IMMIGRATION'S SOCIOLOGICAL IMPACT IN TURKISH NOVEL (1980- 1990):

THE OTHERS

İbrahim BİRİCİK[1]

ORCID: 0000-0003-0046-5652

ABSTRACT

The fact of immigration, which means that humans relocate geographically in accordance with definite purposes (economical, political, social), brings about a sociological activation. Although immigration means individual's departure and disengagement from his/her main place, origin, essence, he/she has to go, rupture, and immigrate in view of negation, inadequacy of living conditions and attraction of positive conditions.

Literature and especially novel, which reflects tragedy of individual having no alternative about with the modernity and the reality of human by subjective plans and benefiting from the whole possibilities of the language, contains socio-psychological breakings migration, which has the power of influence on all the things about human, leads to and cultural shifts in itself as a fictional richness. Turkish society's immigration adventure starting in 1950 subjects to novels by shaping sociological identity on social and historical basis. The fact of internal and external migration and effects of migration, which are handled in Turkish novels written between 1980 and 1990, are tried to be reflected in ten Turkish novelists' ten novels from Alev Alatlı to Fakir Baykurt, from Adalet Ağaoğlu to Sevinç Çokum.

The aim of this article is seeing the state, which is reflected to the novels, of modeling of Turkish society being exposed to sociological activation with immigration. Cultural shift and being

---

[1] Türkçe Öğretmeni, Millî Eğitim Bakanlığı.
 eposta: ibrahim.bd@hotmail.com

marginalised depending on immigration on the base of individual and society are tried to be determined in this novels.

Key words: Immigration, society, novel, the other and cultural shift.

TÜRK ROMANINDA (1980-1990) GÖÇÜN SOSYOLOJİK ETKİSİ: ÖTEKİLER

ÖZ

İnsanların belli amaçlar (ekonomik, siyasi, sosyal) doğrultusunda coğrafi olarak yer değiştirmelerinin ifadesi olan göç olgusu, beraberinde sosyolojik bir hareketlenme getirir. Göç; bireyin asıl yerinden, kökünden, özünden ayrılış ve kopuşun ifadesi olsa da birey yaşam şartlarının olumsuzluğu, yetersizliği ve olumlu şartların cazibesi karşısında gitmek, kopmak ve göçmek mecburiyetindedir.

Moderniteyle birlikte bu çıkmazda kalan bireyin trajedisini ve insan gerçekliğini öznel tasarımlarla dilin bütün imkânlarından yararlanarak yansıtan edebiyat ve bilhassa roman, insana dair ne varsa etkileme gücüne sahip olan göçün, neden olduğu sosyo-psikolojik kırılmaları ve kültürel değişimleri kurgusal bir zenginlik olarak bünyesinde barındırır. Türk toplumunun 1950 ile başlayan göç macerası, toplum ve tarih bazında sosyolojik kimliği şekillendirerek romanlara konu olur. 1980-1990 arası yazılan Türk romanlarındaki ele alınan iç ve dış göç olgusu ve göçün etkileri; Alev Alatlı'dan Fakir Baykurt'a, Adalet Ağaoğlu'ndan Sevinç Çokum'a kadar on Türk romancısının on romanında yansıtılmaya çalışılır.

Bu makalede amaç; göç ile sosyolojik hareketlenmeye maruz kalan Türk toplumunun şekillenmesinin romanlara yansımış halini görmektir. Bu romanlarda birey ve toplum bazındaki göçe bağlı kültürel değişim ve ötekileşme, tespit edilmeye çalışılmıştır.

Anahtar Kelimeler: Göç, toplum, roman, öteki ve kültürel değişim.

Introduction

The phenomenon of migration, which is the expression of geographical shifts in the direction of people's particular goals (economic, political, social), brings with them a sociological movement. This aspect of immigration is an old phenomenon in human history up to that there are people.In history human, economically, socially and geographically separated from where a more comfortable life of differing political reasons goes to a geographical location.Even to survive in this respect, but emigrated to stand up to an equivalent income. Thus, this immigration is identical to humanity, embodied in the (demographic, sociological, psychological, economic, political, etc.) has a multifaceted dimension because of factors.These factors emerging from migration are an important material in the construct dimension for the literature which takes advantage of all the possibilities of

the language in reflecting the reality of people and society.The objective reality of man's inner and outer worlds, dressed up migrating to subjective design is reflected in the novel all the problems of people.

