accordingly, although the meaning of the word utopia, as used by Thomas More, is still in use, the word utopia has gained new meanings and new understandings over time. Therefore, there are various definitions of the word utopia and the terms derived from it. Accordingly, new words such as dystopia, eutopia, eucronia, anti-utopia, alotopia, heterotopia, and ecotopia have emerged from utopia (Vieira 3).

In *The Concept of Utopia*, Levitas analyzes the basic definitions of utopia in terms of form, content, and function and proposes a new definition of utopia by examining its shortcomings: "Utopia is the expression of the desire for a better way of life" (8). As can be seen, the authors define utopia as the desire to live in a "better" way. Levitas explains why he defines Utopia in this way: "This includes both the objective and the institutional approach to utopia, and the subjective, experiential concern of desalination. It allows for this desire to be realistic or unrealistic. It allows the form, function, and content to change over time" (8).

Looking at the historical development process of utopia, although it is perceived as having been introduced to literature by Thomas More, it can be said that the word utopia emerged with the existence of humanity since it has always expressed the longing and hope for the better since the existence of humanity, and for this reason, it may not

be correct to state that utopias have any historical beginning when talking about their history. Since hope, which exists in human beings, can be accepted as the source of utopian thoughts, it has always and everywhere been in search of an ideal society in every period. When utopias began and which works are utopias and which are excluded from them are related to the scope of the subjects determined for utopia, and for this reason, it is possible to say that the seeds of utopian thought date back to the ancient civilizations of the ancient world (Kumar 27).

In that sense, as Sargent states in *Three Faces of Utopianism Revisited,* the earliest utopias are in the form of myths "that look to the past of the human race or beyond that for a time when human life was or will be easier and more satisfying" (10). They are called Golden Ages, Arcadias, earthly paradises, fortunate isles, and isles of the blest, narrated by Hesiod, Plato, Virgil, and Ovid in the West. They shared many standard features, as Sargent summarized:

> "... simplicity, security, immortality or easy death, unity among the people, unity between the people and God or the gods, abundance without labor, and no enmity between human beings and the other animals. If women are included (they often are not), they give birth without pain. These utopias are achieved without human effort and are seen as a gift of nature or the gods. (Sargent 10).

In Hesiodos' "*Works and Days*," the idea of utopia is immediately visible:

> "The race of men that the immortals who dwell on Olympus made first of all was of gold. They were in the time of Kronos, when he was king in heaven, and they lived like gods, with carefree hearts, remote from toil and misery. Wretched old age did not affect them either, but with hands and feet ever unchanged, they enjoyed themselves in feasting beyond all ills, and they died as if overcome by sleep" (Hesiod 40).

The concept of the Golden Age, which is a Judeo-Christian concept, also partially contributed to utopia. Humanity, who lost his belief in the idea of the Golden Age, combined his belief in achieving the happy life he dreamed of with heaven. The belief in paradise results from religious teachings is a criterion for creating social order. However, the concepts of utopia and paradise do not fundamentally overlap. While the idea of paradise is about life after death, utopia is an idea, a dream for this world. Heaven, which perpetuates hope, conditions people for life after death and distracts

them from striving for this world we live in. For religions or legends, paradise always remains abstract, regardless of future or past, while for utopias, paradise is a goal to ensure happiness and ideal order in this world. (Kumar 26). Most literary scholars consider Plato's *The State* the basis of utopian writing among the works written in the early ages. This is because the ideal social order was expressed in writing and orally in the works before this one, but it was not based on any logical framework.

Many reasons, such as the problems experienced by the Greek Sites at the time Plato lived, injustice and discontent in the social structure, and the execution of his teacher Socrates, led Plato to write his work The State. In this work, Plato presents a new perspective and hope for a solution to the collapsing social order and civilization by introducing the first rational arguments (Kumar, Utopianism 66).

While explaining the state's duties to create the ideal state order, Plato did not aim for the peace and welfare of a single social class but for the happiness of everyone living in society. The important thing is not the happiness, welfare, and peace of the individual or any social class but the happiness and peace of all citizens. Within this information on the historical development of utopias, the exact beginning of utopia writing dates to modernism. With the Renaissance and the Reformation, it was aimed to create a new state order through newly formed ideas (Kumar 83). Thomas More, who first introduced the concept of utopia, did the work with the dream of universal happiness that flourished with the Renaissance and geographical discoveries. This work was considered the beginning of the utopia genre and affected Europe. Thomas More, who wrote this work, was seen as the first socialist of the Western world. Many utopian works were written after Thomas More's, but the work preserved its originality by demonstrating modernism and a just order.

Scientific and technological developments ensured the development of utopias by the seventeenth century. Campenalla's *The Land of the Sun* and Francis Bacon's *New Atlantis* are the best examples of utopian literature written during this period. Until the end of the 17th century, with the work of Thomas More, utopian works did not mention the individual's wishes; instead, society's wishes came to the fore. In this context, property belongs to the community, not the individual. With the influence of the French

Revolution, the idea of the ideal state was transferred from England to France. Accordingly, many important works, such as Jonathan Swift's *Gulliver's Travels*, Rousseau's *Discourses on the Origins of Inequality*, and Daniel Defoe's *Robinson Crusoe*, are utopian writings of this period. (Kumar 91). By the eighteenth century, there were differences in the idea of utopia. In utopian works, the emotional world of human beings and emotional foundations began to be included. According to Krishan Kumar, Diderot's *Supplement to The Voyage Of Bougainville* Restif de Bretonne's books and Marquis de Sade's works are examples of utopian works (Kumar 92).

The works written in the nineteenth century mainly discuss socialism and its requirement for an egalitarian and just life. Social issues are addressed primarily in the utopian works of the 19th century, which were written as a kind of criticism of the problems experienced under the influence of the French Revolution. This is because many reasons, such as the impact of capitalism in daily life, issues in the social order, labor problems, injustices in earning income, etc., have made the social dimension come to the fore. Until the mid-nineteenth century, the works of socialist writers who emphasized communities without class differences were high, while towards the middle of the period, they wrote works close to the utopian genre. In the historical process of utopia, thinkers such as Karl Marx, Frederich Engels, Auguste Comte, Herbert Spencer, and Henri Saint Simon are the most critical socialists of the period with their utopian theories. (Kumar 92).

As can be seen, the writing of utopias continued until the twentieth century, and the reason why this genre is so dominant is the desire of human beings to live an ideal life and a just society. Looking at the historical development process of utopia, human beings have always resorted to utopias despite all the troubles and problems experienced. This shows us that utopias will always exist throughout human history. However, with the twentieth century, the writing of utopias in literature began to decline, and dystopias became common in twentieth-century literature due to the pessimistic atmosphere caused by the historical events of the twentieth century and the loss of credibility of the grand narratives of modernism. Even though the use of dystopia as a term became widespread in this century, its first recorded use dates to the

mid-eighteenth century when John Stuart Mill used it in his speech in Parliament (Vieira 16). Sargent explains the growth of dystopia in the twentieth century as follows:

> ‘The decline of positive utopias and the growth of dystopias rather than anti-utopias and satirical utopias in the twentieth century seem to be an influence of the historical events of the time, including World Wars I and II, the flu epidemic, the Depression, the Korean War, the war in Vietnam, and other events of the 20th century’ (ch. 1).

1.2. Dystopia and Its Historical Process

The word 'anti-utopia' is widely used to refer to a wide range of terms such as 'cacotopia,' 'dystopia,' 'negative utopia,' and 'critical utopia.' The word 'kakotopia,' the oldest of all these terms, was first coined by Jeremy Bentham in 1818 by combining the Ancient Greek word 'kakos,' meaning 'bad,' with the word 'topos,' meaning 'place,' and means 'bad place.' The word 'dystopia,' meaning 'difficult place,' formed by combining the word 'topos' with the suffix 'dys,' meaning 'difficult,' was first used by the British philosopher and member of parliament John Stuart Mill in 1868 (Vieira 16). Mill mocked his opponents in the House of Commons: It would be too much of a compliment to call them utopians; they ought to be called dis-utopians or coco-topians. What is generally called utopian is that which is too good to be realized; but that which they seem to like is too bad to be realized" (Kumar 172). It is possible to say that Mill invented the word dystopia, which means wrong place, by using the Greek words "dys" (bad) and "topos" (place) together with this concept.

While utopias point to an ideal order, they establish a serious dominance over the reader. This domination brings dystopia: "Every utopia comes with its implied dystopia. It exists with the dystopia as the status quo that utopia is designed to draw attention to, or with the dystopia that this utopia's practical refutation of itself constitutes" (Gordin et al. 8). Moreover, Krishan Kumar argues that dystopia follows utopia from the very beginning. At this point, it is seen that these two concepts, which differ in form, are also complementary. Dystopias emerged when the ideal social structure envisioned by utopias became dominant in society over time (172). The opposite idea of utopia shapes Dystopia. When the social and political order idealized in

utopias becomes a nightmare, the concept of dystopia emerges. While utopias draw an optimistic future scenario, dystopias can be explained as pessimistic future visions contrary to this idea. In this context, it can be said that dystopias are a genre in which concerns for the future are expressed.

Controlling nature through science and making the world a perfect place constitute the primary sources of modernization. Based on the Enlightenment, modernity contrasts with tradition and rationalizes social life by putting science, reason, and human happiness at the center. Moreover, one of the pillars of modernity has been the effort to ensure happiness to shape nature for human benefit. As Habermas (11) states, Enlightenment philosophers aimed to use the accumulation of specialized culture based on objective science and morality to enrich daily life, in other words, to organize daily life rationally. However, Habermas emphasizes that the great wars of the twentieth century, the Hiroshima-Nagasaki incident, concentration camps, militarism, nuclear threats, massacres, and the depletion of the ozone layer marked the collapse of the Enlightenment project. It was understood that this project, based on rationalism, established a universal system of domination and oppression to liberate people. In this context, dystopia reflects the fears of the collapse of the Enlightenment and, at the same time, the hopes and desires of humanity. The fact that the desire to dominate nature leads to the establishment of a system of oppression over humanity is a subject frequently emphasized in many novels.

The world's first examples of dystopian literature emerged in the early 1930s. It was characterized by World War II and the Bolshevik Revolution, which caused a worldwide depression. The Russian Revolution created disappointment in a particular segment of society. The hopelessness brought by the war and the following frustration led to the creation of dystopias. Kumar associates replacing utopia with dystopia in the twentieth century with the social, political, and economic problems following the world wars. He considers dystopia as a product of the world wars:

> The aftermath of World War II saw a significant retreat of utopian ideals. The 1920s, 1930s, and 1940s were the heyday of what Kumar terms 'utopia in the negative sense,' counter-utopia, or dystopia. These were the 'decades of evil,' marked by mass unemployment, widespread

> suffering, brutal dictatorships, and global conflicts. Despite these grim realities, the human impulse to envision a better future persisted. However, this was now a future to be dreaded, a dystopian counterpart to the utopian ideal. (Kumar 358).

The early twentieth century was marked by the regimes of Hitler and Mussolini and the environment of violence they created, the use of the atomic bomb in World War II, and mass deaths. In contrast, the reflections of capitalism on economy, politics, and society, as well as many negativities, created a pessimistic vision of the future. These negativities have been influential in shaping dystopias. As a matter of fact, from the 1940s to the 2000s, it is seen that the trajectory of dystopias started to change: "Since World War II, technological surveillance, dystopian fiction describing the dominant ideology that holds this control mechanism, and the world order depicted have been associated with the theme of surveillance (Ülger 15). It is seen that dystopias are created in an environment dominated by pessimism and oppression, aiming to bring problems to light and provide a different perspective on the existing structure.

Although mechanization and industrialization, which is a result of modernization, seem to improve people's living standards, in essence, it is observed that the system transforms individuals into machines by shaping them the way it wants. On the other hand, science can deviate from its purpose under the rule of authority and become an apparatus used solely by the system. In this context, it is possible to say that human beings are governed by their ideologies in line with their interests. Utopia is replaced by dystopia when even science is used in line with these interests. At this point, although dystopian works leave the reader alone in a dark world, they are narratives that represent an awakening and point to salvation. Dystopias reveal the fundamental aspects of utopias that are portrayed as perfect. In other words, they are a criticism against the order assumed to be the absolute good. According to Kumar, dystopias reproduce the positive content of utopias by negating them: “Like the religious and the secular, utopia and counter-utopia are the antithesis of each other, albeit mutually dependent. They are 'opposite concepts' that derive meaning and measure from mutual differences (Kumar 172).

It is observed that most dystopian novels criticize the rigid rationality that characterizes modernity, point to the collapse of the Enlightenment project based on science and a universal understanding of morality and law, and accordingly use science and technology as instruments of power. In *Dialectic of Enlightenment,* Adorno argues that science and technology are not, as is often suggested, forces of liberation from a dark and mythological past but instruments of a new oppressive order. (86). The loss of faith in revolutions and utopias and the idea that technological developments do not correspond to moral values have emerged. In this context, in dystopian novels, in line with the view mentioned above, it is observed that the happiness, ease, and salvation promised by science and technological progress against myths and traditions are not realized. Moreover, it is pointed out that developments in this field strengthen power mechanisms based on uniformization and fascist forms of government. In many dystopian novels, it is observed that in spaces dominated by scientific and technological rationality, alienation comes to the fore, identity crises are experienced, and power reinforces its sovereignty and controlling oppression through surveillance.

In modernity, characterized by the replacement of God by the subject and reason, and therefore the authority of the subject, the belief in the universal validity and absolute truth of correct knowledge is dominant. For the rationality specific to modernity, there is only one truth. Accordingly, everything outside rational research is stigmatized as irrational and unaccepted. This understanding, which reduces everything to singularism, shows that it does not tolerate differences with its demands for one religion, language, nation, flag, and control mechanism. In this framework, dystopian novels stem from the contrast between man and science and technology, a consequence of modernity's belief in absolute progress and strict rationality. In such novels, due to the criticism of modernity, human beings are crushed under the rigid rationality underlying science and technology, which they admire and think will create a more advanced, accessible, and happy civilization.

Many dystopian novels emphasize dominating nature and humanity through advanced technology and the view that what happens next will lead to destructive consequences. The progress of technology and humanity, which is a rule specific to

modernity, and the world or the city, which is kept under control and surveillance with the help of this advanced technology, although perfect from the outside, over time, it turns into the fact that people are distanced from nature both geographically and metaphorically, and are imprisoned in a superficial and totalitarian world without depth, and are constantly monitored and controlled.

In conclusion, the common aspect of dystopian novels is to show the dangers that await humanity in the future. This is sometimes the destruction of humanity in a mechanized society by losing one's feelings, thoughts, and values, in other words, by alienating oneself. Sometimes, it destroys human rights and freedoms through a ruling will. Dystopias were created at the beginning of the twentieth century with the concern that technological developments could upset the great pictures drawn for the future and that these innovations could lead humanity toward the wrong end. On the other hand, the dystopian narrator destroys the utopian paradise and draws attention to the place where the scene should be seen namely the social predicaments. While utopias reflect the narrator's idealized model of a country and government, dystopias have at their core an aim for change.

1.3. Utopia in Turkish Literature

There are different opinions about the existence of examples suitable for the utopia genre in Turkish literature. In the emergence of these differences, it is adequate to determine the measures based on the characteristics of utopian works in the West. The fact that the Western and Turkish utopian traditions have different characteristics has been taken to mean that no works in Turkish literature overlap entirely with Western utopia. Thinkers who oppose such explanations argue that utopian works in Turkish literature are products with individual missions and do not contain features aimed at rebellion or overthrowing the existing order. While determining utopia in Turkish literature, more acceptable criteria were introduced by emphasizing the presence of utopian motifs. Thus, utopian works in Turkish literature prove their existence even if they do not have the same characteristics as other utopias. However, according to Ayhan Yalçınkaya's book *The Turkish Novel in the Face of Utopia*, some types of Ottoman and Seljuk literature can be included within the scope of utopian literature. Yalçınkaya states

this as follows: "Nasihatnameler, dream stories, tales of the Mahdi, fairy tales with miracles, fantastic products, all kinds of imaginative longings in poetry and even all kinds of speculations on the heavens promised by religions can be attributed to utopian literature" (Yalçınkaya 179). (translations by the author).

In his book *"Utopia and Storytelling"*, Sadık Usta addresses the question of whether Turks have a utopia:

> "The introduction of Turks to Western utopian literature coincides with the mid-19th century. However, the history of utopian consciousness, thought, and works goes back much further. Either no one knows this, or no one voices it. The academy is just now turning towards it" (76).

Accordingly, Sadık Usta states that many works coming from the depths of the history of the Turks can be handled within the concept of utopia. Some of these works are as follows: *Dede Korkut Stories*, *Thousand and One Nights*, *Orkhun Inscriptions, Battal Gazi Epics,* and other tales, stories, and myths. (77)

Moreover, it can be said that some of Mevlana's poems, which attracted great attention in Turkish literature, were written in the style of utopia. In some of his poems, Mevlana depicts ideal places where people live a happy, prosperous, and peaceful life. In particular, the imaginary utopian space he depicts in his poem *On the Seas* is as follows:

> "...Say that there is no weakness, no trouble there / Say there is no sorrow or gloom there / There is no judge, no governor / No lord, no tax collector/ There are no lawsuits, enmities, fights/ he could never walk on the seas." (Kadir 81).

The poem is full of hope and it depends on a wealthy world. It is a peaceful place where there is no old age and people are full of fun and comfort. The season is spring, there are rivers of milk and rivers of honey. In this country, there is no sickness, anxiety, gloom, lordship, quarrels, enmities, feuds, lawsuits and enmities have come to an end. This poem embodies all the characteristics of utopia.

It is possible to talk about utopias in the Sunni Muslim faith as well as in the Alevi faith. In numerous Alevi sayings, the concept of an equal world order, an

environment conducive to peaceful coexistence, and the importance of honesty are frequently referenced. The most remarkable of these sayings can be Rıza *Şehri;* the poem belongs to Mihmani. There are many concepts in this poem that are similar to the concept of utopia:

> ".. Because our bread and our pleasure are one, we have given up on money, we have given up on money / What need is there for a sultan and a palace / We have established an order of right here, there is no selfishness, our essence is one / We establish vineyards of various fruits / We neither pull a wire nor hire a guard." (Dağ 66).

Like many other innovations in Turkish literature, utopia attracted the attention of the writers of the Tanzimat Reform Era period. Turkish intellectuals first read the works of the Enlightenment period from their original texts and translated them into Turkish. In this context, Turkish intellectuals, influenced by French literature, worked on constitutionalism or republic as an alternative to their utopias. Ziya Paşa and Namık Kemal, while giving the first examples of this genre, introduced the imagined and longed-for society to their readers through dreams. They emphasized that other models of society were possible and that the masses should mobilize to construct this new society.

The transmission of proposals envisioning social welfare, happiness, and development in the form of dreams is a way of expression seen since immemorial. Kayahan Özgül's study titled "*Political Dreams in Turkish Literature*" brings together texts constructed as political dreams in the Turkish social tradition and contain many utopian elements, revealing the similarity between utopia and political dreams. Özgül writes, "Just like individuals, societies also dream. The dreams of the individual are personal, while those of the society are broad enough to concern the majority of the society." (1) He states that while the wishes, feelings, and thoughts of the society are reflected in dreams, care should be taken to ensure that the dream carries a socio-political content. The first political utopias that emerged in the Ottoman period were designed in the form of dreams, and these designs played an essential role in planning the future. Thanks to this feature of dreams, sociological analysis has become more effective. Sadık Usta adds, "The writing of Turkish utopias in the form of political

dreams coincided with the period when political and social crises intensified. When the authors are reviewed, it is seen that these people were personalities who assumed important political roles in their periods" (Usta 67).

The reason for the existence of utopia is that the person who imagines it dreams of a system or society different from the existing conditions of his country. When the utopian works of the Tanzimat Report Era period are examined, it is seen that the idea of constitutionalism is emphasized. In utopias of this period, freedom, independence, and human rights are mentioned. The declaration of constitutionalism or republic is accepted as the only way for the state to survive and continue its existence. The dire conditions in the period in which the works were written prompted the writers of that period to write utopian works in which there were no bad conditions and a peaceful environment.

Another utopian work in the form of a political dream is Namik Kemal's A *Dream Seen*, published in 1872. The work has influenced and shaped many generations, even years after it was written. The dream is a revolutionary call to people. Sadık Usta explains this: "The work is addressed not mainly to the owners of the tyrannical order, but to the masses groaning in their sleep. In addition, Namik Kemal's *Dream* is a dreamlike project that closes the past era and starts the next era. The dream is the redness of dawn heralding the rising of the sun. The novel consists of three parts. The first part has a black tone; in the second part, this black tone gives way to grey, and this grey tone means awakening. In the last part, the light of hope covers the surroundings.

In a sense, the utopias written were a manifestation of Western ideas. Considering the difficulties and oppression experienced by Namik Kemal and Ziya Pasha in their times, the utopias reflected the dream of a new society and the innovative Western ideas of the period. Yasemin Küçükcoşkun makes the following comment on the utopias of these two authors in her thesis, " In contrast to Ziya Pasha's *Dream*, Nâmık Kemal's *Dream* is closer to the characteristics of the utopia genre in terms of envisioning an ideal society. " (Küçükcoşkun 38).

Towards the end of the nineteenth century, Servet-i Fünun writers produced works with utopian elements. "When it comes to utopian tendencies or utopias in

Turkish literature, one of the first names that comes to mind is the New Zealand project of Tevfik Fikret, one of the leading figures of Servet-i Fünun literature, and his friends. This period coincides with when Turkish literature was introduced to Western literature. The first examples of utopian novels can be seen in the introduction of the novel genre to Turkish literature. For the Servet-i Fünun period, oppressed by the dictatorial regime, New Zealand represents an escape, a chance for liberation and freedom. The choice of New Zealand is significant, as this island nation embodies the ideal setting for dreams and imagination seeking refuge, liberation, and freedom.

After the collapse of the Ottoman Empire and the War of Independence, utopias written during the Turkish Republican Period attracted attention. These utopias offered hope to writers who were tired of the corrupt system of governance of the Ottoman Empire. With the collapse of the Ottoman Empire, a new and just form of government was emphasized. As Sadık Usta, author of *Turkish Utopias*, notes, the development of revolutionary utopias continued in Turkish literature during the Republican period (149). The first prominent example of this phenomenon was Ahmet Ağaoğlu's *In the Land of Free People*, published in 1930. In this work, the author posited that education was a crucial instrument for enlightening the public and establishing a fairer, more equal world and that these could only be achieved through the Republican administration.

In conclusion, when we look at the historical development of utopia in Turkish literature, it is seen that utopias have different characteristics according to specific periods. The first Turkish utopias were generally designed as dreams and had political and social effects. These works emerged mainly during periods of political and social crisis and focused on the change of political regime and modernization. The utopias written in this period opened new horizons in politicians' minds in creating a new society and envisioned an independent and democratic society led by the Sultan. In this period, when the idea of a republic had not yet matured, the idea of Constitutionalism was frequently emphasized. The negativities experienced after the proclamation of the Constitutional Monarchy led the authors to dream of a society in which Abdülhamit II was tried and deposed, and the Constitutional Monarchy was proclaimed again. In this period, a rich, prosperous, and happy society that had reached an advanced level in

education, science, technique, and health was envisioned. In the Second Constitutional Monarchy period, the themes of Turanism and Turkism also came to light, and the dream of a happy society in which all Turks were together was established. In the works of the Republican Period, with the influence of village policies and Village Institutes, developed villages and educated peasants entered utopias. In post-1980 utopias, modernism, technological developments, and science fiction are intertwined and dealt with from a utopian perspective.

1.4. Dystopia in Turkish Literature

When the concept of dystopia in Turkish literature is considered, it is impossible to mention the existence of dystopian works before the period until the collapse of the Ottoman Empire. Accordingly, the collapse of the Ottoman Empire was the source of the first dystopias in Turkish literature. The political turmoil of that period, social inequality, and the idea that the state could not continue and prosper caused writers to write dystopian works.

In the previous section, utopian works in Turkish literature were mentioned. Accordingly, dystopian works emerged much later than utopian works. Social and political events have replaced utopian works with dystopian works. The basis of these works, like those in American Literature, is a pessimistic vision of the future and criticism of social and political corruption.

Çetin Altan's *Memories of the Year 2027* (1982) is essential for dystopian novels in Turkish Literature. In this novel, the author depicts a future dominated by moral degeneration. Although this work creates a dystopian universe, it can be categorized as a utopia or a dystopia, depending on the reader's point of view. This universe constructed by Altan has futuristic content based on the themes of change and development. Çetin Altan constructed his dystopian universe through binary oppositions such as intellectual-illiterate, urban-rural, and secular-conservative. These binary oppositions deepen the social and cultural conflicts of the work and allow the reader to connect with the existing society. In particular, the presentation of a world in which reproduction is possible in special tubes brings the scientific and ethical dimensions of the work to the

forefront. Starting from Istanbul, the novel deals with the changes across the country and worldwide on the axis of space, social life, science, ethical values, and economy. In this context, it can be said that the novel offers a critical analysis of society and draws a thought-provoking vision of the future for the reader. Altan's work examines the effects of social change and modernization and their reflections on the individual and society. The classification of the work as utopia or dystopia depends on the reader's worldview and the conclusions they draw from the work. In this context, *Memoirs of the Year 2027* makes the reader an active participant and enables social criticism. This novel, skillfully crafted by Altan, is considered one of the most important examples of dystopian literature in Turkish literature.

In the 2000s, there has been an absolute increase in the number of works written in the dystopian genre in Turkish literature. Among the reasons for this is the military coup of September 12, 1980, which left deep traces in Turkish political history. The martial law, the restriction of freedom of expression, the detention of many people unwarrantedly and the suspicious deaths of detained people, the oppressive environment, the elimination of individual freedoms, the impact of military rule on individuals, and the authoritarian regime in Turkey at that time are the realization of many dystopian novels. In addition, with the so-called Post-Modern Coupon on February 28, 1997, the pressure on the existing government increased, deep discrimination was made in society, and people were marginalized and isolated. Finally, the Gezi Park Events (2013), the police intervention and violence, which were a response to the authoritarian policies of the current government and the protests that emerged because of the intervention in people's lifestyles through power, had profound repercussions on the society.

These and other social and political developments left a deep mark on Turkish society and resulted in authors creating works that could only be written in a dystopian style. These events have led to an increase in dystopian narratives about social resistance and the oppressive attitude of the state. Dystopian works written since the 2000s depict darker and more hopeless futures. Compared to the early works of this genre in Turkish literature, the dystopian content of the works produced in the last two

decades stands out clearly. This makes it easy for readers to identify the genre of the works, as the dystopian themes clearly define this category.

The novel The *Sleepless*, written by an anonymous author named Dr., takes a critical view of a possible future Islamic state. In the novel, people experience various pleasures through devices called "imagination" that provide virtual happiness, among which sexuality is particularly prominent. These devices are distributed to the public by the state and used to control the happiness of individuals. In this dystopian future, work appears as a compulsory obligation. The state takes away the "imagination" of individuals who do not work, and they and their family members are punished. Such mechanisms reinforce the dystopian atmosphere of the novel and provide readers with a striking story of how oppressive regimes can control society.

Considering the period in which they were written, it can be mentioned that the subjects emphasized in these works have the characteristic of expressing the problems of the period in which they were written. In the 2000s, increasing technological control, restriction of individuals' freedoms, and the power of the government over individuals can be given as examples. In that sense, Turkish dystopian literature written after the 2000s depicts dark worlds and oppressive orders, giving readers powerful and thought-provoking messages. These works, by carrying the distinctive characteristics of the genre, have strengthened the place of dystopian literature in Turkish literature.

On the other hand, Zülfü Livaneli's novel *The Last Island* (*Son Ada)*, published in 2008, is one of the most important examples of dystopia in Turkish literature. The author was awarded the Orhan Kemal Novel Prize in 2009 for this work. The novel impressively reveals how life on a small island built on equality and justice evolves from a utopia to a dystopia. *The Last Island* tells how a community living in peace and tranquility is plunged into disaster due to foreign interventions and authoritarian rule. While the island's inhabitants initially live in harmony, with the arrival of an oppressive president, this harmony is disrupted by individual ambitions, power struggles, and the pressure of external factors. While Livaneli deals with issues such as social justice, democracy, environmental awareness, individual rights and freedoms, freedom of opinion, plunder of nature, and the bitter consequences of authoritarian and oppressive

regimes, he also criticizes the destructive effects of totalitarian regimes. The thematic structure of the work and the in-depth treatment of its characters confront the reader with the problems of the modern world. Through *The Last Island,* Livaneli constructs a dystopian future and encourages his readers to question the social and political structures witnessed in recent years. Meltem Bakır, in "*From Utopia to Dystopia: The Last Island and the Children of the Last Island*," identifies another criticism of Livaneli's work as follows: "The Last Island, which is handled with a utopian and yet remarkable approach, should be considered a masterpiece in reflecting community issues."

Dystopias are criticisms of the present to give hope to the future. Although the works written in a dystopian style contain harmful elements, they draw attention to the social, moral, and political corruption and decay of the period in which they are written and warn people. The recent increase in interest in Turkish literature in this genre stems from the fact that literature is closely related to social and political life. Turkish dystopian literature has been enriched by the authors' critical perspectives and social sensitivities and has become an essential part of literature.

II. MODERNISM, POSTMODERNISM IN TERMS OF TIME, SPACE, AND IDENTITY

2.1. Technological Progress in Modern and Postmodern Times

The control of nature due to the advancement of science, making the world more meaningful, and the dominance of metanarratives concerning these have formed the foundations of modernization. One of the pillars of modernism has been the effort to ensure happiness through the shaping of nature for human benefit based on rationalization. As Habermas states: "Enlightenment philosophers aimed to use the accumulation of specialized culture based on objective science and universal morality for the enrichment of everyday life, in other words, for the rational regulation of everyday life" (Habermas 11).

However, events such as the great wars of the twentieth century, the bombing of Hiroshima-Nagasaki, terrorism, militarism, nuclear threats, massacres, and the depletion of the ozone layer, as Habermas points out, signaled the collapse of the Enlightenment idea (27). It was understood that the Enlightenment, based on rationalism, created a universal system of domination and oppression to liberate people. Accordingly, dystopian works reflect the fears of the collapse of the Enlightenment project. The fact that the desire to dominate nature and human beings leads to the establishment of a system of oppression over humanity is the subject of dystopian works. Most dystopian works criticize the rigid rationality that characterizes modernism, emphasize the collapse of the Enlightenment project, and reflect science and technology as tools of power.

In many dystopian works, the view is expressed that the domination of nature and human beings through advanced technology leads to destructive consequences. Based on the rationality of modernism, the world or, on a smaller scale, the city, kept under control and surveillance with the help of technology, despite its seeming perfection, reveals the fact that, over time, people have become distanced from nature, both geographically and metaphorically (human nature), and are trapped in a superficial and oppressive universe. The world is based on science, technology, and rationality; it is

recognized that humans, in contrast to machines, embody certain qualities, especially feelings, emotions, and intuitions. These qualities are at odds with scientific objectivity.

René Descartes' principle of "cogito, ergo sum" (I think, therefore I am) is considered a turning point in Western philosophy. Descartes' methodical doubt and the primacy of reason redefined the foundations of knowledge. With Cartesian Perspectivism, Martin Jay examines how this philosophy of Descartes led to a way of seeing science and art. This perspective emphasizes our tendency to perceive the world as an objective and external object ().

In this context, Cartesian perspectivism and its criticisms are noteworthy. Cartesian perspectivism allows us to see the world as a precise, measurable, and observable picture. Descartes' separation of the mind and the material world with geometric and mathematical principles forms the basis of this perspective. Martin Jay analyzes how this perspective manifests in modern art and scientific studies. Perspective drawings show the world from a fixed point, independent of a viewer, representing objectivity and distanced knowledge. Martin Jay and other thinkers have noted Cartesian perspectivism's limits and potential dangers. It can increase our tendency to perceive the world and its contents as fixed and unchanging objects. Foucault, Derrida, and other postmodern theorists explain how this objective perspective can limit the richness and complexity of human experience. Moreover, this perspectivism facilitates the transition to a totalitarian regime by disregarding the human capacity to create and change one’s world. Controlling the world aims to move away from chaos as one of the fundamental principles of the modernist rationalist project. Martin Jay argues that the existing modern perspective, which he calls Cartesian Perspectivism, is associated with dominating and controlling the world by observing it from a certain distance. According to Jay, this rational vision functions as an "absolute non-living eye" (Robins 145). This transcendental perspective that Jay emphasizes makes everything visible by keeping everything in its field of vision and organizing the world; this is a common theme in dystopian works. The supervisory eye belonging to power sometimes materializes through a machine or a computer, keeping people under constant surveillance. This kind of world, where everything is under human control, based on control and perfect order,

may seem utopian at first glance, but over time, it becomes clear that this appearance is deceptive. In other words, the control mechanisms and uniformization designed to create a perfect order reveal the oppressive aspects of modernity.

Moreover, as McHale (22) notes, the crisis of consciousness in modernism stems from an unbridgeable gap between the modernist need for order and the disorder of reality. McHale's observation is a theme reflected in dystopian works, emphasizing that efforts to control the world and create a perfect order can never be entirely successful. Perfectly designed orders lead to a totalitarian structure that is unattainable and sustainable only through totalitarian systems. In dystopian works, the illusory nature of this ideal is often depicted through rebellious characters, often associated with forgotten human values and emotions.

The idea of surveillance under control, Michel Foucault elaborated on the concepts of "panopticon" and space, especially in his work *Discipline and Punish: The Birth of the Prison* (1975). These concepts are central to Foucault's theories on power, surveillance, and mechanisms of social control over the individual. Foucault takes Bentham's panopticon as an ideal model of surveillance. The panopticon is a circular structure with a central watchtower and cells surrounding this tower. From the tower, the observer can see into the cells, while those in the cells cannot see each other or the observer. This structure allows the watcher to feel under constant surveillance, but they do not know when the watcher is looking. This creates a constant sense of power and control over individuals and leads to self-discipline. Foucault uses the panopticon as a metaphor for modern societies' surveillance strategies. According to him, the panopticon functions as a mechanism of surveillance and control in prisons and many modern institutions, such as schools, hospitals, and factories (77).

In modernism, control is achieved through observation, just like the panopticon, and control through observation has become one of the indispensable elements of modern societies. Based on Michel Foucault's analysis, John Orr states that the power of observation is used to gather information about people in places such as homes, schools, hospitals, etc., and that this surveillance has gradually increased over time. (Orr 84). The Panopticon, developed in the Age of Enlightenment, allowed for the

continuous monitoring of all prisoners from one point to another, and it is considered an essential tool for surveillance. This model was presented as an alternative to using physical force, creating an information-based form of government, and offering a deceptive utopia with the promise of a seemingly transparent society. In this context, as emphasized by David Harvey, utopian designs often consist of spatial surveillance and control systems, which Foucault defines as the 'panopticon effect' (199). As Foucault describes, this effect is a form of power where the subject is constantly under surveillance, leading to self-discipline and control. These systems are considered a fundamental component of utopian urban design. However, as seen in some dystopian works, such utopian approaches create a sterile universe. This approach ensures total control over people, making everything predictable, identifiable, and controllable. As a result, it promotes de-identification and uniformization and is directly associated with authoritarian systems and totalitarian forms of government.

Surveillance and the panopticon order have inevitably increased in the postmodern urban environment. In many areas of daily life, camera lenses keep individuals under constant surveillance. The transparency of urban life is not an ideal specific to modernism, and, as Robins emphasizes, it is not limited to public and official institutions; on the contrary, surveillance in postmodern society has expanded to include the entire city and everything and everyone living in the city. (221). While modernism was based on the logic of keeping individuals in fixed places by creating a disciplinary society, postmodernism is dominated by electronic and digital control systems that dominate society. In postmodernity, surveillance has taken a different direction from the closed spaces of the panopticon model of modernity. Surveillance in postmodern society has become transparent through tools such as surveillance cameras and ATMs and is open to everyone through these tools. In postmodern society, the surveillance eye operates through electronic and digital systems, penetrating every moment of life. In other words, the panopticon of postmodernity is activated in a virtual environment, and power materializes through the virtual gaze. This kind of surveillance violates the individual's privacy more than in the modern era.

2.2. Postmodern Space and Surveillance

Postmodernism, a transformative social, cultural, philosophical, and artistic movement that emerged in Western thought, usually after the Second World War, is a reaction against modernism. This movement not only questions the existence of universal truths and objective knowledge but also emphasizes cultural relativism, irony, and paradox. Postmodern thought emphasizes diversity and pluralism by bringing a deconstructive approach to the basic assumptions of modernism. Its dynamic nature invites you to interact with it by arousing your curiosity and encouraging you to explore its complexities.

Jean-François Lyotard's *The Postmodern Condition: A Report on Knowledge* is fundamental to understanding postmodernism. This article examines Lyotard's definition of postmodernism as ‘the end of grand narratives’ and explores its implications for knowledge, society, and culture. Lyotard's theory criticizes modernist universalist claims and understandings of knowledge and argues for the pluralism of local knowledge. This study analyses Lyotard's contributions to postmodern thought in depth. Lyotard critically evaluates the impact of grand narratives on society. Grand narratives, which generally represent universal truths and are seen as the engine of social progress, are subjected to Lyotard's critical scrutiny. Lyotard argues that these narratives have lost their credibility and are inadequate in the face of the diversity faced by modern societies. Lyotard enlightens you about the changing nature of knowledge and culture, enabling you to become more conscious and enlightened (86).

Lyotard's understanding of postmodernism centers on various ‘small narratives.’ These small narratives, localized forms of knowledge, are valid in their context. Lyotard defends the pluralism of these small narratives and states that each is produced and evaluated by different segments of society. Postmodern thought questions the fixed and centralized structures, grand narratives, and universal claims of modernism (105). Postmodern theorists evaluate surveillance and control through Foucault's analysis of the panopticon and Deleuze's theory of control society. In his book *Discipline and Punish* (1975), Michel Foucault discusses how surveillance is implemented through social institutions and how individuals are disciplined. Inspired by Bentham's

panopticon, Foucault explains the surveillance mechanisms of modern societies. The panopticon works by individuals knowing that they are constantly being watched, and this knowledge internalizes them and enables them to control themselves. Under postmodern conditions, this surveillance becomes more disorganized and multi-layered.

Smith points out that in this postmodern world, where information is the primary productive force, the ideological, imaginary, and humanistic discourses that once animated social life have lost their authority (295). In other words, grand narratives have collapsed. The belief that universal truth, Enlightenment reason, as in modernity, will provide answers to social problems has disappeared. The idea of creating a better world through an order based on rationality has been disrupted.

Postmodernism, which is a reckoning with the dilemmas of modernity and the crisis it caused, also reflects a break with modernity. This refers to the closure of the era of the metanarrative in which everything is part of a grand narrative. Everything has its place; Roberts states that it is no longer possible to adopt the rationality project of the Enlightenment, which made people believe that science and reason would make the world a better place to live; in other words, a grand story that explains everything (116).

As Bauman (qt. Ritzer 102) emphasizes, postmodernity involves the re-enchantment of the world after modernity's long and enthusiastic, if inconclusive, struggle to de-enchant the globe. Unlike modernity, postmodernity does not treat reason as a liberating force in this framework. In the postmodern period, spontaneity and impulses have started to be emphasized against predictability and the validity of reason. In other words, irrational, mysterious, unexplained things have also gained value. As Ritzer emphasizes, the game and power of seduction and illusion have begun to replace the certainty and clarity glorified by modernity (103).

Skepticism toward universal formulas, certainty, and predictability defines postmodernism. In contrast to modernist logic, which encompasses totalizing views, postmodern logic, as Hirt states, encompasses many views—a world based on uncertainty, spontaneity, eclecticism, and choice (250). Postmodernism rejects the binary structures and absolute oppositions through which modernity makes sense of the

world and is deconstructive and anti-hierarchical institutionalism. In other words, postmodernism attaches importance not to unity and holism but to plurality and difference.

Dystopias have an essential place in postmodern theories. In other words, Best and Kellner state that a large part of postmodern theory exhibits political pessimism and gives up all hope for radical political change. In this context, it is seen that postmodern theory is mobilized by disillusionment with modernity's dream of freedom (349). The postmodern era is characterized by crisis and, therefore, uncertainty. Modernity's principles and forms of reasoning no longer work, and we cannot grasp the reality in which we live. In this context, postmodern spaces are characterized by chaos in contrast to the standard spaces of modernity, which are aimed to be anti-chaotic. In other words, it is a reaction against the rationality and positivism of modernity.

2.3. Identity In Modernism and Postmodernism

Identity can be defined as the answer to "Who are you?" This concept encompasses how an individual perceives himself/herself, how he/she shapes his/her relationships with the people around him/her, and his/her preferences, likes, and dislikes. It also has a social dimension. By using identity, an individual expresses his/her thoughts and explains the reasons for his/her preferences to himself/herself and his/her environment. Identity is shaped by the biological characteristics of an individual and the influences of his/her social environment. Therefore, when defining identity, the social and social environment of the individual should be considered, and an evaluation should be made based on individual preferences.

Identity development begins in childhood and continues as a lifelong process. Identity, first shaped by family dynamics, affects the individual's self-confidence, self-esteem, and sense of worthiness, which leads to the positive or negative development of identity. Recognizing and defining the concept of "I," which forms the basis for the question "Who am I?" points to the social-psychological aspects of identity development. This can be called "personal identity," a subjective feeling encompassing all meanings and values related to an individual's existence (Güleç 14).

As Smith suggests, at the most basic level, identities can be considered in two dimensions: individual and collective. Individual identities are multifaceted (family, gender, class, region, religion, ethnicity, and nationality) and often situational and can change in importance depending on the circumstances at different times. Collective identities (ethnic and national ties), however, are often "overarching" rather than "situational." What matters at the collective level is the nature of the collective bond, not the choices and feelings of individuals. Ethnic, religious, and national identities, which are versions of collective identity, are based on the tendency to differentiate (54). Collective identity, which seeks to assert its differences from other groups, can be characterized as the expression of social identities at the community level. As Nuri Bilgin states:

> "The need for individual and collective identity is a need that develops and is experienced concerning social structures and organizations, environmental norms and values, and the weather of the world and the age, rather than a need that a person or a group feels and tries to satisfy. While this contextual characteristic of identities is reflected as a variability in the identities of individuals and groups, on the other hand, it leads to a diversification in identities and identities appear as a multi-unity." (Bilgin 14).

Approaches to identity construction vary and are characterized by modernism, postmodernism, religion, and ethnicity. Modernism treats identity construction as a problem of modern societies. While in traditional societies, identities were shaped through family traits and traditional rules, in modern societies, factors such as the importance individuals attach to education and processes of specialization have led to individual abilities becoming more determinant than lineage in identity construction. In the modern and postmodern periods, identity issues have become more debated than in previous periods. As people reshaped the social order with modernization, Western societies created laws for themselves and built a national system based on democracy. Leaving behind their traditional ties and primary relationships, people were offered new identities, such as living in modern cities, establishing secondary relationships, and acquiring a citizenship identity. Today, identity can be considered as a construction of a super-identity beyond ethnic and cultural identities. However, it has been inevitable that these super-identities brought about by modernization have come into crisis.

Modernism, with its inherent problems, has brought an identity crisis, and Nuri Bilgin explains the reasons for this crisis as follows:

> "He attributes this understanding to its rigid formalization and inability to adapt itself to the needs of society: with the failure of modernization policies and the bankruptcy of rigid universalist views, civil society has come to the forefront. In parallel with globalization, differentials, sacralized, communitarian, separatist movements and reactions have risen" (Bilgin 40).

With the impact of modernization and developing technology, individuals have started to experience an identity crisis. Bauman explains why individuals start to think about identity by stating, "The individual thinks about identity when he begins to question where he belongs" (145). In addition, Bauman stated the conceptual differences between modern and postmodern periods by saying, "Freedom, equality, and fraternity are the slogans of modernity, while freedom, diversity, and tolerance are the truce formulas of postmodernity" (Bauman 131).

The exploration of identity in modernism can be seen through depicting the alienation and isolation of individuals confronting the impersonal forces of a modernized society. For example, Kafka's *The Trial* effectively emphasizes the existential insecurity that defines modernist identity narratives by depicting the bewildering experience of an individual trapped in an incomprehensible and bureaucratic world. Similarly, the Harlem Renaissance, an integral part of modernist expression in America, challenged dominant racial identity narratives in the United States by providing a platform for African American writers such as Langston Hughes and Zora Neale Hurston to explore and defend new racial identities.