Immigration and Urbanization

Immigration, human displacement event as it may seem, this change in people's own roots, the birthplace, is a departure from their lands and traditions and ruptures said.The main reason for this incident, for a better life desire from the first ages, a peaceful life wishes, natural disasters such as may urbanization in the economic context, the failure of the source of life, adverse natural conditions, such as restricted living conditions economic, host of social and political causes.(Yalçın 2004:15)At the same time, the phenomenon of immigration, which influences and shapes the social structure, has shaped societies throughout history in the cultural, political, social and economic dimensions.

The size of the living space with of human history, there are two different types of space.These urban/rural villages and towns/cities that they structure. These places, people living within affects social and psychological level. As a result of economic relations, social and political reasons, there is a social dynamism and interaction between these two living spaces. The villages are formed with the combination of several houses, and towns are formed when villagers come together from different cultural reasons and interaction. The city/province is formed when the town develops in the commercial and cultural area. The dynamism and sociological interaction causing this social change validates migration.

If it is evaluated in the context of cause-effect relation, one of the causes of migration is urbanization. Urbanization is a sociological phenomenon based on internal migration because the individual emigrates to the city as a result of the increase of employment possibilities and opportunities. The Ruşen Keleş's (2002: 36) according to the definition of urbanization; economic development in the origin of the industry in parallel with the increase of living in the city and the population grew behaviors and relationships that lead to increased deposition process of developing the specific characteristics of the city. Thus, population flows from rural areas to urban centers. Because immigration is a sociological phenomenon that emerges with the ability to attack the city in massive size of the population. While in a demographic sense, urbanization means collecting and accumulating population in cities; convergence to the industry and the service sector, away from agricultural activities in socio-economic sense, a new alternative to design power in a political sense, as for in a socio-cultural sense, it is a being which will lead to a new identity and culture structuring or crisis by the change of living conditions on the social basis. Ibn Khaldun states that urbanization is not just a demographic movement by emphasizing that urbanising will bring decay and dissolution in the moral dimension as a result of urbanization. The urbanization and secularization, Ibn Khaldun sees a

parallel with the presence of all types of comfortable living opportunity in urbanization urbanized goodness, beauty, and argues that it has a repellent effect from tradition. (Canatan 2009: 189)

The immigration from village to city in Turkey since the 1950s, of course, has many causes. As of urbanization before 1950 and after can be said to be divided into two periods. But the growth rate of migration; the transition to multi-party life, opening to the West, is in line with the increase of libaralism and industrialization of the economy. (Güreşçi 2011: 127)D. Lüküslü's (2009: 50), according to research; In 1950, the city population of 1,166,477 in 1970 and 3,019,032 in 1975 to 3,904,588 out. The ratio of rural population in 1920 to 90%, 80%, while in 1950 this percentage dropped to 50% in the 1990s. (Erarı 2001: 80) increases in the economic development of society and industry in the 1950s, internal migration, and since the mid-1960s, causing emigration. (Tuzcu-Bademli 2014: 58) In the 1980s and 1990s occurs large forced migration to urban areas.

> "*Turkey, especially from the 1950s and then more intensely experienced by patients migrate to the city*
> *to solve the rural structure in Turkey and a new face modernization leaving us faced.* "(Yılmaz2011: 8)

The main factor causing all these migrations is the poverty in the country, the limited life opportunities in rural areas and the inadequacy of health services. The existence of these basic needs provides opportunities for immigrant employment, high income, comfortable living, higher education and other services by making cities attractive. Taking advantage of these opportunities is the ultimate goal of the migrating individual. As a matter of fact, according to Karpat, to be done, from the original place, to the place where it is desired to be reached. (Karpat 2003a: 45) Although immigration is the most important issue, It is compulsory to go, break and migrate in the face of the negativity and inadequacy of the living conditions, even though it is the original place of the individual, the departure from the essence, and the breakup of the essence.