With the transition to postmodernism, the study of identity has become even more complex and diverse. Postmodernism embraced the concept of identity as a decentralized and deconstructed concept, often focusing on the role of language and culture in identity formation. This can be seen in writers such as Julia Kristeva and Judith Butler, whose theories of identity as performative and non-fixed have pushed the boundaries of how identities are understood regarding gender, race, and sexuality. The multicultural and global perspective of postmodernism, prominent in the works of

writers such as Salman Rushdie, further extends modernism by arguing that identity is inherently hybrid, formed, and reshaped at the crossroads of intersecting histories and cultures.

Postmodern literature has emphasized difference and diversity while expressing identity with connotations. In this period, identity underwent a significant structural transformation, and an increased interest in marginal identities was observed. Postmodern discourse claims that universal identities such as social class and nation have lost their former importance and have been replaced by individuals constructing unique identities. However, the idea of multicultural life in the postmodern period, promoted with the promise of tolerance and tolerance, seems to further sharpen the distinction between "us" and "the other" in the universalist modernity period. Postmodernism, rather than taking a stance against capitalism, is against the modernist ideologies of capitalism. In this framework, marginalized identities such as colonial peoples, ethnic and racial minorities, and women are further weakened in a world dominated by capitalist exploitation and unbalanced power relations. In the postmodern era, where impermanence, fragmentation, and discontinuity are sanctified, identities become fluid and changeable. Thus, individuals have begun to see their self and identity as a project that requires constant development.

In postmodern literature, identity has changed significantly and is increasingly associated with diversity and difference. This period is marked by a structural shift towards embracing marginalized identities and signals a broader social shift towards inclusivity. Postmodern discourse suggests that traditional, universal identifiers such as social class and nationality are becoming obsolete and are being replaced by the construction of individual identities. This shift has not fulfilled the promise of multicultural tolerance and diversity as expected; instead, it has deepened the divisions between 'us' and 'the other' and increased tensions. Thus, postmodernism does not represent a stance against capitalism; instead, it criticizes the modernist ideologies that underpin capitalist frameworks. As a result, in a world of capitalist exploitation and unequal power dynamics, marginalized groups, including colonized peoples, ethnic and racial minorities, and women, find their identities further diminished. This era has

valorized temporality, fragmentation, and discontinuity, leading individuals to perceive identity as a project requiring constant negotiation and redefinition.

Postmodern identity and space are characterized by impermanence, flexibility, and fragmentation. As Bauman notes, a well-knit and durable identity is no longer an advantage or a gain but rather a disadvantage or a burden. In postmodern life, the definition of identity as stable, fixed, and durable is avoided. Spaces are similarly reproduced and become dispersed and decentralized. (125) As the postmodern identity is no longer defined as alienated but as schizophrenic, spaces, with their flexible structures, present a schizophrenic appearance, unlike the anti-chaos, perfectly mathematically ordered spaces of modernity.

The concept of "non-places," becoming increasingly widespread in the postmodern era, is based on individualism rather than a collective sharing of activities. In these spaces, communication between people is superficial and temporary. Despite being filled with crowds, individuality is the most prominent characteristic of these non-places. With their transience and constant change, they reflect the fluid and dynamic nature of postmodernity and the flexible identity of the postmodern individual. In the postmodern era, the differentiation and pluralization of spaces is primarily realized in a commercial context. In addition to reproducing history commercially, the global capitalist culture encourages architectural homogeneity and standardization in places such as shopping malls. The postmodern individual, wandering through globally standardized spaces, lacks a coherent and distinct spatial perception to identify himself in a world where individuality prevails over collective efficacy. (Bauman 135)

As David Harvey states in his book *The Condition of Post-Modernity* through the example of the movie Blade Runner (2017), the postmodern subject accumulates intense experiences by moving in an ample space in the rapid flow of time. The postmodern individual behaves following global communication networks' instant and fast features. In other words, the postmodern individual is constantly on the move and exists with a flexible and fluid identity in a universe where time and space come together. In postmodern geography, while indoor and outdoor spaces have a complex structure, they can coexist with post-industrialized urban spaces thanks to advanced

technology. Under these conditions, the postmodern individual can move freely between different spaces that do not show coherence and in virtual spaces without geographical barriers. The existence of multiple worlds makes the postmodern individual flexible in a constant flow and mobility but, at the same time, deprives them of a coherent and balanced sense of identity provided by a fixed understanding of space.

At this point, the work of John Hassard should be mentioned. Hassard generally focuses on organizations and working life and takes postmodernism as a perspective that questions existing structures and theories in these contexts. Postmodern approaches view space and identity not as fixed, singular, and static constructs but as fluid, multi-layered, and dynamic processes. Within this framework, Hassard's work focuses on how space and identity are constantly constructed and reproduced. Hassard points out that the postmodern era is said to have brought more open and fluid social identities, especially in the spheres of work, family, and career, compared to the traditionally fixed identities of the modern era. (128).

According to Bauman, identity is considered parochial, a characteristic of the modern age. In this period, identities are seen as more permanent, fixed, and unchanging. This concept means that an individual's identity remains unchanged throughout life and is predetermined and fixed. For example, identity elements, such as a person's occupation or role in society, are fixed determinants of his or her personality and place. Bauman states that identities in the postmodern period are more "liquid" and variable. (39) Postmodern identities have flexible and temporary characteristics that individuals can shape according to ever-changing conditions and preferences. In this context, parchment identity helps us understand the transition between modern and postmodern conceptions by contrasting the more static and fixed conception of identity. According to Bauman, the definition of such an identity is based on a series of new beginnings, the superimposition of shapes that are instantly established but easily destroyed. A parchment identity is, therefore, the opposite of a type of identity that is patiently woven. (67) The instant images piled on each other in postmodern uncertainty result in the constant erasure and renewal of memory.

In Harvey's book *The Condition of Postmodernity*, Raban argues that while playing various roles in the city has a liberating aspect, transforming social life into chaos creates anxiety and restlessness in the individual. (18) The flexible features of life in the city, which are supposed to liberate human identity, also make the city open to psychosis and a totalitarian, controlling, and oppressive nightmare. In other words, the flexible postmodern identity is also open to schizophrenia and leads to the inability to position oneself in the world one is in. The postmodern world is, therefore, characterized by various identities, spaces, and times. While universal modernism was based on social arrangements based on rationality and positivism, postmodernism, as Harvey points out, heterogeneity and diversity as liberating forces as a reaction to the homogeneity of such a way of thinking. (21).

Bell states that modernism has come to an end. The prominent elements of postmodernism are the disappearance of the individual ego and the fragmentation of the self, i.e., the negation of the subject. (30). Therefore, the question of identity today is not about how to coherently construct identity on a universally accepted basis. As emphasized by Bauman, the real problem is the difficulty of preserving identities for a long time. In other words, the problem is not the coexistence of diversity, which is one of the prominent features of postmodernity, but the difficulty of identifications and definitions due to the fluid nature of this diversity. Postmodern identity and space are fluid and unstable; they lack reference points that can be relied upon. (175). Thus, the postmodern world is characterized by heterogeneous spaces and times and fragmented identities. Whereas universal modernism embraced social arrangements based on rationality and positivism, postmodernism, as Harvey points out, foregrounded heterogeneity and diversity as liberating forces as a reaction to the monotony of such a perspective. (21)

Postmodern culture is an example of a collage-like cultural structure in which various styles coexist. According to Jameson, postmodernism means the transformation of reality into images in everyday culture and the fragmentation of time into a series of fragmented moments, which leads to the loss of referents and a sense of reality. (Şahiner 46). In other words, postmodern culture is dominated by images and simulations. The

fragmentation of time into fragmented moments results from the inability to connect signs and images in a narrative succession. This diversity defines a collage-like appearance in which different stylistic features coexist, characterizing the spatial texture of various dystopian novels.

Therefore, in the postmodern city and identity, where the center/periphery distinction of modernity is no longer valid and looks like a collage of incompatible parts, fluidity prevails with the intertwining of spatial boundaries. However, as Çabuklu explains, the permeability of these borders and chaos are mainly present in the complex exchange of commercial signs. (69). The metropolis is becoming increasingly decentralized, making it difficult for individuals to experience identification. With the blurring of boundaries between inside and outside, self and other, individuals have begun to lose their identities. In the words of Mazzoleni, the metropolis, which cannot reflect identity and has become decentralized, has exceeded its field of vision. In Robins' words, there is no longer a comprehensive vision or panorama in this metropolis that exceeds the dimensions of perception. (213). As a result, the eye has lost its function of remote supervision. This study will examine whether space in dystopian works exhibits this kind of decentralization and heterogeneity and whether there is an overarching eye and gaze that fulfills the function of supervision. According to Smethurst, where the modern subject is threatened by rootlessness and alienation, the postmodern subject has learned to feel at home in the complex inside-outside and outside-inside relations of postmodernity. (7). In other words, the postmodern subject can be said to live on the margins, in hyperspace, and in heterotopia, where seemingly incompatible elements come together. The heterogeneous, fluid, and decentralized postmodern space does not reflect strictly defined identities; in other words, it is an indeterminate amorphous universe.

Moreover, identity is a concept that defines and positions the essential reality of the individual tradition. It is a concept referred to as a means of social and cultural cohesion from societies to the postmodern period. Therefore, as the structures of social life have changed in parallel with the modes of production, the dynamics of the concept of identity have changed, as have the parameters of interpretation of the concept, which

has a multifaceted and complex structure. To understand and discuss the phenomenon of identity, which is seen and used as a valid concept today, it is necessary to see its past origins and how it has evolved in the historical process.

When we look at this historical process, in the pre-modern period, identity was identified with the social groups (such as family, clan, and lineage) to which one belonged. With modernism, regarded as the pioneering notions of scientific knowledge, freedom, and autonomy, 'individuality' has been sanctified in the context of identity, and the individual has been placed at the center of social life. In modern societies, where the social division of labor and roles gradually increase with the impositions of contemporary life, identity has assumed multiple and mobile structures. In modernity, the individual establishes themself through the other. The individual who demonstrates their identity through the 'other' has to make choices and preferences to acquire an identity. For this reason, identity in modern life is in constant formation.

After the modern period, some changes have been experienced in the perception of identity with the globalization process that surrounds and affects the whole world, and identities have transformed as part of a timeless and spaceless space by taking on a character of fluidity that transcends borders. Collective identities have been eroded, and instead, the coexistence of differences has come to the fore with concepts such as sub-identity, super-identity, or multiculturalism. Especially with the rapid developments in communication technologies and the opportunities provided by the Internet, considered the new age's public space, the concept of 'virtual identity' has emerged. Identity is now fluid and can be changed and reconstructed at any time with its fragmented (like a patchwork) structure and online invisibility. In globalization and the accompanying discussions on postmodernity, in this order, essentially rules and determination, the whole thought and value system of modernity has been rejected, and everything considered sacred has been questioned again. With the transition from modernity to postmodernity, holistic concepts such as nation and class in the context of identity have been abandoned and replaced by identities (such as gender, race, and ethnicity). Fragmentation, division, difference, pluralism, diversity, and originality are the values that are glorified; in this context, the concept of identity is constructed on the axis of

differences and similarities and can be abandoned anytime. The essential elements of postmodern identity construction are image and appearance. In the postmodern era, where lifestyles and identity structures are constructed consumption-oriented, identities are shaped to be variable, immediately internalized, and quickly abandoned. The essence of postmodernity also manifests itself in the perception of identity.

2.4. Modern City and Alienation

The modern city, with its sprawling infrastructure, rapid technological developments, and the opportunities it offers, is often depicted as a symbol of progress and human achievement. However, in American dystopian novels, the city usually emerges as a site of alienation, surveillance, oppression, the destruction of human values, and social disintegration. These narratives often explore themes of alienation, reflecting concerns about urbanization, the concept of space, and its impact on human relationships, identity, and society. David Harvey's theories on the spatial organization of cities, the commodification of space, and the social relations of capitalism play a crucial role in providing a critical framework for understanding these themes. They offer valuable analyses of space construction in dystopian literature and the depiction of urban alienation.

As Harvey notes in his book *The Condition of Postmodernity*, many modernist historians see the period between 1910 and 1914 as crucial in the evolution of modernist thought. Around 1910, he notes, a fragmentation took place in the space of common sense, knowledge, social practice, and political power, in other words, in the space that until then had been consecrated in everyday discourse and abstract thought as the environment and channel through which communication was to be conducted. For example, Ortega Y. Gasset's theory of perspectivism, proposed in 1910, argues that an objective understanding of reality is impossible. Everyone has their point of view and perspective, so each person perceives reality differently. According to this theory, it is necessary to consider different perspectives to understand an event or situation fully. Gasset argued that "the more perspectives there are in reality, the more space there is" and "there is as much truth as there is perspective" (Harvey 300). In this respect, he emphasized that modernism is a reaction against a uniform and rigid rationality and

spaces organized according to a linear perspective. Space fragmentation is also observed in modern spaces. Accordingly, it can be said that in American dystopian novels written after 1950, the modern city is not a uniform and unified space.

In many dystopian novels, it is generally observed that the city is both a means of control and a cause of tension. In this respect, by the definition of the modern city, the space is an area where the characters are lost, and the power of the existing power is felt. David Harvey describes these spaces as "an insane scrapbook in which several colorful glances that have no relation to each other, that are not connected to any determinative, rational or economic plan, are added to each other" (Harvey 28). Accordingly, the city, which seems to conform to a rational plan but contains many different elements, does not carry a unity; moreover, the city is defined as a heterogeneous space. Edward Soja emphasizes that such heterogeneous spaces consist of multiple layers and elements that coexist and interact (Soja 82). These elements include social groups, economic activities, cultural practices, and physical structures. This plurality creates a dynamic and ever-changing urban environment, creating tension and dissolution in dystopian novels.

Louis Wirth's observation of urban space's heterogeneity also gains importance. Wirth identifies one of the differences in social patterns between urban and rural areas as follows: "Density, which enables people to relate to each other through specific roles, requiring urban segregation and greater formal organization between the holders of such roles; heterogeneity, which means that no one commands complete loyalty so that people have different and variable statuses and participate in different social circles" (Wirth 14). Therefore, the modern city is a space where heterogeneity also manifests itself, a space that has not surrendered to a strictly rational order.

George Simmel was a leading German sociologist and philosopher who analyzed modernism and its effects on individuals. One of his significant contributions is his theory of alienation, especially in modern urban space. Simmel observes that complexity and role differentiation in modern urban environments lead to social fragmentation. Individuals have many overlapping social roles in small communities, but urban dwellers experience highly specialized and segmented social interactions.

According to Simmel, it is inevitable for individuals to experience fragmentation and isolation in modern spaces. Simmel observes that complexity and role differentiation in modern urban environments lead to social fragmentation. While individuals in small communities have many overlapping social roles, urban dwellers experience highly specialized and segmented social interactions. This specialization develops fragmented social relations between individuals that lack depth and continuity. As a result, individuals become alienated from the wider community and their multifaceted social identities. It is an inevitable condition brought about by this resistance: "Under certain conditions, one feels more alone and abandoned in this metropolitan crowd than anywhere else" (Simmel 91). The presentation of cities in dystopian novels also emphasizes the loneliness in crowds brought about by this resistance.

In the context of transience and individuality in the modern city, it is essential to mention Marc Augé's concept of non-places about capitalist modernity. According to Augé, non-places, which offer a separate experience of place and have a depressing characteristic, are a part of modernism and postmodernism. Augé's examples of non-places include airport lounges, supermarkets, motorways, petrol stations providing various services, coin machines on the corner, hotel chains, slums, holiday clubs, refugee camps, suburbs, and high-speed trains. According to Augé, if a space can be defined as relational, historical, and identity-concerned, a space that cannot be defined as relational, historical, and identity-concerned will be non-place. Individuality and transience dominate non-places, spaces of transit, and where non-verbal communication replaces organic communication with plenty of speech. The connection between past and future, old and new, cannot be seen. The relationship between space, memory, and identity is not evident. A lonely form of individuality stands out in non-places (77). In this sense, non-places are the depressing places in dystopian novels, where the loneliness of the characters, often their helplessness, anonymity, and alienation prevail.

Within this framework, agoraphobia gains importance as one of the characteristics of modern life and space. According to Wirht, the size and density of modern cities have caused individuals to remain anonymous and social relations to become superficial. This can create a sense of alienation and isolation in individuals,

which can trigger agoraphobia. Moreover, the loss of the sense of home and the transformation of even the home into an unsafe place, the loss of ties with the past and traditions, the loss of warm relationships, and alienation have surfaced as dark aspects of the modernization process. As stated in many dystopian novels, agoraphobia is a fear caused by the neat geometry of abstract public spaces, imposed and constructed from outside by the urban architecture of modernity, which claims to be universal and erases the human characteristics of the lived and designed space. Agoraphobia has manifested itself as a fear due to the rational organization of spaces. Modernism has created a disciplinary system by envisaging the establishment of control over public spaces based on transparency and rationality where everything is visible. This is where the state of modernity and its security forces can more easily control society.

Starobinski also emphasized the disappearance of the subject in the crowd - or, conversely, the absolute power demanded by individual consciousness' in his determination of the dual appearance of modernity (Augé 92). In most dystopian novels, this dual appearance is encountered. The indifference, lack of belonging, and the individual who is lost in the crowd, as well as the individual who wants to establish power with absolute individuality and strict rationality, constitute one of the characteristics of dystopian novels.

In connection with this, Richard Sennett, in his book *Flesh and Stone*, states that it is data such as the dispersed geography of the modern city, which is compatible with modern technologies to desensitize the human body, that leads some critics of modern culture to claim that there is a deep separation between the past and the present. Modern technologies have erased concrete and perceptual realities and bodily activities. The alienating effect of technology is emphasized in many dystopian novels. As Sennett points out, today, crowds gather in shopping centers for consumption rather than for more complex purposes such as building a community or political power. In the modern crowd, which gathers around visual stimuli and shows a disorganized quality, the physical presence of other people is felt as something threatening, and a fear of contact emerges.

Modernity's fear of contact has also clearly manifested itself in architectural designs. Kevin Robins states that in his book '*Into the Image: Cultural and Politics in the Field of Vision* (2002), modern planners and architects endeavored to eliminate what could be called the city of contact and replace it with a glass city with invisible buildings and an open society." The main goal here is to create a transparent, chaos-free, rational, neutral city that allows for control and surveillance, in other words, a universal panopticon. In this way, it is envisaged to ensure dominance and order in the modern city, especially with the use of advanced technology, surveillance, and control have become mass (45). In the novels analyzed in the analysis group of this study, that vision is seen. Therefore, gaze replaces contact, and order is ensured through a surveillance and control mechanism embodied by advanced technology. In the dystopian novels in question, the fear of encounters and contact in modern urban life, and therefore the fear of the stranger, has led to the idea of controlling everything. As Robins emphasizes, the desire for an all-encompassing utopian order and rationality has manifested itself against shocks, surprises, fluid, and chaotic tendencies, in other words, against the dizziness of the modern city. (210). Thus, it was aimed to make the contemporary city comprehensible and manageable. However, this kind of rigid planning led to the loss of humanity and the mechanization of the city. Disorder was seen as a threat, and rationality was assumed to bring happiness and integration. Le Corbusier was shown as the most prominent example of this modernist project. According to him, the architect and planner should represent an apparent harmony in the face of dark and formless flows -magma, miasma-. Cities can be planned when harmonious, 'legible' and imageable (Robins 210). Such a utopian goal of conformity has led to an understanding of a city dominated by machines, visually dominated and characterized by the all-encompassing gaze of surveillance, and this is emphasized in all dystopian novels.

2.5 Machine in the City

Postmodernity opposes precisely the side of modernity that tries to control everything in perfect order and classification and its belief in linear progress. As Bauman points out in his book *Globalisation: The Human Consequences*, modernity is about controlling contingency, uncertainty, and ambiguity (chance, diversity) and has

produced a society that attempts to create order through regulations, institutions, laws, and moral codes. This has created binary oppositions in an order based on classifications and thus led to the identification of a side that does not conform to the regulative principles of modernity and needs to be kept in check, establishing hierarchies of oppression.

As Geoff King and Tanya Krzywinska point out in their book, science fiction is a genre that tends to excite and value the possibilities of science, technology, and rationality, but this is true up to a certain point. The importance of science is recognized, but the necessity of keeping it under control is also emphasized. Therefore, in many science fiction and dystopian works, it is pointed out that science should not be in such a dominant position that it threatens human values. In dystopian works, the destruction encountered due to science and technology getting out of human control is pointed out. At this point, science is affirmed if it satisfies human needs. In science fiction, humanity is defined through rationality, emotions, and feelings, making the audience feel a deeper connection to the subject. In many dystopian works, these values are threatened by rigid rationality and futuristic technology. At the end of such dystopian works, 'the human' is affirmed, and a solution is proposed: a controlled existence of science and technology without dominating human life.

Weber states that in a world dominated by the processes of intellectualization and rationalization, scientific development corresponds to a disintegration, meaning that collective and individual life is deactivated, and only the instrumental priorities of the present are left; in other words, the world is disenchanted (Woolfolk 196). This concept of disenchantment is often reflected in dystopian works, where the spaces presented are organized to reflect the ideas of disenchantment and loss of meaning. In some of these works, areas such as nature and home are shown as spaces where magic exists, free from the dominance of rationalization and uniformity. While utopias and dystopias deal with the social aspects of new technologies, Lyon points out that they emphasize democratic communication or make 'Orwellian' warnings. In this context, dystopian works show that confidence in the ability of new technologies to bring about the desired

and imagined world has come to naught. New technologies are often seen as harbingers of horror.

In this context, the image of the machine-human and Baudrillard's determination about robots can be mentioned, as Abrams (165) points out, from *The Wizard of Oz to Metropolis and Star Wars*, the human has been one of the elements and most influential icons of science fiction. It also sets an example for the future of technology in real life. The image of the robot, symbolizing the fear that science and technology could usurp human sovereignty and emotions, is a recurring motif in science fiction and dystopian narratives. These narratives often revolve around the conflicts of 'good man-machine' and good man-machine, shaped by the binary oppositions specific to modernity. Vidler (Boyer 76) draws attention to the modernists' obsession with the body, the fear of the body's exoticism, irrationality, and control by machines in the context of the fear of the body and space being taken over by machines. However, this dystopia perceived by both modernists and postmodernists is not independent of the model human body on which architecture is based. In this context, Baudrillard's determination that the robot is the ideal body type in terms of economic politics in the classification of body models can be considered. As a functional labor force, the robot is a 'liberated' body model. It is a generalization of an unsexualized, unadulterated understanding of rational productivity (this can be a robot with a brain) (181). A purely rational conception of productivity is precisely what dystopias present as the cause of the disaster. Spaces organized with this kind of rationality are projected as parts of a universe where oppression reigns.

In his book *Enchanting a Disenchanted World*, Ritzer, while referring to unmanned technologies that are hostile to magic, states that these technologies, with the control they produce, stand precisely against autonomy and unpredictability, which are the essential characteristics of magic and fantasy (145). These unmanned technologies are often depicted as cold mechanical systems that try to control the unpredictable through strict rationality and strictly defined control. The reflection of this kind of modernist nightmare, where autonomy and unpredictability are suppressed, can be seen in many dystopian works.

Bauman's determination is a significant factor in the rigid structure of modern spaces equipped with advanced technology. Based on Timothy W. Luke, Bauman states that traditional societies' spatiality is organized around ordinary human bodies' ability to be largely unmediated (Bauman 24). However, this situation has changed with the introduction of tools that allow conflicts, solidarities, fights, negotiations, or justice to be carried to points that the human eye and arm cannot reach in any way. In other words, space has become processed, decentralized, organized, normalized, and freed from the natural constraints of the human body. Therefore, from this point onwards, what organizes and determines space is related to technical capacity. This kind of space is constructed, artificial, and rational. In contrast to postmodern space, constructed modern space is inflexible, rigid, permanent, and non-negotiable. It is a space whose flesh is made of steel and cement, its veins of railway and motorway networks (Bauman 25). According to the authors of modern utopia, who made no distinction between social order and architectural order, the key to an orderly society lay in the strict organization of space. Such tightly defined organizational spaces are frequently encountered in dystopian works in the context of criticism of modernity.

In dystopian works that criticize modernism, the spaces dominated by technology and the new industrial order are equipped with, in Bauman's words,

> "arrogant monuments of power and ambition, cast in iron and carved in concrete; factories that are not indestructible but seem indestructible, filled to the brim with huge machines and crowds of machine technicians, or monuments such as railway networks punctuated by huge and massive canals, bridges and railway stations that resemble the endless temples of worship of ancient times" (Bauman 32).

This kind of urban iconography points to the oppressiveness of modernity's rational side and the relationship between technological and industrial development and alienation. Modernism aimed to dominate space for human emancipation and to create a uniform appearance by eliminating spatial differences—this framework organized and controlled space based on rationality and advanced technology.

2.6. The Mechanized City

The idea of rational order, a fundamental principle in modern urban planning, is deeply intertwined with technological advancements. As Harvey notes in his book *The Condition of Postmodernity,* cultural producers, especially those associated with the influential Bauhaus movement, have harnessed technology to establish a rational order for socially beneficial purposes such as human emancipation and the liberation of the proletariat. The influence of technological efficiency and mechanized production on modern urban planning is profound, defining the concept of 'rational.' This dynamic relationship has led to the austere appearance of contemporary architectural designs. As Philip Smith states in his book *Cultural Theory*, the aesthetic codes of modernism generally favor work that is extremely cold, internally consistent, innovative, challenging to comprehend, abstract, and authorized by individual 'superior talent.' (293).

The rational side of modernism is embodied in the machine, the factory, advanced technology, and the city that 'functions like a machine'; in other words, it lives like a machine. Given the absolute assumptions of Enlightenment thought, it was only through the rational organization of external space and time that the spaces of body, consciousness, and spirit, which had long been suppressed but were now digging out the influence of new psychological and philosophical discoveries, could be liberated. This interdisciplinary influence is a significant aspect of modern urban planning. In this context, the production and organization of space and time have gained new dimensions to ensure the individual's freedom and welfare. Efforts have been made to dominate neutral arrangements, which refer to spaces and structures devoid of historical or cultural significance, cut off from the past and tradition, and where function overrides form. These neutral arrangements, often criticized for lacking character and a sense of place, are a vital feature of modern urban planning. The city, seen as a well-oiled machine derived from these principles, is a testament to the crucial role of modern urban planners in establishing sovereignty over urban space and thus recreating the city as a zone of control. (Harvey 302)

In his book *Cultural Theory*, Philip Smith refers to the characteristics of modern architecture, such as being formally monovalent and built according to the metaphor of the industrial machine. Modern buildings are cold and monumental structures that embody rigid rationality, where form serves a function. These modern buildings, where ornament and personal space are neglected, have been described as alienating, empty, and boring (293). In this context, the modern society that developed rapidly in Western Europe from the eighteenth century onwards was shaped by spaces. The world of modernity was a solid, settled world. Everything had a registered address, and management meant the organization of the fixed. In this context, the rational form of the city would dominate and be envisaged to function like a machine based on efficiency and functionality. As Boyer points out, the metaphor of the Machine City is a powerful symbol of modernity in urban planning. The role of the modern urban planner is to establish sovereignty over urban space and thus recreate the city as a zone of control. Boyer points out that both the machine of the Machine City and the computer of the Cyber City are metaphors embedded in modern and postmodern ways of representing and imagining (or past ways of representing and imagining) the city (143). The metaphor of the Machine City is associated with representations of modernity and the early twentieth-century city. The city in the twentieth century, which emphasized mechanization and found expression through this and was aimed to function like a machine, was seen as an environment based on mathematics and created by engineers.

Following the Second World War, the introduction of the Fordist production model significantly influenced the shaping of modern space according to the machine image, industrialism, and engineering references. The aim of modern urbanism, which seeks to house the industrial society in a machine-like environment, is to create a technocratic spatial utopia through a 'neutral,' 'sterile' technology that is assumed to be universal. Architects are pivotal in shaping these sterile, chaos-free, standardized, technocratic spaces based on functionality and perfect order. Their work corresponds precisely to the seemingly utopian spaces where the criticism of modernity is reflected in dystopian works. These spaces are organized in such a way that they are cut off from the past, tradition, the local and everyday, and society, and in such a way that they represent a universal rationality and thus an exemplarity. The dominant architectural

approach of modernity reflects an understanding of the building as an isolated object, disconnected from its surroundings, built for an ideal and valuable human model. In this sense, modern cities and spaces have been shaped through rationalization and standardization within a social project and with an elitist perspective.

In modernism, people are fascinated by technology, speed, and movement; even the house is planned to function like a machine. Regarding the theme of function over form and design, Harvey cites Reyner Banham as an example of how early modernist architects like Mies Van der Rohe were greatly inspired by the fully functional granaries mushrooming in the American Midwest (Harvey 37). This fascination and overemphasis on function and the fascination with the potential of the machine and the automobile is particularly evident in futurism. As Harvey shows, as early as 1910, famous American magazines such as Good Housekeeping defined the concept of home as a factory for producing happiness. Years after this definition, Le Corbusier expressed that the house is a "machine for modern" life (37). The machine-like city of modernism has also harbored areas of power and disciplinary mechanisms such as the asylum, prison, factory, school, and family, which Foucault calls confinement (Boyer 17). In these areas, the individual has to position himself according to the established norm. Functioning like a well-oiled machine, the individual was always under a disciplinary control mechanism. Architectural models were also shaped to reflect and organize this machine body, the power of the sovereign state, and the disciplinary system and surveillance planned to keep people under control.

David Harvey emphasizes that high modernism manifested itself as a secret sanctification of monopolistic bureaucratic power and rationality under the worship of the efficient machine as a myth sufficient to embody all the aspirations of humanity (Harvey 51). It is precisely this bureaucratic power and rigid rationality that is criticized in dystopian works. Moreover, the spaces evoking modernism have a uniform and regular structure, and the disasters caused by the worship of machines are pointed out. The architecture of modernism, which avoids ornamentation and personalized design and features huge spaces and straight lines, is reflected in many dystopian works. For example, for Le Corbusier, one of the pioneers of modernist architects, the path to

individual freedom and liberation passes through creating a well-organized and rationalized space (Harvey 303). In dystopian works criticizing modernity, such spaces are constructed as a means of alienation and oppression.

Dystopian works that criticize modernity are found in places where technical-bureaucratic rationality and machine rationality are embodied. In dystopian works, it is emphasized that this kind of rationality points to a totalitarian form of government. In such works, the author plans to control people both perceptually and physically by including rationality in a space constructed in this way; accordingly, in dystopian works, the relationship of the machine reality, which is universal in spaces, with totalitarianism is presented.

The Enlightenment project considers domination over nature the first condition for human emancipation. In this context, space's rational organization and homogenization are essential to modernization. Enlightenment thinkers aimed not only to organize the world based on punctuality through social engineering and a rational planning and control system but also to control the future. In this regard, Harvey states that modern space and time are no longer organized to reflect the majesty of God but to celebrate and facilitate the freedom of "Man" as a free and active individual armed with a consciousness and a will (279). The processes criticized in dystopian works are the modernist social engineering and planning studies based on strict rationality. In these works, the relationship between space and time, which is based on punctuality and scientific rationality, is reflected in oppression and control.

The disciplining of time and punctuality, in other words, clock time, which points to an objective, external framework, is one of the determinants of modernity—by imposing rationality and stability, clock time creates a sense of certainty and predictability. This kind of time is one of the ways of controlling and disciplining society with a mechanical rhythm. With controllable and measurable clock time, the functioning of social institutions was synchronized and regulated. The disciplining and, therefore, oppressive aspect of clock time, which puts society under a mechanical regularity, is emphasized in most dystopian works.

The city is a place where totalitarian rule prevails. While the elite enjoy privileges and power, the workers are enslaved. These workers are not differentiated in any way. They all look the same, they all wear the same clothes, and they all walk mechanically. The workers have a robotic appearance, like the levers and cogs they operate. There is constant movement and functioning. Metropolis presents an idealized view of the modern city. Machines, and thus dominate this tightly defined, organized world, technology reflects not liberation but bondage.

III. TIME AND SPACE COMPRESSION, FRAGMENTATION OF TIME AND SPACE

3.1 The Concept of Space

Space is not only a subject of research or an architectural element but also an element that shapes how we see and understand the world. Therefore, a single and specific definition can narrow the meaning of space when it comes to space, a concept scrutinized by different disciplines such as literature, philosophy, physics, architecture, and geography. John Urry, known for his book *Consuming Spaces*, draws attention to the interdisciplinarity of the concept of space by stating that "almost all social and cultural theories are based on some form of definition of place" (Urry 10). This interdisciplinarity requires thinking about social structures, capital mobility, power and its means of oppression, gender, race, and class.

Space has been discussed from different perspectives since Plato and Aristotle. Many thinkers have put the concept of space at the center of their thought systems and discussed it following different principles, which has led the concept of space to gain different definitions but also caused it to acquire a rather abstract meaning. Before moving on to the theoretical framework of space, it would be helpful to benefit from the views of Stuart Elden, who discusses the development of the concept of space in the history of thought in his article *"Space I."*

The word space is derived from the Latin "*spatium*," which means distance or a large area, and in the Middle Ages, it began to be used in the same sense as place, which means where actions are performed and realized. Later, thinkers such as Descartes stated that space is determined by the extent to which it encompasses dimensions such as length, width, and depth, and this idea led to the emergence of Descartes' concept of *res extensa*, which means being a material and bodily entity that occupies space in space. This definition led to the view that space could be understood from a scientific perspective. This point of view, which enables the mathematical calculation of every point in space, is the starting point of Cartesian coordinates (*x, y,* and *z*) and has allowed space to be better understood and controlled. The view that space is a calculable and

measurable construct also helps to understand the distinction between space and place. According to this understanding, two objects can be in space simultaneously, but this is not the case in space. Because space is seen as the place occupied by an object in space, more than one object cannot occupy the same space. This perspective, defined as *absolute space* and focuses on the distribution and organization of objects and phenomena in space rather than the objects themselves, is also called "Euclidean space" (Elden 262-264).

The relational conception of space, which claims that space cannot be considered as a space where actions and events take place and argue that it is a space filled with objects and relationships, emerged by criticizing the idea of absolute space by rejecting the basic assumptions of Euclidean space (Elden 264). Instead of space evaluated according to the fixed geometries proposed by the absolute space view, this approach, of which Leibniz was one of the pioneers, asserts that the observer's perspective is determinative in the approach to space. Einstein, who realized that space is related to time during his studies on the speed of light, put forward the view that understanding space-time is the fundamental way to understand space. According to this perspective, relative space and the experience of space by the individual depends on factors such as time, economic factors, social relations, or the perception and understanding of the individual and may vary (264). The increase in views that emphasize space's relationality and that it is a process in which different elements are active has increased the claims that space is an open system that continues to evolve and change. Tim Cresswell, *Place: A Short Introduction,* concludes that space has meaning in the context of power relations (Cresswell 12).

There are three approaches that spatial debates focus on. According to Cresswell's classification, the first of these approaches is the descriptive approach, which is based on the idea that the world is a space where different places come together and that these places should be evaluated separately and according to their distinctive features. By examining a place's details, its difference from other places is tried to be revealed. This definition process determines the abstract and concrete boundaries between spaces and leads to spatial marginalization. The second is the social

constructionist approach, which focuses on the determining and unique characteristics of spaces and the influential social processes in forming these spaces. This includes the work of thinkers such as Henri Lefebvre, Edward Soja, David Harvey, and Doreen Massey. The third approach is the phenomenological approach, which focuses on the human being (*dasein*) that requires the existence of a space rather than the distinctive and unique aspects of spaces or the social processes that create them. The concept of space itself, rather than individual spaces, is at the center of inquiry, and the elements that enable a space to be perceived as a place are examined (Cresswell 51). The works of Martin Heidegger, Yi-Fu Tuan, Gaston Bachelard, Edward Relph, Edward Casey, and Jeff Malpas are based on the phenomenological approach.

The fact that Henri Lefebvre, who created a new perspective in the study of space with his book *The Production of Space*, is a thinker who influenced the researchers made after him in the social constructionist approach requires that Lefebvre's thoughts on space should be given priority. Lefebvre argues that the new definition developed for the concept of space is accepted as a mental thing or mental place by epistemological thought after passing through the evaluation of mathematical thought. However, he states that the space defined as a mental place is a space where logic and practice do not meet and that the relationship between the parts and the whole, and the interaction between similar spaces within a spatial community, is generalized without a proper explanation since it changes according to the point of view of the author who deals with the subject (Lefebvre 35).

As a result of this generalization, different spatial concepts such as literary space, ideological space, dream space, and psychoanalytic topos have emerged. Lefebvre believes that these classifications do not include only man but also space itself (35). According to him, these abstract explanations do not explain how the transition from the theoretical to the practical, from the mental to the social, and from space to space is made. These discussions cannot go beyond being a discourse on space and do not lead to thinking that will reveal the knowledge of space. According to Lefebvre, however, philosophical-epistemological definitions of space-space that do not go beyond the limits of abstract thought are fetishized, and the mental space called the

space of philosophers and mathematicians encompasses physical space and social space (37). In other words, Lefebvre aims to establish a connection between the perception of space and the design of space based on the relations of production by seeing space as geometric or as a field outside the mental existence of the individual. Stating that the multiplicity of spatial definitions and ruptures reduces the confidence in the explanations made, he argues that spatial practice consists of reflections of social practice.

According to this analysis, the science of space is equivalent to the political use of knowledge; it contains an ideology that masks this use and the contradictions inherent in this ideology; it involves a technological utopia, that is, the simulation or programming of reality (40). Lefebvre states that the theory he is trying to develop in space can be called a unitary theory. In this theory, which aims to discover the unity between separate spheres, the spheres referred to are the *physical* sphere, which represents nature and the cosmos; the *mental* sphere, which is the sphere of logic and abstraction; and the *social* sphere, where everyday life and communication between individuals takes place (42).

Lefebvre argues that in the contemporary mode of production, space goes through the same processes as commodities, money, and capital but acquires a reality of its own. From this point of view, he puts forward the tautological proposition that (social) space is a (social) product (56). This proposition brings with it several implications. Accordingly, social space causes the irreversible disappearance of nature. Although nature does not disappear completely, it is seen as a source and possibility and becomes a background, a decor.

Another conclusion is that each society produces its own space and shapes and owns this space. Each social space has its relations of reproduction (family organization, biological-physiological relations) and relations of production (such as the organization of the division of labor) (61). For this reason, it is necessary to study spaces in their current state, with their time specificity and polycentricity (61). However, space harbors power relations based on relations of production, embodied in spatial representations: buildings, monuments, squares, and works of art (62).

These inferences enable Lefebvre to create a tripartite order:

a) (perceived) spatial practice, the production and reproduction of which encompasses specific places and spatial clusters specific to social formation.

b) *(Designed) representations of space (representations of space)* are dependent on relations of production and the order imposed by them and, therefore, on information, signs, and codes.

c) Representational spaces (lived) represent complex symbolisms connected to the illicit and underground side of social life, which is also connected to art. This can be defined as the code of representational spaces.

Spatial practice, or perceived space, is the merging of physical, material urban life and everyday reality (time use) with urban reality (the networks, routes, and activities that connect the workplace and private life). The choices one makes when using a space are related to how one uses it. Shaped capitalist arrangements and political power relations influence practices, meaning spatial performances. Spatial representations-designed spaces- refer to the discourses developed on space. Spatial theories include specialties such as architects, urban planners, and engineers and the discourses they develop on space. The discourses produced by these people are influential in the design and reorganization of spaces. Spaces of representation, that is, lived spaces, mean the discourses developed based on space. It is the formation of people's spatial experiences and uses due to the combination of signs and symbols. It can be seen as the meaning and value of space by individuals. This explains why space means different things to different people. Nevertheless, at the same time, the use of space in art is the artistic representation of space in the works of writers, poets, and painters. What should be noted about this triple distinction is that these spatial types of interaction.

The production and process of space means there is a history of space. Lefebvre divides the history of space, which periodizes the process of production, into two categories: absolute and abstract space. Absolute space consists of "pieces of nature that were chosen because of their qualities (mountain, cave, river), but because of their consecration, these natural qualities and characteristics disappeared" (76). Thus,

architecture sanctifies a place with symbolism by detaching it from nature. The accumulation of historicity (knowledge, techniques, money, works of art, etc.) gives rise to abstract space dominated by abstract social work, where productive activity is the element that sustains social life (77). Abstract space involves the functioning of a capitalism that denies natural and historical differences and differences such as gender, age, body, and ethnicity and seeks to shape the peripheral spaces under the domination of the space of the centers of wealth and power (78). It is a space that encompasses the power of money and the state and is formed by the global networks of banks, business centers, and large production units. Thus, based on a social constructionist approach, Lefebvre argues that social activities shaped by relations of production produce space.

He argues that there is more than one social space, that even the term social space refers to an uncountable set, and that abstract space has given rise to global spatial relations but has not eliminated the local. He states that social spaces can be intertwined, that a room, a house, and a garden are still part of social space even if they are separated by visible boundaries (such as walls) and that they are inseparable in content even if they are separate.

A reading similar to Lefebvre's spatial reading can be seen in Edward Soja. Approaching space from the framework of historical materialism and addressing the development of the historical geography of capitalism is the starting point of Soja's work, just like Lefebvre. Soja, who does not consider social processes independent from the space in which they occur, is the starting point of *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Soja criticizes the relegation of space to the background of time by social theory, hermeneutic approaches, and the suppression and neglect of space altogether.

According to Soja, time is seen as a dialectical phenomenon identified with richness and life, while space is treated as a non-dialectical phenomenon identified with death and constancy (Soja 11). Soja attempts to counter approaches that relegate space to the background with an approach that re-theorizes the relationship between historicity, spatiality, and sociality (time, space, and being -being in the world, dasein) from a spatial perspective. Soja seeks to unite these opposites by eliminating the tension

between time and space, history and geography, which struggle with each other in a socio-temporal and socio-spatial context (12).

Lefebvre's triad of spatial practice, representations of space, and spaces of representation underpin Soja's triad of first, second, and third space. As described in *Thirdspace: Journeys to Los Angeles and Other Real and Imagined Places*, the first space represents the directly perceived physical space. Spatial analysis based on the first space focuses on the location of objects and actions, the territorial differences, distribution, and design of spaces (Soja 75). Focusing on space's quantitative and mathematical aspects, the first space represents a positivist understanding of space. The second is a mental space that refers to abstract spatial interpretations, visual or literary representations, and philosophical thoughts (79). The imagined space becomes accurate as the images or representations used in the second space define and organize reality. The third space is where physical and mental space coexist, where the concrete and the abstract merge (56).

Illuminating the political significance of space, the third space redefines the already constructed worlds of real and mental space. Spatial investigation is thus given a new lease of life, redefining the outsider, the marginalized, and spaces where radically determined subjectivities can be accepted and communicated with others in similar situations. According to Soja, the third space goes beyond the binary oppositions of race, gender, and class created by modernity and turns towards other spaces created by differences (96). According to this understanding, the third space, which means a revised spatiality, produces new spaces of resistance and struggle that emerge from differences, are interconnected and non-exclusionary. These fundamental and mental spaces focus on differences and identities, creating a spatialized postmodern culture. This culture differentiates between the marginality imposed by the elements of oppression and the marginality preferred by the individual, creating a radical space that affirms subjectivities (105). This perspective develops a socio-spatial relationship in which the social can shape space, and space can shape the social.

Another thinker who can be considered a social constructionist is David Harvey, who tends to establish a relationship between space and social processes based on the

assumption that the concepts of time and space are socio-spatial elements that shape people's perception of the world and who acts in the light of Lefebvre's ideas. Harvey, who can be considered a neo-Marxist like Lefebvre and Soja, focuses on the social aspect of spatial relations and creates a context on capital relations, the impact of urban structuring/planning on the imagination and life of individuals, and the development of capitalist geography. In *Social Justice and the City*, Harvey states that the problem of conceptualizing space results from the stance taken by human practices towards space, and therefore, he starts from the view that philosophical questions arising from the nature of space can be answered not from philosophy but from human practices (Harvey 19). In this case, she replaces the question What is space? with How do different human practices create and use different conceptualizations of space? (19). For Harvey, it is necessary to elucidate how human activities give rise to the need for specific spatial definitions and how everyday life helps to understand the nature of space and the philosophical issues raised by the relationship between society and space. Elucidating these conundrums can be said to be the main aim of Harvey's spatial debates.

Harvey's attempt to understand the nature of space is highlighted in *Social Justice and the City* through three concepts. Absolute space makes space a thing, independent of matter and contains a structure in which phenomena can be distinguished and classified. The *relative* view of space treats space as a phenomenon that gains position according to the perspective and distinctive characteristics of the objects within it. Relational space, on the other hand, is the view that space cannot be seen separately from the processes and objects that constitute it and is the representation of these processes (18-19). Harvey tries to explain these types of space in terms of capitalist relations. For instance, while property creates absolute spaces where a single view can take control, the mobility of population, goods, and information is formed within relative space. This is because the position one holds influences the access to these values and the formation of a judgment against them. The neighborhood where high-income earners reside in a city function as a relational space because the relationship forms in this part of the city effectively shape the space and give it material value (19).

The fact that the city functions as a mirror reflecting the development of social processes and other elements of society places the city at the center of Harvey's discussions. In *Justice, Nature and The Geography of Difference*, Harvey again proceeds from the view that space and time are social products and tries to clarify this view from four perspectives (Harvey 210). According to this,

1) space has acquired its social aspect due to human beings' efforts to cope with the various challenges they face in their struggle for survival.

2) Concepts of space and time depend on cultural, metaphorical, and cognitive skills.

3) The social construction of space and time moves together with objective truths that affect all individuals and institutions.

4) Social reproduction processes are characterized by social definitions of space (210).

Harvey, whose spatial understanding is based on Leibniz's and A.N. Whitehead's relational conception of space, has written *From Space to Place and Back Again*, in which his spatial understanding of capital mobility and urban life, which he approaches from a Marxist perspective, reflects the new understandings of space developed by modern society. It tells the story of society's search for a new spatial arrangement after a murder in Guilford, Baltimore's respectable and wealthy neighborhood. The murder, which took place in the prestigious neighborhood where bourgeois and white people reside, is thought to have created the need for immediate measures to be taken for the survival of this unique community. The exaggeration of the need to protect this community from low-income people of different races and colors in the proposal, which also received tremendous support from the media, emphasizes the problems of ethnicity and class differences (292). The wall in question will rise to create a sheltered space where the white, bourgeois, so-called "gated community" will reside, where foreigners will be prevented from entering, and visitors will be allowed in under control and registration. However, while this wall separates the Guilford neighborhood from the black and lower-class neighborhood, no such plans are made for other areas where white and wealthy people reside (292). The murder, thought to have been committed by an African American, turns out to have been committed by the descendants of the

murdered couple. The question of how places like Guilford, which are the focus of attention of the government, the media, and the financial sector and whose preservation is seen as a political-economic issue and focused on marginalization, come into being leads Harvey to question the meanings of space from different angles and types of relations.

Transformations in the context of technology or organization lead to changes in the relations between spaces and affect the process of space formation, continuity, and liquidation, creating new spatial networks (Harvey 295). The new territories that emerge due to these processes do not develop equally and are characterized by profound differences. The efficient and equal distribution of investment and labor, differences based on reproduction, and the distinctions resulting from spatial organization cause space to create "difference" and "othering" (295). The Guilford example chosen by Harvey also shows that space does not exist out of thin air but is socially constructed by societal and institutional forces. The news reports of the "*Baltimore Sun"* newspaper establish the perception that a different spatial arrangement is needed, and this practice, which triggers class discrimination, is adopted by other social institutions and ignites further.

Focusing on differences and shedding light on the political-economic aspect of spatial production, Harvey argues that capital has worldwide mobility while space has a fixed characteristic (294). This view is reminiscent of Yi-Fu Tuan's idea that while space implies openness and movement, space implies fixity and stasis and that location is transformed into space at every pause in movement.

There is a constant tension between the fixity of place and the mobility of capital, and places seek to capitalize on this mobility by getting capital to invest in their fixity (Cresswell 58). Institutions, therefore, seek marketplaces as reliable places to live and work. This concern goes hand in hand with the effort to present places with distinguishable characteristics and as places where one can belong. Heidegger's view that the individual's authenticity and roots are threatened by the compression of time and space is in this vein (Harvey 301). The response to this threat is creating spaces where authentic identities can exist. Preserving collective memory by space also

contributes to creating such an identity. These searches explain why the importance of space increases rather than decreases in the process of time-space compression. However, Harvey argues that societies glorified for their one-to-one relations and preserving their authenticity cannot be claimed to be purer and more authentic than societies in which temporal and spatial differences come to the fore. This is because such societies give rise to racism, nationalism, and class differences. Therefore, Harvey calls this process militant particularism (312). In sum, Harvey argues that while space has acquired the function of resisting global developments, it has also acquired exclusionary and otherizing meanings

3.2. Time and Space Compression

To think about the place of time and space, which mirrors the relationship between the individual and society in American dystopian novels written after 1950 and to make a holistic analysis, it is necessary to mention the concepts of modernism and postmodernism. In addition, the idea of modernity, which transforms science, technology, social structure, and way of thinking with its progressive approaches, changes the understanding of spatiality/temporality and creates the need to address this process. Jeremy Rifkin claims that the breaking points in human history are triggered by the changes in the concepts of space and time (93). Technological developments have led to a change in the perception of the relationship between time and space. The development of tools used in agriculture enabled larger areas to be cultivated and surplus crops to be obtained, leading to increased population rates and accelerated urbanization. The invention of the printing press accelerated the circulation of information, facilitated communication over long distances, and was influential in the organization of trade as it accelerated correspondence. The development of the compass and the increase in the use of maps and plans in maritime made possible discoveries that would lead to colonization. Towards the end of the eighteenth century, with the increase in steam-powered ships and other means of transport, distances were shortened, and the industry progressed rapidly due to mechanization. In this process, called early modernity, the change in the perception of space and time led to the weakening of medieval European institutions such as the

church, feudal economy, and feudal kingdoms, which were replaced by modern science, market economy, and nation-states (Rifkin 94-96).

Modernism is a philosophy of order rather than a philosophy of progress. Accordingly, the ideology of modernism, which shapes daily life by putting reason at the center, makes its impact felt in the structure of thought with rationality, in the economic field with capitalism, in the political field with the nation-state, in the technological field with industrialization, and the social field with cities. These effects of modernity led to a radical change in the understanding of space and time in the nineteenth and twentieth centuries.

In his work *The Consequences of Modernity*, Antony Giddens emphasizes that capitalism is the driving force that transforms the modern world and argues that the dynamism of modernity emerges from the distinction between time and space (15). According to Giddens, modernity is a process of ruptures and discontinuities that do not proceed in a regular line of development. This reveals social connections that are effective globally and makes it clear that history cannot be handled in unity. Unlike traditional social arrangements, modernity, in which change occurs quite rapidly and has a broader sphere of influence, has social structures and institutions that did not exist in previous periods, such as the nation-state system, the dependence of production on non-living power sources, and the commodification of production and labor.

According to Giddens, the perception of time, which forms the basis of daily life, is always linked to space. He states that time cannot be known without resorting to socio-spatial references and that when is almost always associated with where or defined by regular natural events. He traces the beginning of the separation of time and space to the invention of the mechanical clock and the calendar.

While spatial qualities in traditional societies determined time, the invention of the clock was the main element that initiated the separation of time and space. However, with modernization, the connection between time and space was broken, and their contents were emptied -emptying of time and emptying of space- (17). The emptying of the content of time is a precondition for the emptying of the content of

space since the control of time is the element that enables spatial control. According to Giddens, the emptying of the content of space can be understood by distancing the concepts of space and place. The most basic fact that will help to understand the concept of space is the concept of location, which refers to the geographically located physical structure of social activities. In pre-modern societies, space and place often corresponded to the same thing, as local activities and presence characterized most social life. Modernity, on the other hand, causes space to move away from place in terms of providing relationships that are distant from each other in terms of location and where face-to-face interaction is not possible. Thus, in modernity, local spaces become open to the interaction of social structures that emerge at great distances; it is no longer only the factors in the same place that shape the local. Giddens sees one of the reasons why the distancing of time and space is so critical: it triggers the disembodying process. “Disembedding” is a concept that encompasses the removal of social relations from their local contexts and their restructuring within indefinite time-space intervals (20). The displacement mechanisms that effectively detach social relations from their contexts and localities are symbolic signs and systems of expertise. Giddens refers to symbolic signs as means of circulation with standardized values and can be used in different environments.

Modernity and Individual Identity: Self and Society in the Late Modern Age, Giddens states that with modernity, the processes leading to the formation of a "one world" unprecedented in history were set in motion by emptying the contents of time and space (48). The influence of distant phenomena on nearby events and the self of individuals has increased, the interaction between individuals has often been limited to temporary relationships, which Erving Goffman defines as civilized indifference (Goffman 81), and modernity has united people while distancing and alienating them from each other.

In *Liquid Modernity*, Zygmunt Bauman also emphasizes the importance of the separation of time and space in modernity by stating that it begins with separating time and space from life practices and each other and becomes suitable for theorizing (Bauman 10). According to Bauman, modernity triggers the emergence of spaces, which he defines as temples of consumption, where individuals come together by

chance and do not engage in actual social interaction. The reason for this is the invention of vehicles that enable traveling great distances in a shorter time, which causes the separation of time and space in the human mind and daily life. Therefore, the modern era began with the separation of time from space and the transformation of time into a tool for space occupation. Spatial expansion, to influence more space, is the primary goal, and time is seen as a tool to realize this. New methods and technologies are developed to possess space, which has become the most critical value of modern society (Bauman113). However, with the development of transportation and the possibilities provided by technology, space ceases to be a goal. The element that gives value to space is no longer equivalent to the time spent, and this causes the importance of space to decrease (118).

Bauman states that individuals are disembedded due to the weakening of the connection between space and time and the disintegration of order in classical modernity. After this, he states that people's only effort is to become re-embedded, and in this direction, they tend to exhibit similar behaviors with other people, following expectations to fit into the place reserved for them (33). This tendency leads Bauman to divide public and civil spaces (96). Accordingly, a space may be public, but this does not mean that the space in question is a civic space. The non-civic nature of the space stems from the fact that people use it in a task-oriented manner, that it is not reserved for spending time, and that it is focused on transforming the city's residents into consumers (97). Although consumers share physical consumption spaces, they do not engage in social interaction. In other words, according to Bauman, in modern society, people participate in the public sphere with the idea of being together with people who are like them and society away from differences. However, they avoid one-to-one interaction (99). Such spaces are exclusionary and distract people from integrating with their space.

In *Justice, Nature and the Geographical Difference*, David Harvey defines time-space compression as a process that forces us to change our perceptions of time and space and to reconsider our expectations of social activities. This reconsideration is entirely embedded in political and economic struggles (243). By drawing attention to the consequences of these forms of struggle or resistance, Harvey shows the

different outcomes of spatial and social relations. The disappearance of spatial borders due to the compression of time and space and the increasing globalization of the world leads people to become more attached to a place and strive to form an identity by clinging to an ethnic group, nation, or religious view. Although capitalist regulations respond to this tendency by transforming traditions into an element of production and consumption, people's desire to belong and put down roots does not diminish (246). This process, which causes people to question who they are and where they belong, becomes an identity crisis. Harvey concludes that this identity problem caused by the disappearance of spatial borders leads societies to become more exclusionary and localized and to form cultural and political divisions and differences (246).

In her article titled "*A Global Sense of Place*," Doreen Massey reflects on time-space compression and questions who experiences this process and whether everyone benefits from it in the same way or suffers from it similarly. It is concluded that time-space compression, which mostly means spatial movement and communication, the spread of social relations across different geographies, and the experience of all these by individuals, is caused by capitalism and the development processes of capitalism (147).

The change in perceptions of space and time has led to how space is handled in social criticism and analyses. In *Of Other Spaces: Utopias and Heterotopias*, Michel Foucault argued that the nineteenth century was centered on history and, therefore, on time due to its focus on the themes of development, stagnation, and crisis, and the accumulation of the past and dead people; whereas the age we are in is first and foremost the age of space due to its characteristics of simultaneity, contiguity, nearness and distance, juxtaposition and dispersal (22). Although it is difficult to specify a precise date for its beginning, following Foucault's claim, the process called spatial turn by Edward Soja was observed and started attracting social theory's attention.

One of the factors that led to a change in the perspective on space is the change in the understanding of time (Spencer 101). The possibilities provided by technological developments such as radio, cameras, recording devices, and television have also led to

an awareness of life in different parts of the world and an increase in perspectives. Thus, it has been understood that there are different time flows in different places and that these differences progress simultaneously (Spencer xx). In literature, which is not far from these developments, the diachronic narrative begins to be replaced by subjective time and simultaneous narratives. However, although space, considered the background of the diachronic narrative, has found a place in literary analyses, it was only with Joseph Frank's article, "*Spatial Form in Modern Literature*," published in 1945, that it was treated as a critical concept. Frank argues that the dominant themes in the history of modern culture since the last quarter of the nineteenth century have been insecurity, instability, and the loss of control over the meaning and purpose of life following the advances in science and technology. Therefore, the formal orientations of modern art are constructed in line with these themes (Frank 58).

On the other hand, while time in modern capitalism had a structure that progressed linearly and was characterized by the past and the future after 1950, the historicity of time was weakened, and the binding of the past and the future on the present was deactivated. In other words, the mechanical and uniform understanding of space-time, which Enlightenment thought regarded as an absolute category, began to dissolve. This period is characterized by reducing time to the present moment, unlike modern society, where the past and the future are dependent on clock time. In the words of Ermarth (14), a new form of temporality called rhythmic time is now valid. Rhythmic time radically alters or abandons dialectics, teleology, transcendence, and the assumed neutrality of historical time, replacing the Cartesian cogito with a new kind of subjectivity whose manifesto can be expressed in Cortázar's words: "I float. Therefore, I am." It is no longer possible for the individual to feel himself as part of a continuously flowing clock time. The present is detached from the past and future moments. The time of individual life is made up of an eclectic combination of concise pieces of time and moments that may not match each other, and the structure of these short periods is shaped by codes that change every moment depending on the needs of consumers. In other words, time is fragmented in postmodernity; capitalism has led to a time-space compression and the emergence of a discontinuous, intermittent, non-linear, and multi-valued perception of time.

In dystopian novels written after 1950, the rhythm of time has accelerated as never before; with globalization, the importance of cyberspace, and the electronic circulation of information, social relations have been freed from geographical barriers. The distinctions of here and there, inside and outside, and near and far indicate that the world is a familiar place; in other words, which enable the individual to map his/her geography have lost their old meanings. As Bauman (209) states, with the disappearance of the time problem in communication and its reduction to the dimension of instantaneity, space, and spatial signs have ceased to be a problem, at least for those who can move at the speed of electronic messages with the opportunities provided by technology. The disappearance of spatial barriers has prevented the geographical determination of time and strengthened the sovereignty of the present time. In this case, speaking of a temporal perception in continuity is no longer possible. Time and space are now defined through flexibility within a commercial context.

Time and space are now defined through flexibility in a commercial context. These changes in the experience of space and time find expression through the predominance of now in the relationship established with time. In the life of the postmodern individual, living in the moment is at the forefront; in other words, the sense of timelessness is dominant. Funk defines the universe in which the postmodern supply active character lives through living in the moment, being here and now, traveling time, and destroying the notion of duration through speed, thus unlimited the experience of time. For the postmodern active character, there is only today. Ideological visions for the future are not necessary. Funk also states that the user's passive character, on the other hand, establishes a relationship with time through the desire to forget; due to the lack of inner activity, he experiences time almost only as duration; in other words, time means boredom. (252-254).

In this case, while the relationship of the supplier's active character with the future can be characterized as dystopian, the relationship of the user's passive type is utopian. Escaping to a fictional world in the future also means denying the future. The breaking of the relationship between the present, the past, and the future has led to the

emergence of a schizophrenic perception of time, in other words, the loss of a sense of the past and an interest only in the present.

In today's world, where speed capitalism is dominant and images change places in an electronic environment with excellent mobility, the clock time of modernity has been replaced by an instantaneous perception of time. As Adam states, we live in a period where the future is melting into the present, where wanting the future now symbolizes panic about the future and the search for instant gratification. (38). This is also due to the rapid fluidity of media images and the ability of mass media to bring events, even in the most geographically distant places, into people's daily lives. In the period dominated by images that have the characteristic of immediacy, as Urry (38) states, time-space compression is encountered as disconnected events that do not have a coherent geographical pattern enter the social sphere by force and shape it. As often seen in dystopian novels, this temporal and spatial fragmentation belongs to a period in which everything is short-term, and the culture of waiting has ended.

3.3 End of Geography

Uncertainty has become a fundamental problem in today's world, where modernism and postmodernism, technology and mass media have brought people into interdependence, where individuals are governed by a network of forces over which they have no influence, and where the world is shrinking, and geography is coming to an end. As Urry states, the planet's shrinking evokes a sense of claustrophobia, even a sense of imprisonment. Population explosions, mass migrations, and environmental disasters also increase this uncertainty. (80). In the postmodern world, which has become smaller and computer-centered with the end of geography and the breaking of the space-time barrier, the individual is no longer successful in mapping the urban space and positioning himself/herself in a centralized communication network in a location with defined borders. Jameson (qt. et al. 229) states that the postmodern hyperspace disrupts the capacities to struggle; it has managed to overcome the capacities of the human body to position itself, thus perceptually organizing its environment and cognitively mapping its position in a mappable external world. The compression of time-space, more pronounced in the post-1950 period, became visible through technological revolutions, significantly reducing the time spent traveling across distances. The fact that information bypasses the distance barrier in its electronic circulation determines the sense of diminishing distances.

In Tomlinson's words, globalization discourse is full of metaphors of global proximity and a shrinking world, from Marshal McLuhan's famous global village to the Global Neighborhood invented by the United Nations to describe the emerging world political context (14). All these metaphors relate to the end of geography, for example, the destruction of space by time. Developments in information technology have led to significant changes in the organization of capitalist society.

In his book *The Postmodern Condition*, David Harvey uses the term squeeze in the time-space squeeze to refer to the fact that the history of capitalism is marked on the one hand by the increase in the speed of life and on the other hand by spatial barriers that make people feel as if the world is about to collapse on them (273). With the development of information and telecommunication systems, the world has become a global village with economic interdependence. In a shrinking world, the time horizon has been reduced to the present moment; in other words, it has become schizophrenic.

Developments in the field of telecommunications and the acceleration of the turnover rate of goods in consumption, in other words, the short run of everything, a constant state of renewal and impermanence, have also led to changes in the value systems of individuals. In a fragmented society, the individual, confronted with an ever-increasing flow of data, bombarded with stimulation, leads, as Harvey notes, to the exclusion of sensory stimulation, the development of an all-consumed state of mind, blind specialization, a return to the images of a lost past (hence the importance of heirloom objects, museums, ruins), oversimplification in the representation of the self or the interpretation of events (300). In a period characterized by the acceleration of cycle time, mobility has become of fundamental importance. The dystopian novel character is focused on living through a continuous present and overcoming temporal and spatial obstacles. The postmodern character type, which Funk characterizes as an active-self-oriented character, tries to dominate space and time without depending on rhythms such as day and night. The postmodern individual dominates space and time by being in constant mobility and living a continuous present moment (75). The sense of living in a continuous present, the impermanence of images, and the fact that everything is based on the short term brings along a search for roots, such as a search for permanence, shaped by nostalgia and the reproduction of history. As Harvey underlines, the universal and mechanical

understanding of time-space based on Enlightenment thought was considered limiting for thought and action when information gained a fast and large volume flow in electronic media and time-space compression came into play (283). Thanks to technological developments, the world is now defined through a process in which people and data can travel the farthest distances. Thus, technology and commodities are in a state of rapid variability.

Postmodernity is defined through fluidity and speed. Curiosity and fame have become short-lived in this period, dominated by image production and copying. As Harvey (emphasizes, this process is actively produced by impermanence, which is paramount in the experience of modernity from the beginning. Thus, a sense of the collapse of the time horizon dominates the postmodern period. (324) The fact that the turnover rates in production, consumption, and exchange are realized under the sovereignty of the present, in other words, that these processes operate from the sense that there is no future, makes it difficult to establish a sense of continuity in a world where fashion and images are in a state of rapid fluidity, against the fixed and unchanging identities of the modern period, which find expression through work, family, and career, in the after the years 1950s period, open and fluid identities. This determination is related to the superficiality that dominates the postmodern period simultaneously. Thus, the dystopic novel character, who does not follow an inevitable logical succession and is exposed to the fluidity of events lacking depth, is deprived of a center that he/she can reference.

With the development of digital technology and electronic media, information and knowledge transfer has become independent of time and space, and production processes have become flexible and globalized. It has become possible to connect with everyone from anywhere, manage or keep people under control, perform the profession from different points, and access information and entertainment through many channels. With these developments, the individual has also gained the freedom to connect with those of his/her choice. As Funk emphasizes, the new means of communication, under their interactivity, make possible entirely different patterns of relationships and models of proximity-distance, leading to greater personal and emotional independence. (45)

The growing ephemerality and transience of everything and the time-space compression resulting from rapid information transmission over vast distances have

impaired individuals' capacity to comprehend and adapt to the surrounding reality. Beginning in the 1950s, the postmodern era, characterized by a collapsing perception of time and space, operates on short-term investments in a system without room for waiting.

As Urry states, according to some theorists, postmodernism causes a dystopian nightmare with the disappearance of time and space as materialized and tangible dimensions of social life (40). This period undermines all kinds of temporal and spatial embeddedness, permanence, and continuity belonging to modernity, which eliminates stable identities in the daily life of individuals in society and spreads a temporary, momentary, unstable, out-of-place way of life. The collapse of spatial borders creates a perception of a world fragmented in time. While borders are melting with technological progress, the fixed and relatively clear-cut identities of modernity defined over specific geography are being eroded. In this context, spaces are interacting with each other in an ever-shrinking world.

3.4 Heterotopia

The fragmentation of space is one of the defining features of modernity. However, it gained momentum in the postmodern period, defined by the introduction of the digital revolution and developments in information technology, in other words, the emergence of time-space compression. In his famous paragraph in *The Production of Space*, Henri Lefebvre mentions that in the 1910s, a specific space, which was related to common sense, knowledge (savoir), social activities, and political power, and which was protected in everyday life, was shattered. The disappearance of the coherent perception of space, shaped according to the classical perspective and geometry of the Renaissance from the Greek tradition and proceeding based on a certain logic and rationality, has become all too visible in the modern and postmodern period. Within this framework, one of the terms that expresses the transformation in the shaping of the relations of time and space is heterotopia, which refers to the ability of many incompatible worlds and places to overlap in a single real space (126).

From the mid-1700s to the mid-1800s, the Industrial Revolution witnessed major and effective transitions to new production processes, including the development of machinery, chemical production, iron production processes, and the increasing use of

steam and waterpower. Industrialization, which began in Great Britain, soon spread to Western Europe and North America, leading to significant social and economic changes. Since almost every area of life was affected by industrialization, this transition can be defined as an essential turning point in human history (Batuman 37). Before industrialization, most of the work was done by animal and human power, but after industrialization, energy was obtained from burning oil, coal, and steam machines. With the invention of machines, much more work could be done in a much shorter time, and mass production became one of the most significant innovations. The use of machinery in agriculture helped to reduce the workforce. Fewer farm laborers were needed, and cities began to offer various job opportunities.

As mentioned above, the intensive development of high technology, especially after the Industrial Revolution, and the tendencies and intentions of mass urbanization pushed people to imagine and create new living systems, patterns, and orders. Firstly, utopias, a theory of a community or society with desirable and almost perfect qualities, emerged. Utopias, as it is known, are a product of the imagination of people with specific orders or rules. Utopian thoughts have encouraged radical transformations from scratch, promoted economic and political urbanization, emphasized justice, and believed in technology, technological innovations, and the positive operation of machines. Utopias involved complete alternative societies and revolution, encompassing everything within a settlement, economy, politics, architecture, and especially the professional planning practice and planning theory of the time (Barlas 42). Although they were never fully realized, they significantly impacted contemporary urban planning and architecture. All the plans and ideas of utopias reflected the horror of the. Century metropolis, and the designers wanted to eliminate its dire conditions. Promoting the virtues of technology and its developing, exciting, dynamic side and creating the ideal society with great expectations, such as democracy, participation, cooperation, and harmony, were the common ideas behind utopian ideas.

Therefore, utopias' characteristics help define anti-utopias, also known as dystopias, which can be thought undesirable, undesirable, dirty, horrible, and demanding places to live in. While utopias are the plans of ideal and even perfect societies and environments,

dystopias set the stage for fictional stories of the future, just like in post-apocalyptic settings. In these works, there are many features related to settlements and society, environment, politics, economy, religion, ethics, family, identity, psychology, science, and technology, where environmental disasters are experienced.

With the late modern and postmodern understanding and the developing contemporary world, critical problems such as population growth, ecological puzzles, loss of culture and identity, rampant crude capitalism, economic and political ambitions, and struggles have emerged. In addition, these unfavorable conditions started to affect daily living spaces on the urban platform. While identifying the sources of utopian and dystopian thoughts of human beings in these periods is still being discussed by intellectuals and professionals in planning practice and planning theory, French philosopher Michel Foucault introduced the concept of heterotopia to the spatial perspective. For the first time in 1967, as mentioned above, he defined (an) other space to address and respond to those mentioned above and many other problems related to modern urban life (Dehaene, De Cauter, 59). Foucault took this term from the branch of medicine: pathology. It means a cell or group of cells living and existing in a non-malignant way in a different host cell or tissue (Shane 65).

Heterotopic spaces or heterotopias can be considered natural physical and mental spaces, which act as other spaces together with existing spaces. That is to say, heterotopias are “single real places made up of several spaces, several sites that are in themselves incompatible." (Foucault 28). It is crucial to introduce the concept of heterotopia and heterotopic thoughts. Michel Foucault, the father of the concept of heterotopia in geography, describes the term as follows:

> "There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real site, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places

> differ from all sites they reflect and speak about, I shall call them heterotopias." (Foucault 25).

Foucault defines this concept as a field with multiple meanings and relations that operate in non-hegemonic situations. As described in the statement, heterotopias can be seen as utopias that can be located or achieved. It can be said that this concept, present in everyday life, is the opposite of imaginary utopias. Modern and postmodern products, which are also defined through the interest in other worlds, also show themselves with the ability of these different worlds to exist side by side. In his book *The Condition of Postmodernity*, Harvey discusses the idea of multiple worlds in postmodern literature, as highlighted by McHale. He connects this concept to Foucault's idea of heterotopia, which refers to the coexistence of numerous fragmented possible worlds in an impossible space or spaces that cannot be measured in common but are superimposed or juxtaposed. This notion effectively characterizes the postmodern product. (94)

Accordingly, heterotopia offers a wide field for analyzing dystopian novels written after 1950 regarding space and heterotopia. In addition to all these explanations, heterotopia, which corresponds to the coming together of different levels of reality and their melting into each other, includes discontinuities and fragmentations in time. However, as seen in the museum example, heterotopia also seems to provide a kind of temporal continuity by bringing together and collecting many different times in a single space.

Harvey states that postmodern literature has a plurality of universes like the loose coexistence of different street cultures in the fragmented spaces of the contemporary city. Postmodern texts are texts in which worlds come together eclectically and anarchically. The characters of postmodern literature are anxious about not knowing which world they are in and which persona they are using. (110) Especially in dystopian novels written after 1950, the spatial texture consists of different worlds piled on each other. Similar to the presentation of different spaces together as an image in the city, it is seen that there is no coherent plot, and incompatible spaces come together; in other words, there is a plurality of perspectives. According to Deleuze and Guattari (qtd. in Best and Kellner 116), the production of schizophrenia, which is the most crucial

example of post-industrial de-industrialization, is the condition of postmodern emancipation and points to liberation from the normalized subjectivities of modernity. Deleuze and Guattari do not consider schizophrenia as a disease or a biological condition but rather as a destructive force within capitalism.

The postmodern subject, and therefore the postmodern space, has a quality. In the era of capitalism, the closed models of modernity have been replaced by schizophrenic universes in which different worlds overlap. As Harvey emphasizes, the boundaries between fiction and science fiction have disappeared. The protagonists of postmodern novels are often unable to figure out what kind of relationship they should have with the world they are in. (56). The decentered postmodern character, in the process of rapid change of signs and different worlds, is scattered with different personalities and confuses which world he is in at a time when geography is coming to an end. In this case, the connection with the past becomes problematic, and the future is unpredictable.

In the capitalist period that started with industrialization, identities and spaces were defined through flexibility and eclecticism. Postmodern subjects and spaces are decentralized. It has become difficult to discuss a basis for referencing identity. Habermas (qtd. in Barbero 625) defines the problem of decentralization in complex societies as the absence of a central example of regulation and personal expression. In this situation, collective identities assume the image of a fragile network rather than a stable center based on self-reflexivity. The disintegration of fixed things, the collapse of metanarratives, and the consequent pluralization of worlds have led to a kind of schizophrenia. In other words, the holism envisaged by modernity has disintegrated. As Stuart Hall (qt.Barbero 675) emphasizes, personal identities have also been transformed with the disintegration of what was believed to be whole. Cultural frameworks based on class, gender, ethnicity, race, and nationality, which in the past provided a solid foundation for the individual as a social individual, are now disintegrating. The experience of space has taken on a schizophrenic quality. It is becoming increasingly difficult to speak of singular universes defining spaces and individuals.

Defining and exemplifying the concept of a heterotopia deserves and requires lots of pages. However, a heterotopic place can be explained as a strange, unusual

system of combinations of enclaves that form an enclave that changes space over time. In other words, a heterotopia is a miniature of the whole contained within another whole, such as Chinatown in San Francisco. In a sense, heterotopias can be considered hybrid miniature cities within cities. However, they have their characteristics. A heterotopia relates to a particular social system with certain objects, relations, people, taboos, rituals, things, and so on. These elements cannot, of course, be excluded from society. Therefore, heterotopia can be considered a unique space occupied by the excluded community and an alternative space created (Shane 84). As a spatial feature, it reflects that society, and therefore the specific culture to which it belongs, in a unique way by including history. This unique demeanor points to a space with an illusory effect that allows its visitors to see what they cannot see with the naked eye. As Foucault (1967) pointed out in his essay "*Of Other Spaces"*, the mirror is a perfect example of a metaphor because it allows us to see body parts that we cannot see naturally (e.g., the face). In addition to its misleading aspect, heterotopias offer a new way of life that contradicts the familiar or the familiar by challenging all other spaces within that culture (De Cauter and Dehaene 77). In other words, it reverses a widely accepted concept, a common understanding. Finally, they have a compensatory nature in order to correct what is wrong; just as a person looks in the mirror and imagines how to look better, objects to the image they see in front of them, seek perfection, perhaps with a make-up, perhaps with a tattoo, or even undergo plastic surgery to compensate for their ugliness (De Cauter and Dehaene 85). Therefore, heterotopias aim to create perfect spaces. The heterotopic space does not have to perfect itself; it can also perfect another space with which it cooperates.

IV. ANALYZING NOVELS WITHIN THE FRAMEWORK OF TIME AND SPACE

4.1. *Fahrenheit 451* (1953)

Ray Bradbury's *Fahrenheit 451* is a dystopia set in a totalitarian society where individual freedom and intellectual thought are suppressed. The novel depicts a future in which book burning and censorship are used as a symbolic act while addressing the effects of technological progress and mass media culture on the individual. The novel depicts the inner conflict and transformation of the main character, Guy Montag. Montag is initially a firefighter, but in this society, a firefighter's job is not to put out fires but to burn books. Reading books is forbidden because books encourage people to think critically, which threatens the homogeneity and peace of society. Montag begins questioning his existence after meeting a young woman named Clarisse McClellan. Clarisse's different perspective and questioning nature awaken the curiosity hidden within Montag. As Montag begins to question the truth of the system, he develops an interest in books and the information they carry, and with this interest, Montag experiences excellent changes.

Montag and Mildred's home is cold, dark, and gloomy throughout the novel, often with closed curtains. In the book's opening chapter, Montag returns home after his first encounter with Clarisse, opens the bedroom door, and feels:

> "He opened the bedroom door. It was like coming into a mausoleum's cold, marbled room after the moon had set. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate. The room was not empty" (Bradbury 22).

Here, the author has created a dark and gloomy space often seen in dystopian novels. While this space suits the novel's atmosphere, it also reflects the characters' inner worlds. Technological developments have changed people's lives and places, and the characters moving away from their natural environment leads to a shallower life. The house where Montag and Mildred live looks different for Montag and Mildred. For Montag, this place where they live is always described with words like:

> "The room was cold, but he felt he could not breathe. He did not wish to open the drapes and the French windows, for he did not want the moon to enter the room. So, with the feeling of a man who will die in the next hour for lack of air, he felt his way toward his open, separate, and therefore cold bed" (24).

Something else is bothering Montag in this cold, dreary, stuffy house. "He stood looking up at the ventilator grill in the hall and suddenly remembered that something lay hidden behind the grill, something that seemed to peer down at him now. He moved his eyes quickly away" (22). He feels he is being watched and controlled from behind the fan's grill in the hall. The fan hidden behind the grills, this fan, which was intended to facilitate human life, has turned into a device that serves the purpose of science and technology to control the world and people. The sense of surveillance throughout the novel makes itself felt with The Mechanical Hound, which replaces cameras, helicopters, and the mechanical hound behind the grills thanks to the advancement of science and technology. In modernism and subsequent postmodernism, the space presents a monotonous and plain appearance without any harmony, in which examples of the idea of being kept under control and constantly monitored are presented, as well as scientific progress, which is thought to have positive results for the benefit of human beings in every situation. It can be said that the space seen from Montag's point of view in the opening chapter, which is dominated by the sharp and mechanical appearance of a rigid, dark, and cold order, represents precisely the side of modernism based on oppressive rationality.

In the later parts of the novel, the dual opposition of modernism, nature, and the city equipped with technological possibilities comes to the fore. Montag, whose rebellion against the totalitarian order gets out of control with Beatty's death, finds the solution to escape from the mechanical city and go to nature. At the beginning of his escape, nature, as a place, seems mysterious and frightening to Montag. For example, Montag, who has never seen so many stars in the sky before due to the light pollution emitted by the city's electricity, gets the idea that the stars threaten to crush him like a cylinder. For Montag, who is accustomed to living in mechanical spaces, nature is a place of fear because he is defenseless and does not know what will happen. Only when Montag discovers abandoned railroad tracks, a familiar thing under the grasses in the bosom of nature, among so many things he is unfamiliar with, does he feel a sense of

relief. These rails bridge Montag's transition from the urban life he has left behind to the natural one. These intertwined spaces, nature and the mechanized city, the real and the words of power, the fictionalized space, and the perception created reveal the heterotopia of space. However frightening as it may seem to Montag, he is aware that nature consists of reality and urban life consists of illusions and falsities that replace reality: "He was going from a frightening dream to a reality that was uncertain because it was new." (160).

During his escape, Montag more clearly grasps the differences between technology and nature, which serve the totalitarian system that operates on the logic of the corporate state and the control mechanism. For example, the Mechanical Hound, the technological version of the dog, one of mankind's most loyal pets, can be programmed by the state to be a fierce enemy against whomever it wants.

Montag has become a new target of the state and is being pursued by The Mechanical Hound, a hi-tech animal that can recognize him by his scent. When Montag is forced to cross the highway as a pedestrian, a highway that those who live the way the government wants them to live and think only use to go aimlessly somewhere or, as Mildred advises, to relieve stress by speeding and crashing into living things on the road, Montag once again realizes the destructive aspect of technology and the mechanical city that threatens life:

> "He looked down the boulevard. It was clear now. A carful of children, all ages, God knew, from twelve to sixteen, out whistling, yelling, hurrahing, had seen a man, a very extraordinary sight, a man strolling, a rarity, and said, "Let us get him," not knowing he was the fugitive, Mr. Montag, simply several children out for a long night of roaring five or six hundred miles in a few moonlit hours, their faces icy with wind, and coming home or not coming at dawn, alive or not alive, that made the adventure. They would have killed me, thought Montag, swaying, the air still torn and stirring about him in dust, touching his bruised cheek. For no reason at all in the world, they would have killed me." (143).

Throughout the novel, Bradbury has always prioritized rural space and nature over the mechanical city, and the natural spaces indicate this during Montag's escape. In this case, the mechanical city and the rural space, which can never come together as heterotopia, draw attention. For Bradbury, the small town is a place where humane

relations are kept alive, one lives in touch with nature, and traditions and experiences from the past are valued. Thus, it is a shelter to escape from the dystopia created by technological life. In Fahrenheit 451, the longing for town life is emphasized through Montag's recollection of a farm he used to visit while trying to reach the rebels living nomadic lives in the countryside.

> He remembered a farm he had visited when he was very young, one of the rare few times he discovered that somewhere behind the seven veils of unreality, beyond the walls of parlors and the tin moat of the city, cows chewed grass and pigs sat in warm ponds at noon and dogs barked after white Sheep? on a hill"(156).

In the novel, Montag's recollection of Clarisse, especially in non-technological natural spaces, explains the connection between space and human beings. Clarisse, who knows the value of nature and the position of human beings in nature, is the "other" who is excluded and considered eccentric in the space where the tyranny of the majority prevails. However, she is pretty similar to the book-people in many ways. In the artificiality and technological dependence of the space and life constructed in the city, people seem to have forgotten that they are also a part of nature. For example, when Clarisse talks about the taste of rain, the smell of dried grass, and the dewdrops on the grass in the morning, Montag is surprised to realize that he is unfamiliar with any of these things. Moreover, Clarisse is receiving 'psychological treatment' for wandering in the forest, watching birds, and collecting butterflies instead of having 'fun' as her peers do, such as breaking windows with a big steel ball at the amusement park, driving wildly and harming the environment and living things.

For Mildred, this house they live in is, in a way, a source of happiness. Walls designed as screens have become an indispensable source of entertainment and happiness for individuals like Mildred, who have adapted to the system and whose ability to question has weakened. For Millie, who wants to have the fourth screen mounted on her wall for a certain fee, this mechanical house has become a sacred space where she forgets her existence, becomes a part of the system, and thinks only of her pleasure and happiness, independent of time and space. Millie, who prepares for a long time for a single sentence in her scenario of depthless and unqualified conversations

without connection to each other, asks Montag for a fourth screen to be installed in this sacred space. These screens mounted inside the walls are described as a wall separating Montag and Mildred. As an indicator of modernism and technological progress, the screens mounted inside these walls are essential in creating a dystopian perception and alienation. In the novel, they are described through Montag's eyes as follows:

> "Well, wasn't there a wall between him and Mildred when you came down to It is literally not just one wall but, so far, three! And expensive, too! Furthermore, the uncles, the aunts, the cousins, the nieces, the nephews that lived in those walls.... sitting in the center of the "living room." The living room: what a good job of labeling that was now. No matter when he came in, the walls were always talking to Mildred"(58)

In contrast to Mildred's situation, Clarisse leaves her mark on the entire work regarding her effect on Montag. The character of Clarisse is depicted with an intensely symbolic expression in contrast with the concepts and images symbolizing the totalitarian regime. Clarisse can also be considered as the counter-thesis of Mildred, the representative of the conformist majority. First, the places where Clarisse is present are symbolized with white and brightness in contrast to the darkness and shades of black, symbolizing the totalitarian regime. When Montag first meets her, Clarisse is wearing a white dress, and her skin is like an opaque "milk crystal" illuminated from within. Her constant curiosity and desire to learn and her intense vitality open Montag's eyes to the world outside his ego, which is identified with his social role.

Montag is also struck by the brightness of the place where Clarisse lives. When Montag asks why, he learns that Clarisse's family stays up late chatting, unlike the majority, who have no time for each other and no topics to talk about because they watch television, listen to the radio, and wander around like loose cannons. The place where Montag lives with Mildred is covered with screens on three sides and dark when the screens are off. Mildred has a thimble radio in her ear, which she listens to even while lying in bed at night. When she is not listening to the radio, she is busy dulling her perceptions of reality in front of the screens covering the three walls of their living

room. In the opening chapters of the novel, Montag describes Mildred listening to the thimble radio, which is like tiny seashells, as follows:

> "Without turning on the light, he imagined how this room would look. His wife stretched on the bed, uncovered and cold, like a body displayed on the lid of a tomb, her eyes fixed to the ceiling by invisible threads of steel, immovable. Furthermore, in her ears, the little Seashells, the thimble radios tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty. Every night, the waves bore her off on their great tides of sound, floating her, wide-eyed, toward morning." (24)

Montag's bedroom is in stark contrast to Clarisse's house, which radiates a radiant vitality and warmth. Bradbury uses similes to describe the room, saying that it is dark and cool like "the cold marble chamber of a mausoleum," that the noise of the city cannot penetrate "the room like a tomb," and that Montag's wife, lying on his bed, looks like "a body laid on the lid of a tomb." Unlike Clarisse, who enjoys staying awake at night and walking, watching the sunrise, perceiving the place she lives in as a part of life, looking and smelling everything with hungry curiosity, in short, enjoying life, Mildred, just like an island, how isolated she is from life, how she is programmed how to think by the power that exists in the place where she lives, how desensitized she has become to her environment and how she leads a synthetic life, not a natural one, is described by the author with an impressive style through the space. While the house where Mildred and Montag live is depicted as cold, gloomy, and mostly gray, the house where Clarisse lives with her family is depicted as bright and lively, thus drawing attention to the difference between the space of the totalitarian regime and the space of those living outside this regime.

The totalitarian regime discussed in the book is a combination of the welfare and the war state, and its ideology, which the ruling class uses as a social mortar to keep society in harmony, is ostensibly based on 'happiness.' This ideology instills conformism by dissolving differences of opinion, individual differences, and pluralism in order to achieve happiness, in which case the spaces must be identical and impose on people the idea of happiness and comfort and nothing else, just like the wall-mounted

screens Mildred watches and the sound of artificial waves coming through her headphones. The anti-intellectual ideology of the regime is reflected in the long lecture given by Captain Beatty, one of the system's defenders, to keep Montag on the right path as he begins to question the order. Science, high technology, and the information society have been lost in a culture of entertainment and consumerism. Betty expresses this situation as follows:

> "Surely you remember the boy in your own school class who was exceptionally 'bright,' did most of the reciting and answering while the others sat like so many leaden idols, hating him. Moreover, wasn't it this bright boy you selected for beatings and tortures after hours? Of course it was. We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon." (73)

Throughout the novel, the concept of time is associated with speed. In modernism and subsequent postmodernism, life has become much faster thanks to science and technology; everything has quickly changed and lost meaning. Speeding with a car, hitting people walking on the road, and causing their deaths with the pleasure of this speed has become ordinary. In a conversation with Montag, Mildred advises him to speed in a car called a Bug because he is bored. For Mildred, as well as for Beatty, who is a defender of the system, speed means not putting much effort into something, not thinking too long, not reading too much:

"The zipper displaces the button, and a man lacks just that much time to think

while dressing at dawn, a philosophical hour, and thus a melancholy hour... Speed up the movie, Montag, quick. Click, Pic, Look, Eye, Now, Flick, Here, There, Swift, Pace, Up, Down, In, Out, Why, How, Who, What, Where, Eh? Uh! Bang! Smack! Wallop, Bing, Bong, Boom! Digest-digests, digest-digest-digest-digests. Politics? One column, two sentences, a headline! Then, in mid-air, all vanishes! “Whirl

man's mind around about so fast under the pumping hands of publishers, exploiters, broadcasters that the centrifuge flings off all unnecessary, time-wasting thought!"(70)

In the scene where a group of young people almost runs over Montag for speeding and fun, there are depictions of dark, narrow streets and cold concrete. In contrast, after the young people walk away thinking Montag is dead, the space is constructed opposite to the previous scene and depicted with the scent of flowers such as daffodils and roses. This scene exemplifies the intertwining of natural space with mechanical and destructively technological space. It reveals that natural space can be altered and used in line with the conditions of the day and the interests of power, and therefore, the absolute deactivation and loss of meaning of what came before in terms of time points to a never-ending, destructive desire for change. In addition to the natural space, people must be kept under surveillance for the control spaces created using technology. The existence of high-tech spaces behind alienation and oppression leads to a conflicted spatial narrative precisely because technology causes decay.

In the novel, the construction of spaces dematerializes traditional social relations such as friendship, love, and family relationships that require commitment and continuity, allowing individuals to interact only as masses that form a market for the same consumer goods. This is why, as Clarisse emphasizes, people can only talk about consumer goods but cannot communicate meaningfully with each other. For the same reason, the relationship between Mildred and her friends does not go beyond being viewers of the same TV programs. Thus, isolated individuals are prevented from becoming conscious due to their communication with each other and from being able to organize and revolutionize. For this purpose, the totalitarian order has even changed the architecture of the houses and the landscape architecture of the city:

> "Across the street and down the way, the other houses stood with flat
>
> fronts. What was it Clarisse had said one afternoon? "No front porches. My uncle says there used to be front porches. Moreover, people sometimes sat there at night, talking when they wanted to talk, rocking, and not talking when they didn't want to. Sometimes, they just sat there and thought about things, turned things over… And they had time to think. So they ran off with the porches. And the gardens, too. ." (78)

In conclusion, in *Fahrenheit 451*, it is seen that spaces determined by rationality and technology are used as tools by the totalitarian regime to keep ordinary people under surveillance and control and shape people's perceptions. While the fire station is depicted as a place with technological equipment as official spaces, heterotopia features are not seen in the fire station. In the scenes with Clarisse throughout the novel, the general spatial characteristics of dystopian novels are not seen. On the contrary, in the scenes with Clarisse, the space is brighter, more natural, and more accurate. In this case, the concepts Clarisse represents throughout the novel are given through space. Again, the coexistence of technological and natural spaces during Montag and Clarisse's conversations can be considered heterotopia. Likewise, Montag's escape from the mechanical city after killing Beatty and taking refuge in nature towards the end of the novel refers to the binary opposition, one of the main features of modernity, through the fiction of space. The general spatial texture of the novel is discussed and detailed under these headings.

4.2. *Do Androids Dream of Electric Sheep?* (1968)

Philip K. Dick began writing in the 1950s and is one of the most essential science fiction writers to discuss sociological issues and their social consequences. According to Pintilie, Philip K. Dick's narrative is based on "a constant sense of paranoia, hysteria and entrapment." At a time when modern life and technology were admired, Philip K. Dick wrote works that anticipated their possible consequences, as well as works, especially after the Second World War, that examined progress in this direction and what it meant for the future of society. As Guiliano Bettnin notes in his article *"Psychological Terror and Social Fears"* in Philip K. Dick's Science Fiction," the transformation of the world into a wasteland after war and nuclear war is one of the most common themes in the author's works. One of the reasons for this is that the author grew up after the Second World War, during the Cold War, with concerns about nuclear attacks (Johnson 117).

In *Do Androids Dream Electric Sheep?* he emphasizes the binary oppositions of modernism, such as reality and simulation, technology and man, mechanical and

decaying space, and natural space. In his essay *"Pessimism in Science Fiction"* (1955), Dick talks about the communication and interaction between humans and their artificial replicas, noting that the boundary between classifications is diminishing, as indicated in post-humanist discourse:

> Rather than writing stories about doom, perhaps we should take the doom for granted and go on from there. Make the ruined world of ash a premise: State it in paragraph one and get it over with, rather than winding up with it at the very end. And make the central theme or idea of the story an attempt by the characters to solve the problem of postwar survival. (Dick, 1955).

This approach of the author, which can be considered a dystopian atmosphere, can be thought to be the result of science and technological developments in the spaces where people live and thus in the communication between people. In Philip K. Dick's dystopian work *Do Androids Dream of Electric Sheep?* it is emphasized that these technological results turn the world into a garbage dump in terms of the perception of space, causing physical and psychological decay, alienation, and extinction of many animal species that can live in natural spaces.

In the novel, the world is now inhabited only by people who have the financial means or whose health does not allow them to migrate to extraterrestrial colonies. Genetic engineering has advanced, and human-like androids have been produced. These androids are designed to help humans in extraterrestrial colonization. To prevent them from posing a threat to humans, they are banned from entering the world and given a life span of only four years by their designers. However, a group of Nexus-6-type androids, the last and most advanced model, come back to Earth. Bounty hunters capture and kill the androids that enter the world even though they are forbidden to do so. These Nexus-6 androids are the last models of the Tyrell Corporation and are very difficult to distinguish from humans. The only way to distinguish between humans and androids is through the Voight-Kampff test based on empathy. The emotional effects of the questions asked during this test are determined by observing the person being tested. According to this data, whether the person is human or android is understood. The emotional effects of the questions asked during this test are determined by observing the

person being tested. According to this data, whether the person is a human or an android is understood.

The high-tech androids encountered throughout the novel have no past or memory and, therefore, no ability to connect with the space they inhabit. Their future is minimal due to their limited life span. They are condemned to live only in the present. Since they cannot define their existence through their personal history like humans, they cannot form a personal identity. They have no family to remember, no memories of childhood or youth. Since they are genetically engineered as mature adults, they have never gone through the human experience of socialization.

Among the transhumanist and post-humanist themes in the novel, space as space, androids, and technological progress emphasize the changing perception of space and human nature. Dick uses all these themes to portray a chaotic future in which both humans and androids are dissatisfied with their lives and places. The central theme of the novel is the state of the world. This place has become a wasteland and almost uninhabitable due to nuclear fallout and, with it, the disappearance of boundaries between humans and androids. The fact that the setting throughout the book is entirely dystopian does not suggest a single view of the post-human future but rather a richness of continuous examination of the themes and perception of space in the novel.

The spaces in the novel can be called postmodern. In this context, it is seen that the world, which is a decayed space inhabited by emotions, knowledge, social practice, nuclear war, humans, and androids, is a fragmented space of people who search for a new space and create new spaces. This linear fragmentation of modernity, which has a rigid rationality and linearity, brings the disappearance of the uniform and perspectivist space. Towards the end of the novel, Isidore thinks that Mercerism is over, and the situation and the depiction of the space he is in after his feet are cut off and he dies by Android Pris, probably the last living spider on earth, can be shown as an example of this fragmentation:

> "Across the landscape, weeds advanced; weeds corkscrewed their way into the walls around him and worked the walls until the weeds became their spore. The spore expanded, split, and burst within the

> corrupted steel and shards of concrete that had formerly been walls. Nevertheless, the desolation remained after the walls had gone; the desolation followed after everything else...Is the sky painted?' Isidore asked. 'Are there really brushstrokes that show up under magnification?" (253).

The abandoned, dust-covered, and decaying spaces in the novel can be considered as the spaces in which the characters get lost and the androids, humanoid robots, on the one hand, and the people struggling to survive in this space, on the other, dramatically encounter each other. In this context, the spaces in the novel resemble a scrapbook that has no relationship with each other, has no determination and rationality, is covered in dust, and has begun to decay. However, the spaces in the novel do not present a monolithic, holistic view; on the contrary, they can be considered heterogeneous spaces in which different characters (android and human, android animal and animal) come together. The feelings of Rick Deckhard, a bounty hunter who goes to the office of the Bay Area Garbage Collectors Company in search of Polokov, an android, as he passes through the dust-filled space where android animals, androids, and humans live together, can be presented as an example of this:

> "What a grimy place, he observed as he walked across the roof to the elevator. Abandoned animal pens encrusted with months of dust. Furthermore, in one cage, a no longer functioning false animal, a chicken. By elevator he descended to Polokov's floor, found the hall unlit, like a subterranean cave. (109).

The place where John R. Isidore lives alone in an abandoned and decaying apartment and is forbidden to reproduce because power is seen as unique draws attention throughout the novel. This place where Isidore lives reveals the dark aspects of the modernization process, such as the loss of the sense of home, the transformation of even the house into an uncanny place, the loss of ties between the past and the future, and alienation. This alienation and the state of indifference and surrender that follows, the lack of belonging and the relationship of the individual, who is lost between human and humanoid robots, with space:

> "He lived alone in this deteriorating, blind building of a thousand uninhabited apartments, which, like all its counterparts, fell, day by day, into greater entropic ruin. Eventually, everything within the building would merge, faceless and identical, and a mere pudding-like kipple

> would be piled to the ceiling of each apartment. Moreover, after that, the uncared-for building itself would settle into shapelessness, buried under the ubiquity of the dust." (35)

In the spaces of the novel, the loss of humanity arising from rigid rationality and the technology used accordingly draws attention. Moreover, the common characteristic of the places in the novel is the living spaces that are gradually covered with dust and illuminated by artificial sunlight. Therefore, in *Do Androids Dream of Electric Sheep?* there is a space where humanity and emotions are lost. Alienation is dominant because of advanced technology. This space is a place in a city marked by ambiguity of meaning, where the protagonist constantly adjusts his/her emotions with a mood device, struggling with the strangeness of androids and android animals and the alienation and strangeness within themselves. The feeling of loss and decay in the labyrinthine city, where there is no sense of home, where the protagonists gain status only by owning animals that are not androids, where they are enveloped by alienation and loneliness, full of uncertainties, is related to the inability to acquire a coherent identity.

When the phenomenon of time is analyzed in the novel, it is seen that the rhythm of time has accelerated more than ever, and relations have been freed from geographical barriers with the circulation of information in the electric environment. Accessible communication with Mars, which appears as another habitat, can be taken as an example. The distinctions between here and there, inside and outside, near and far, which signaled that the world was a familiar place, have lost meaning. With the disappearance of the problem of time in communication through technological devices that enable video calls called Vidfon and the reduction of the problem of time to the dimension of instantaneity thanks to fast tools, space and spatial signs have ceased to be a problem, the least for those who can use electronic devices. The disappearance of spatial barriers, which draws attention in the novel, prevents the geographical determination of time and strengthens the sovereignty of the present. Thus, it is impossible to speak of a temporal perception in a holistic continuity in the novel.

The change in the experience of space and time emphasized in the novel finds expression through the dominance of the present in the relationship established with time. In the characters in the novel, living in the moment is at the forefront for human

beings and androids; in other words, the sense of timelessness is dominant. Especially the limitation of androids' life span to four years allows them to live only in the moment and the present. The spaces inhabited by the characters, considered postmodern characters, are defined by living in the moment, being here and now, interplanetary travels, and the destruction of the notion of duration through speed, thus unlimited the experience of time. For humans, specials, and androids, there is only today. Visions of the future are not necessary.

The breaking of the relationship between the present and the future in the novel has led to a schizophrenic perception of time; in other words, the loss of a sense of the past and an interest only in the present, resulting in fragmentation, limitation, and alienation. In a space dominated by speed, where characters move quickly and easily in a war environment and the dust, the clock time of modernity has been replaced by an instantaneous perception of time. For androids with four-year life spans and humans trying to survive under the fallout of nuclear dust, the future melting into the present reflects an era in which the future is a symbol of panic and the search for instant gratification. This situation enables the rapid fluidity of images and the mass media to bring the events on the planet and the thoughts of its inhabitants into one's daily life, even in the most geographically distant places. One of the examples of this in the novel is the scene in which Isidore listens to an interview with Maggie Kluman, who migrated to the planet Mars while watching television. Maggie Klugman has started to live on Mars, and she communicates this change of time and space for her and her husband to the world through an interview:

> 'Let's hear from Mrs Maggie Klugman,' the TV announcer suggested to John Isidore, who wanted only to know the time. 'A recent immigrant to Mars, Mrs Klugman, in an interview taped live in New New York, had this to say. Mrs Klugman, how would you contrast your life back on contaminated Earth with your new life here in a world rich with every imaginable possibility?' (33).

In the novel, immediacy is frequently emphasized; time without ties to the past, the intertwining of reality and simulation, and the difficulty in recognizing what is real and what is fake lead to a time-space compression. This temporal and spatial fragmentation is seen throughout the novel and belongs to a period when everything is

short-term, and the culture of waiting has ended. The conversations we encounter on television and especially in Buster the Friendly Buster's programs are not concerning what comes before or after them, and this situation reveals itself as an instant collage used to create the perception of the characters:

> "The TV set shouted, '-duplicates the halcyon days of the pre-Civil War Southern states! Either as body servants or tireless field hands, the custom-tailored humanoid robot - designed specifically for YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE - given to you on your arrival free, equipped fully, as specified by you before your departure from Earth; this loyal, trouble-free companion in the greatest, boldest adventure contrived by man in modern history will provide-' (32).

Throughout the novel, the disintegration of space, its decay and disappearance, the production of humanoid androids thanks to technological developments, the diminishing difference between the real and the fake, and the fact that the characters of the novel can be in opposite spaces at the same time indicate that the space shows heterotopia characteristics. Characters can exist in other universes through the empathy box. The empathy box, defined through the interest and longing for other worlds, shows the ability to coexist in different worlds and spaces. The coexistence of these fragmented worlds in an impossible space is emphasized throughout the novel.

In the work, the characters, who want to experience being in a different place for a short time from the world that has begun to decay under the cloud of dust, are tossed between different universes and different selves. The characters, who are dissatisfied with the place they live in, divided between natural and artificial space, and who remember their personal history and universe through different perspectives and spaces, can endure what they go through after the experience they have during the reunion with Mercer. John R. Isidore, thanks to his empathy box, moves back and forth between incompatible worlds and tries to have a sense of memory and a real space by drifting in a plurality of worlds and thus selves without a coherent sense of time and identity:

> "John Isidore gradually experienced a waning of the living room in which he stood; the dilapidated furniture and walls ebbed out and he ceased to experience them at all. He found himself, instead, as always before, entering into the landscape of drab hill, drab sky... he felt the same old painful, irregular roughness beneath his feet and once again

> smelled the acrid haze of the sky - not Earth's sky but that of some place alien, distant, and yet, by means of the empathy box, instantly available." (32)

The overlapping of different and seemingly impossible worlds is intertwined with the characters' and other characters' inability to understand which world corresponds to the actual reality. The characters, who go back and forth between incompatible worlds, sometimes experience the decaying place they live in, sometimes the place they want to be, thanks to the empathy box, and witness the collision of different universes and places. Throughout the novel, the characters are alienated, unable to control their emotions, and searching for their memory and identity by moving between incompatible worlds.

In this case, the empathy box, which corresponds to the coming together of different levels of reality and their melting into each other, contains discontinuities and fragmentations. The narration of real people and space and unreal, virtual images and space offers the reader a multi-layered perception of space. It is seen that getting rid of natural spaces through an empathy box and quickly accessing the virtual one causes the experiences and perceptions about the reality of space to change shape, leading to the emergence of spaces without space, such as heterotopia. The descriptions of Rick Deckard, who goes to another universe instead of his wife thanks to the empathy box, are a striking example of this situation:

> "Bending, he gently removed his wife's fingers from the twin handles. He then himself took her place. For the first time in weeks. An impulse: he hadn't planned it; all at once it had happened...A landscape of weeds confronted him, a desolation. The air smelled of harsh blossoms; this was the desert, and there was no rain." (211)

The postmodern subject and, therefore, the postmodern space, which draws attention throughout the novel, are fragmented. Modernism's rational, easily controlled, and monitored architecture has been replaced by heterogeneous universes where different worlds overlap. The boundaries between fiction and reality, natural and artificial, have begun to disappear, and the characters in the novel often do not know what kind of relationship they should have with the world they are in and, therefore, use the mood device. Rick Deckard, the novel's main character, drifts in the world between

androids and humans without a coherent self; in this case, the space cannot be perceived. This is seen in superficiality, alienation, the inability to connect with the space he lives in, and detachment.

The identities and places in the novel are defined through the eclectic. It has become difficult to discuss a basis from which truth and identities can be referenced. The state of uncertainty in this complex society turns into the image of a fragile network rather than a stable center based on perception. The change of the fixed reality, the collapse of metanarratives, the indistinguishability of humanoid robots from real people, and the consequent pluralization of spaces have led to a kind of schizophrenia, and the unity envisaged by modernity has disintegrated. The fragmentation of space, identities, and minds, which expresses unity, has fallen far short of creating solid perceptions as an individual; on the contrary, it has made the mind easily controllable. An example of this in the novel is Isidore's complex thoughts stemming from the constant attempts of his friend Buster to destroy Mercerism:

> "Our minds, Isidore decided. They're fighting for control of our psychic selves; the empathy box on one hand, Buster's guffaws and off-the-cuff jibes on the other. I'll have to tell Hannibal Sloat that, he decided. Ask him if it's true; he'll know." (96)

In conclusion, in Philip K. Dick's *Do Androids Dream of Electric Sheep?* the space, the world that has begun to decay in the fallout of nuclear dust determined by rationality and advanced technology, stands out. In this mechanical world, the mood regulation tool, the empathy box, the videophone as a means of video communication, and flying vehicles that go very fast are high-tech tools, and thanks to these tools, life has not become more accessible as promised, on the contrary, it has become much more fragmented and complex. Androids and humans have no connection with the place they live in because, throughout the novel, places are perceived by the characters as a kind of scrapbook that does not make any sense. The fact that time is accelerating faster than ever and only the moment, the present, is experienced makes the characters' relationship with space meaningless. The fact that the heroes of the novel move to another dimension and space through the empathy box can be considered an example of space and time as heterotopia. Accordingly, moving to another space other than the

mechanical, abandoned, and dust-covered space that has begun to decay serves the concept of heterotopia in terms of space by causing incompatible images to be used together between scenes. In addition, Mars, another space in the dystopian novel *Do Androids Dream of Electronic Sheep?* is hollow and depthless, showing that Mars can be defined as a spatial pastiche. While the spaces in the work evoke the destructive side of the modernization project, it is seen that the words of creative destruction and destructive creation, which David Harvey uses in his work, *Spaces of Hope* (31) based on Nietzsche and which express the transformation of modernity, can be considered as the ecological destruction of the spaces in the novel. In the dystopian work *Do Androids Dream of Electric Sheep?* although not directly described by the author, time and space are multi-layered, determined by rationality and technology, fragmented, pastiche, and heterotopic.

4.3. *The Last Island* (2008)

The author, whose real name is Ömer Zülfü Livaneli, was born in 1946 in Konya. Zülfü Livaneli, who reflects his cultural background in his works and describes human beings in the context of individual and social problems, has gained an essential place among contemporary Turkish literature writers by translating his works into many languages. Livaneli, who has written novels, short stories, screenplays, essays, memoirs, and reviews, offers a comprehensive and colorful range of topics with his writings in different disciplines, such as literature, language, music, cinema, politics, and psychology. Livaneli, who has gained an important place in Turkish literature with his literary works and reached a wide readership, shows that his passion for reading books and his effort to improve himself, which form the background of his novelist identity, reflect his cultural background and ideology in his works.

Zülfü Livaneli's novels are a poignant exploration of individual and social issues, fostering a sense of empathy and connection with the reader. By reflecting his cultural background in his works, he creates a rich fictional world that emphasizes the use of history as a setting and the psychology of the heroes in his novels. Drawing inspiration from individual and social life, the author delves into personal and social problems with a human-oriented perspective. With his rich content world, he coherently

transfers various subjects and themes to his novels, further strengthening the reader's connection to the narrative.

Livaneli's novels unfold on a historical canvas, employing modern and postmodern novel techniques. These techniques, often intertwined with the content of the fictional world, are a testament to Livaneli's narrative prowess. While not strictly historical, his novels contain historical elements that shed light on the character's psychology. His novels' inclusion of historical events further underscores his ability to create a sense of reality and credibility.

In his dystopian novel *The Last Island*, Zülfü Livaneli describes how a dictator turns the lives of forty peaceful islanders into hell. This tyrannical ruler, the President, maintains his power on the island until the last moment. Due to the President's greed for power, *The Last Island* becomes a hell where seagulls are brutally killed, people's desire for superiority over each other emerges, and untimely deaths occur.

However*, The Last Island* was a peaceful place where people were secluded. In addition, the changes in space and the related criticism of a society that remains silent in the face of authority are also prominent concepts in the novel. At the same time, the book is written from an eco-critical point of view, exposing how humans ruthlessly slaughter nature. The struggle between man and nature is illustrated in the novel:

> "..a hidden tyrant whose cruelty is not visible. He is proud, but his pride is never obvious, and he hides his behavior. He has everything such a man has, but it is never obvious, or he hides his behavior " (11).

The island's inhabitants are far from the troubles of daily life, and Livaneli begins his novel by describing an island where utopia prevails. The people living on this island, which has a postcard view covered with pine forests and is surrounded by the deep blue sea, make a living by fishing and selling pine nuts. The islanders, who grow vegetables and fruits, have adopted an effortless lifestyle. The only wish of the islanders was that this serenity should not be disturbed. However, utopia slowly turns into dystopia when such an island becomes known, and the President takes over the island administration. There are only forty households on the island because the businessman who bought this island years ago wanted to protect the nature and silence of the island.

In this utopian world where there is no class distinction and no one, including the island owner, is superior to the other, people call each other by house numbers. People accept each other as they are.

People here have taken it upon themselves to protect nature and the animals on the island. The dystopia begins when the President sets foot on the island: He wants to control not only people but also everything alive, and his first act is to prune the island's trees, which provide both natural beauty and protection from the sun. The persuasive President overcomes the islanders' reactions with his logical and intelligent speeches. Stating that there is disorder and chaos on the island, he argues that individuals in a society should tidy up both themselves and the place they live to be civilized.

The fact that the President's armed bodyguards made persuading the islanders easier. Thus, the President took only a short time to gain the upper hand in this secluded corner of paradise. After years of living in harmony with the islanders, one day, the seagulls attacked the President's grandson, and as a result, the seagulls were declared the biggest threat to the island. Thus, the death warrant of the seagulls was signed. The islanders, living in peace and tranquility, now have blood on their hands. When the armed struggle against the seagulls fails to yield a decisive result, the President orders foxes to be brought to the island. The foxes start a genocide against the seagulls by eating seagull eggs, but human hands' disruption of the balance of nature leads the island to disaster. The foxes' genocide efforts yielded results, and the seagulls decreased, but snakes started to multiply this time. Snakes began appearing in the gardens, terraces, and even inside the houses. There were deaths of islanders due to snake bites. The President also had an idea to fight the snakes: snake repellent. However, the smell of these pesticides made the snakes and the people unable to leave their homes. The island's peace, trust, and tranquility disappear day by day.

> "...there was an almost palpable change in the atmosphere of the island. There was no trace of the old cheerfulness, friendship, thoughtless, calculating, bookless friendship" (132).

The President's next bright idea after snake repellents was to bring an expert to the island. The expert suggested erecting high poles in different parts of the island. This

way, during the migration season, the storks would nest on these poles and feed on the snakes. However, this plan also failed, and the stork idea could have been much better. The President orders a fox hunt to increase the gull population again. When the armed struggle failed, cyanide was resorted to. All the ideas that the President imposes on the islanders through pressure and threats fail. Finally, after the cyanide idea, the forest is set on fire to fight the foxes. As predicted, the fire gets out of control, and the island and the animals burn to the ground and become uninhabitable. The President, who is responsible for all these disasters, is killed by the son of the grocer as he prepares to leave the island as if he is not responsible for anything. The next day, army troops arrive on the island, arrest all the islanders, and take them to prisons in the capital. Thus ends the story of The Loss of *The Last Island*.

The island mentioned throughout the novel can be considered an escape image and is a romantic place. Here, the author has chosen the concept of an island as a place that gradually disintegrates, deteriorates, and loses its nature, which is often seen in dystopian novels. The despotic behavior of the President, who comes to the island, has made the island more difficult. With the arrival of the President to the island, the place has changed, and the characters, who have moved away from their natural environment, have started to live a shallower and more complex life.

Livaneli criticized the unidirectional point of view of the state through the character of the President, who reflects the state's power, and conveyed to the reader that fixed-mindedness and power poisoning can lead people to disaster. Creating a beautiful and experienced character, the author has shown that the public can mislead and criticize appearances by referring to people who do not question, act with herd psychology, and surrender to authority. Within the framework of this social criticism, the President is an important symbol, a concrete example of the fact that appearances and political language can easily drag the masses after unreal dreams and a person whose essence is evil. This drift and surrender started with the first impression, and this situation is expressed in the novel with the following words:

> “This was a voice so familiar, so familiar from the old times, especially from the years of our military service, that most of us could

> not help but shout ‘Thank you!’ in a harsh voice like a squad being inspected, not realizing that we would make a fool of ourselves. ‘’ (Livaneli 27).

With all its connotations, the island is a concept that emphasizes distance from chaos, that is, escape from dystopia. In this piece of land, people create both order and disorder themselves. This intertextual approach characterizes the island as the last refuge, the last human corner. It is a place wholly isolated from the outside world. It is a utopian world where people live in peace, where people get away from themselves and become one with nature, and it is described by the author as follows:

> “Far away from all the mainland, at night, it was a world of its own, wrapped in the scent of faint jasmine, enveloped in the same mild spring in winter and summer, self-sufficient with forty houses lost among the trees. (...) What about the seagulls diving in and out of the sea? What about the purple bougainvillea surrounding our houses?” (Livaneli 15).

Within the space of *The Last Island* framework, one can see how different types of space interact and influence the narrative. The novel explores authoritarian control's impact on the physical environment and the characters' experiences. The island's transformation serves as a metaphor for the widespread political and social changes imposed by the dictator. At the same time, the islanders' resistance emphasizes the resilience of the human spirit and the importance of maintaining a connection to place.

To examine Zülfü Livaneli's The Last Island in depth through the lens of David Harvey's theory of space, space fragmentation, and heterotopia, essential concepts should be broken down from the novel and Harvey’s framework. David Harvey offers a critical approach to understanding how political, social, and economic processes shape spaces. His theories emphasize the fragmentation of space under capitalism and its impact on how individuals experience and navigate these spaces. Michel Foucault's concept of heterotopia, while not Harvey’s, is closely related and will help analyze the novel's spatial dimensions as stated above

In *The Last Island*, Livaneli tells the story of a utopian community on an isolated island where residents live in harmony, detached from the mainland and its corrupt politics. This isolated community can initially be viewed as a space of resistance to

capitalist and authoritarian forces, much like the counter-spaces Harvey identifies in his work. However, the arrival of the President, a figure symbolizing authoritarian rule and centralization of power, leads to the fragmentation and eventual destruction of the island's social and spatial harmony. This reflects Harvey's critique of capitalism's tendency to homogenize and control spaces, stripping them of their unique qualities to serve a dominant purpose.

Harvey's notion of accumulation by dispossession can also be applied to the island. The President's takeover mirrors how capitalist processes seize and transform spaces for power and control. Once a space of community and freedom, the island becomes fragmented as the President imposes his authoritarian vision, reshaping the physical and social structures of the island to consolidate his power. This fragmentation process reflects Harvey's argument that capitalist expansion tends to break down communal spaces to serve elite interests.

Secondly, space fragmentation is a core theme in *The Last Island* and a key element in Harvey's theory. Harvey argues that capitalism fragments space by creating divisions between urban and rural, private and public, and spaces of inequality. These divisions serve the ruling class's interests, manipulating space to maintain control. *In The Last Island*, space fragments when the President arrives, altering the island's physical landscape. The idyllic community is fractured as the President reshapes the island according to his authoritarian vision. Livaneli illustrates how space can be socially and politically contested, showing how the President imposes walls, barriers, and new rules that alter the physical and social organization of the island. This fragmentation process mirrors Harvey's description of how capitalism restructures space to enforce control and divide populations.

Moreover, before the President's arrival, the island represented a space of unity where its inhabitants had formed a self-sufficient, egalitarian society. However, as the President introduces new policies and transforms the island's infrastructure to suit his authoritarian needs, the once cohesive space fractures into zones of exclusion, control, and resistance. The islanders, who once shared communal resources and lived

peacefully, are now divided into those who submit to the President's authority and resist his changes.

Harvey's spatial theory also emphasizes the role of power in creating territoriality, where control over space is used to exert social and political dominance. The President's imposition of new rules and surveillance mechanisms on the island can be seen as an attempt to territorialize the space, to make it his own, and to subordinate it to his authority. In this sense, Livaneli portrays the island as a microcosm of broader spatial struggles under capitalism and authoritarianism.

Thirdly, although Michel Foucault developed the concept of heterotopia, it is helpful to incorporate it alongside Harvey's spatial theory when analyzing The Last Island. Foucault defines heterotopias as other spaces that exist outside the norms of everyday life and function as sites of difference, deviation, and resistance. Heterotopias are natural and imagined spaces that challenge dominant power structures, often by offering an alternative form of social organization. The island in Livaneli's novel can initially be seen as a heterotopia. It exists as an "other space" detached from the mainland, where its inhabitants have created an alternative, peaceful society that resists the authoritarianism and corruption of the outside world. The island's physical isolation allows it to function as a heterotopia, where different rules and social practices are in place compared to the mainland. This reflects Foucault's idea that heterotopias are sites of resistance and difference.

However, as the novel progresses, the island loses its status as a heterotopia. The President's arrival and subsequent transformation of the island mirror how dominant power structures can co-op and destroy spaces of resistance. The island's utopian qualities are eroded as the President imposes his vision, turning the island into a space of control and surveillance. The shift from a heterotopia space to a fragmented, controlled space reflects Harvey's critique of how capitalist and authoritarian forces absorb and neutralize spaces of resistance.

According to Foucault, Heterotopias also serve as mirrors to the dominant society, reflecting its contradictions and tensions. In *The Last Island*, the island critiques

authoritarianism and centralized power. The peaceful community that once flourished on the island starkly contrasts the oppressive regime of the mainland, highlighting the failures of authoritarian rule. However, the destruction of the island's heterotopia qualities illustrates the fragility of such spaces in the face of dominant power structures. This theme resonates with Harvey's analysis of space under capitalism.

On the other hand, in this novel, Livaneli explores the complex relationship between space, power, and resistance, a theme central to the story. The island is both a site of liberation and a battleground for control. As the President imposes his vision on the island, he transforms it from a space of freedom to domination, reflecting Harvey's argument that space is always contested and shaped by power struggles. Livaneli illustrates how spatial fragmentation and authoritarian control ultimately lead to the collapse of the island's social fabric. The community's inability to resist the President's spatial transformations reflects the broader challenges of resisting capitalist and authoritarian forces that seek to homogenize and control space. Harvey's analysis of the spatial dimensions of power and resistance is evident in Livaneli's portrayal of the island's gradual transformation from a utopian community to a dystopian, fragmented space.

Based on Henry Lefebvre's and David Harvey's concept of space, in terms of perceived space, the island is initially depicted as a peaceful place where nature and its inhabitants live harmoniously. The daily routines of the villagers, their agricultural practices, and their interactions with the natural landscape reflect the spatial practice of the island and emphasize how its inhabitants are in harmony with the place:

> "In the serene nature of the island, it was as if an unspeakable secret of life was hidden. How do you describe the milky white fog over the sea in the morning, the light breeze licking one's face in the afternoon, the whisper of the wind accompanying the cries of seagulls, and the scent of lavender? (13).

The physical space changes dramatically when the President arrives and changes the island. Trees are cut down, animals are hunted, and the natural balance is disrupted. This change in spatial practice shows that the physical environment is directly linked to the political and social changes imposed by the President. The first spatial arrangement

the President made upon his arrival on the island was to prune the trees on the excellent road, which resembles a green tunnel lined on either side by tall trees, whose branches converge at the top to form a natural canopy, pruning them to form a green wall. Afterwards, he explained to the islanders that he would construct his own space and authority:

> "Look, dear neighbors," he said, "perhaps because you have lived here for so many years, you have become accustomed to some of the disorder, chaos, and disorganization happening right in front of your eyes. You have left everything to its own devices. However, human societies cannot live like this. Civilization requires tidying up both oneself and one's place of residence..." (38).

This seemingly simple spatial arrangement can be considered in conjunction with the other spatial arrangements that the President will make in the later parts of the novel and his behavior of reinforcing his authority through space.

According to his vision, the President sees the island as a place to be controlled and transformed. His plans and orders reflect his ideological stance and desire to impose order and control over the natural landscape. The sharp contrast between the President's vision and the island's original state emphasizes the conflict between different visions of space. The author uses this tension to criticize authoritarianism and the imposition of power over nature and people.

In Representational space, the island is the space of residents and users, full of symbols, memories, and personal meanings. It is a place of rich lived experience where physical and mental space come together. The island's inhabitants' spaces are deeply connected to their cultural practices, memories, and identities. The island is not just a physical place but a space full of personal and collective meanings.

> "Most of the time, we would become children in Deep Water, diving into the water from two different places, then finding each other in the depths; we would hold hands and jump to the water's surface as if we had won a victory. " (30).

The islanders' lives are disrupted as the mayor's changes are implemented. Their sense of belonging and identity is shaken, and resistance and conflict arise. Their

transformation reflects broad themes of loss, displacement, and the struggle for autonomy.

Consequently, in Zülfü Livaneli's *The Last Island*, the spatial dynamics reflect David Harvey's theories of space production, fragmentation, and the contested nature of spatial organization. The novel illustrates how space is shaped by political power and how capitalist and authoritarian forces fragment and control space to enforce domination. The island, initially a heterotopia representing resistance to oppressive power, is gradually co-opted and destroyed, reflecting Harvey's critique of how spaces of difference are often absorbed into dominant power structures. Through the island's transformation, Livaneli offers a powerful commentary on the fragility of utopian spaces and the pervasive influence of authoritarianism and capitalism on the production of space.

CONCLUSION

This study examines the concepts of time and space in the post-1950 American dystopian novel. In Ray Bradbury's *Fahrenheit 451*, Philip K. Dick's *Do Androids Dream of Electric Sheep?* and Zülfü Livaneli's *The Last Island* dystopian novels, how spaces are reflected in these works in line with modernity and postmodernity and what deep meanings they contain are discussed. Since 1950, dystopian novels, which have found a broader place in literature, have been investigated whether there is a fragmented, schizophrenic, chaotic, eclectic space-time experience that constitutes the theoretical framework and the subject of the study and points to postmodernity as defined by David Harvey. This framework analyzes how the sense of impermanence, uncertainty, fragmentation, and heterotopia, among the elements that determine the modern and postmodern period, are represented at the level of space and time in the works in question.

Modernism and postmodernism, whose beginnings are usually traced back to the 1950s and whose most identifiable forms are seen in cultural objects, are also characterized by strong changes in the perception of space and time. The fact that postmodernity is often defined as a radical break from modernity or as the opposite of modernity has brought with its objections that we are not in a period that deserves to be called postmodern; in other words, that there is no significant change in the way modernity dominates human life. However, as seen in many fields, it is more valid to define postmodernity not as a radical break with modernity but as a transformation of the structures of thought and forms of representation based on the rational organization of daily life and social order, universal claims (the ideal of representing the world in a single correct way) and excessive determinism, making them more flexible and bringing eclecticism to the fore.

In modernity, where the subject and reason are central, the rational organization of daily life, time, and space inevitably leads to the control of humanity and nature. The form of control introduced to avoid chaos also envisaged the homogenization of people and, accordingly, of spaces, and subjection to a strict discipline in the understanding of space-time. Undoubtedly, a form of control based on rationality, science, and advanced technology is also valid for today's world. Strict binary oppositions, one of the main

features of modernity, are also felt in the postmodern period, although not as strong as before, and the monolithic understanding of space has begun to change.

As the works discussed in this study show, rationality, science, and fiction dominate control in the modern and postmodern universe. However, a reaction against control mechanisms and rigid scientism is evident in science fiction films in general and dystopian novels written after 1950. However, the struggle against the institutions and the controlling understanding that hold knowledge and technology in their hands for power is generally not shaped through metanarratives, and the space presents a scattered, decentralized, fragmented, and sometimes quite individual and romanticized appearance, reflecting the understanding of home and time.

In contrast to modernity's uniform, clearly defined, and functional spaces, the eclectic structure offered by postmodern spaces also reflects the decentered, alienated subject of the period in question. It is seen that the examples of space in the novels that form the basis and, more specifically, the examples of this study reflect both modernist and postmodernist principles. However, when the works are examined more carefully, it is noteworthy that in addition to monolithic modern spaces that do not leave room for ambiguity, fragmented postmodern spaces point to different periods, chaotic, decentralized, and heterotopic, where design stands out against the plan. In addition, works with modernist characteristics may contain elements that break rationality and rigid boundaries. This heterogeneous spatial texture that emerges points precisely to the flexibility of borders, the possibility of living in different time scales, and the eclecticism in cultural forms, which are the characteristics of postmodernity; on a more general scale, it points to the decentralization of postmodern subjects, the loss of the old importance of metanarratives, and that the current period corresponds to an amorphous universe woven with multiple meanings.

The compression of time and space, the chaotic, mechanical, controlled, and fragmented state of space, which is part of the definition of modern and postmodern time and space, is frequently encountered in *Fahrenheit 451, Do Androids Dream of Electric Sheep?* and *The Last Island*. It can be said that the image of the chaotic space is more dominant. It draws attention to its scatteredness and decentralization, the ambiguity of spatial boundaries, the coexistence of various indicators, and the intense

mobility and fluidity of individuals experiencing time-space compression, such as their rootlessness.

The dystopian novels analyzed in the study were evaluated based on four categories determined based on the theoretical framework. It was seen that an aesthetic that can be defined as modern and postmodern was dominant. Not all the spaces in the novels reflect spatial control, time-space compression, and an aesthetic in which different worlds overlap, and forms of different periods come together, causing fragmentation and ambiguity. However, these characteristics are dominant in some of the spaces in the works. It has been concluded that the lack of collective memory and sense of identity, the fundamental concerns related to the postmodern period and the novels are reflected in the novels, especially at the level of content and generally at the aesthetic level.

In *Fahrenheit 451*, *Do Androids Dream of Electric Sheep?* and *The Last Island* which are important examples of American and Turkish dystopian novels written after 1950, it is possible to talk about spaces that are kept under control on a macro scale with the help of advanced technology through a strict rationality in the name of human progress, which is one of the main principles of modernity, or urban examples on a smaller scale. Technology is a dominant element in novels, although it is used in varying forms and for varying purposes. In movies, technology is often divided into good and evil, evoking the binary oppositional nature of modernity. In this framework, one of the common denominators of the themes in the works is the control imposed through technology. When evaluated through the spaces in the novel where rationality and technology are dominant, it is possible to reach the following conclusions:

Although there is no technological surveillance is not an issue in *The Last Island*, in *Fahrenheit 451*, *Do Androids Dream of Electric Sheep?* when the whole space is taken into consideration, it is seen that technological elements take place in homes, streets, and public spaces and that these technological elements are created based on the idea of modernity to control people and nature and are used for surveillance and control. Especially in Fahrenheit 451, these control mechanisms and surveillance, the existing power to keep individuals under control in line with their self-interests come to the forefront. In *Do Androids Dream of Electric Sheep?* (1968), in addition to the characters

having many objects and tools reflecting advanced technology, androids, which are humanoid robots, have become almost indistinguishable from humans thanks to advanced technology.

Technology has often become a part of the city, time, and life in these two novels. In *Do Androids Dream of Electric Sheep?* humanoid robots do many jobs that humans do and even work much more successfully than humans. The spaces where technology is rejected or not contested are some neglected, abandoned parts of the city. In official spaces, on the other hand, technology stands out as an essential element. The police headquarters building in *Do Androids Dream of Electric Sheep?* and the company buildings producing androids exemplify this determination. Although technology is a common element in all official spaces, it can be represented differently. In *Fahrenheit 451*, the Mechanical Hound, which can track any high-tech creature and recognize it by its smell, and the giant screens mounted on the walls, which are a tool of perception of power, are examples of these different forms.

The public spaces in the novels serve the purpose of control. The fire station in *Fahrenheit 451* and the mechanical hound serves this purpose. Technology is used for various purposes in almost all public spaces in the novels. Examples include streets, including abandoned ones, giant advertisements on the walls, aircraft that can travel extremely fast, the mood regulator, and the empathy box.

Pastiche space is unimportant in *Fahrenheit 451*, *Do Androids Dream of Electric Sheep?* and *The Last Island*. Pastiche spaces, considered spaces designed with technology but hollow and without depth, are frequently used in both novels. In *Fahrenheit*, houses with giant screens are mounted inside the walls, and in *Do Androids Dream of Electric Sheep?* almost the entire city is a pastiche example. In official spaces such as the public opera house, the features of the pastiche architectural style are seen, and in the houses, decoration, and atmosphere that alienate the characters stand out.

In novels, some places can be characterized as heterotopic in themselves. However, places that do not have such a characteristic come together with other places that are incompatible with them, resulting in the general geography of novels being heterotopic. In this framework, novels can also contain spaces that offer regular, sterile, mechanical environments. However, when the general spatial texture is considered,

regular spaces with pure forms coexist with structures with opposite characteristics, leading the work to present the appearance of a universe with heterogeneous discourses where incompatible elements overlap and where there is no sense of unity. In this context, as Harvey's observation about Blade Runner points out, it is seen that advanced technology is behind the chaos and decay seen, especially at the street level and in some interior spaces.

Heterotopia is an essential element distinguished in the novels analyzed. Especially in *Do Androids Dream of Electric Sheep?* heterotopia is distinguished not by the juxtaposition of aesthetically incompatible elements but by the overlapping of situations and ways of being that point to very different worlds. Thanks to the empathy box and the mood editing tool, scenes and spatial transitions attract attention and exemplify heterotopia. In *Fahrenheit 451*, Montag's escape from the mechanical city to nature, his perception of space when he converses with Clarisse, and his perception of space when he talks with his wife Mildred are examples of this determination. When the novels are evaluated in terms of the general spatial texture, it is seen that heterotopia is more evident in public spaces in mechanized cities and nature, which is the natural environment of human beings. In *The Last Island*, Zülfü Livaneli crafts the island as a heterotopia—a secluded utopia where a peaceful society thrives in contrast to the corrupt mainland—only for it to be shattered by authoritarian control. The island's downfall vividly demonstrates how spaces of resistance can be co-opted and destroyed by oppressive power, turning utopia into dystopia.

The dystopian novels discussed in this study are characterized by the disappearance or stretching of geographical and physical boundaries, the flexible and schizophrenic structure seen in people and places, the absence of roots and all-encompassing holistic views, and the ability to choose a search for them, eclectic spaces, space designed with technology, It reflects the characteristics of both the modern and the postmodern era with the dominance of control in its design, individualized spaces, impermanence and fragmentation, accelerated mobility, and both the chaos caused by the coexistence of scenes, incompatible worlds, and the fluidity at the level of individuals.

In post-1950 dystopian novels, technology is represented as integrated into spaces and having great functionality in human life. Through the media, the mechanisms of power present technology in such a way that it is accepted by society at large. The mass media generally portrays science and technology as a positive development. In these dystopian novels, technology is often used as a means of control and a cause of alienation and spatial decay. It provides speed in displacement but also a crisis in identities. Thus, it confirms modernism and postmodernism's fragmentation, decentralization, and fluidity.

The characteristics of postmodernity are not always clearly distinguishable in the dystopian novels analyzed. Although the worlds created in *Fahrenheit 451*, *Do Androids Dream of Electric Sheep?* and *The Last Island* may seem utopian in appearance, they also contain aspects such as strict control up to the erasure of memories and the creation of minorities, pointing to totalitarian systems that are also the subject of criticism within the films themselves.

Modernism and postmodernism are not always evident in the relationship between space and time in the analyzed works. Therefore, defining a cultural form or place as postmodern is not always possible. Eclecticism, fluidity, and flexibility, evident in the relationship between space and time, can be put forward as the main features that point to postmodernity. The novels in question show that a visual texture that fits David Harvey's definition of postmodern space can be distinguished. The bringing together and overlapping of incompatible worlds belonging to different styles and different times in the spaces of the novels create a chaotic, multi-meaning, design-oriented landscape against monolithic structures. These characteristics of the relationship between space and time point to the rootlessness of individuals, confusion of identity, and the lack of a holistic perspective stemming from multivalence. Although the novels analyzed seem to undertake the task of conveying the concerns of the present through a depiction of the future, they present a superficial view of the present time. While the system's dynamics are not questioned, the situation the world is in is attributed to the group or individuals in power. In other words, problems are removed from their context and historical background and attributed to the people in power. In this case, individualized stories are

usually reflected with technological elegance, and solutions are pointed to through areas of refuge such as romance and family ties.

The struggle against the chaotic universe, rootlessness, technologically advanced totalitarianism, and the search for belonging is sometimes dealt with through family ties and sometimes through the main characters who live directly through individual change. The discovery of the past in the search for a solution, a life away from the control and agency of technology (nature and home can also serve as a refuge for such a life), can also be part of this romanticized view in some cases. In addition to this, it has been determined that concerns such as rootlessness, excessive mobility, fluidity, fragmentation, impermanence, individualization, a shapeless universe, lack of value uniformity, and social bonds, which are related to the postmodern period, are frequently included in the spatial texture as well as being evident at the content level in the novels.

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