After the 1970s, the mass migrations to the cities in the villages bring with it the movements which will deform the cityscapes. These; Urbanization, urbanization and deterioration of the city's skyline, old architectural and historic touch injuries, lack of infrastructure, population growth and accompanying health problems, security problems with increased unemployment. The deformity that immigrants take with urbanization is mostly psycho-sociological. Because every individual who cannot adapt to the social texture and life of the city by breaking away from its roots, traditions, is faced with cultural conflict and identity crisis. The fact that an individual who cannot integrate his urban identity in a cultural sense without being able to maintain local culture is exposed to identity crisis through his/her syndrome of coexistence is a trouble of most individuals living in Turkey in 1960 and beyond. Culture and identity are forced to evolve in order to move with the immigrant and not to disappear when immigrated. As a matter of fact, every individual who immigrates to the city as a result of urbanization and self-imposed compels them to change most of their value judgments.

The lands left with the immigration will not be able to be like the old ones, and the lands gone to live will not resemble the land they are born. Therefore, although the aspirations of the migrants to their roots and the old days will increase, trying to adapt to the city will empty the memory of the individuals and subject each individual to disintegration because the boundaries with immigration are violated, the cultures are confused and the identities begin to lose their significance. In this sense, immigration prepares the basis for the change of the meaning and value world of migrants as well as spatial change. Different backgrounds, languages, religions, races, traditions and cultures have to survive in the same environment by migrating from different places as immigration which is the ground of transformation of thoughts, values, rules and norms on both individual and societal basis.

The village reveals a uniform and homogeneous social structure; the city offers more cultural diversity and a heterogeneous social fabric. Indeed, the modern world has always emphasized that urbanism is equivalent to urbanization because in both civilizations, the "civilization" depends on urbanization. In the East, this is a civilized word derived from the Arabic language "Medina" which is a city, while "civitas" in the Western sense means "civilization", which means urbanization and has the same meaning as civilization over time. A non-native immigrant will carry the culture of the landsto where he feels belonging the present place or he will try to urbanize by allocating the feeling of belonging to the modern world.Both options putimmigrantsidentity crisis in the conjunctureof civilization. In this way, community of individuals,who resemble neither themselves, nor their city, namely the others, come to light.

Migration, which started in 1950 as a sociological displacement movement with economic origin in Turkey, initiates a new process on the psycho-sociological and cultural dimension, not only with displacement. (Mutlu 2007: 39) This process is actually the beginning of a new human being and lifestyle.

Immigration and The Other

The phenomenon of immigration is perceived as a planar movement as a displacement made for a specific purpose at a certain place at a certain time, but it has a spatial dimension in terms of its effects and consequences. This dimension is a change that should be discussed in the triangle of time-space-purpose as well as being perceived as an act only.

The change caused by immigration is a sociological origin in terms of changing the identity and environment of the person who migrated and the identity of the migrated person, and the environment, rather than the spatial movement proved by the statistical data. (Gönüllü 2015: 134) With this influence, migration acquires an identity that changes and transforms in society. For every individual who can not reconcile with the life in the earth where he is born, and with the life in the

earth where he is born, ignites societal differences and awareness. Every individual who tries not to be assimilated and degenerated against the destructive and burning functioning of the tradition of the city without sacrificing its traditions and culture is shifted, alienated and alienated against the urban identity. Because of immigration, there are now two identities as "peasant" and "urban/urbanized". The identity differences of sociological fractures are in fact the legitimate and mysterious ground of your otherness. The exclusionary attitude of the urban person deepens the other's sense of alienation. Thus, the feeling of belonging to the urban and urban identity does not develop and the psychosocial floor of the other is prepared.

The other; is defined as the word excluded from the current culture in the TDK dictionary. The other concept is that of a certain position, state, or entity; Represents the side of the opposing duo that is always worthless. Since the individual "I" is attached to the sense of belonging to society, it creates "we" with people who have a common language and culture, resulting in the emergence of social identity.

The other, "I" and "us" emerged as an antagonism of imagination; so that a collective identity called "we" forms a layer of conflict between the other. The cultural paradigm of the person's with its own experiences or the common perception of the community to which it belongs alters other individuals who are not on the axis of their own image. The otherness in the perception of modern times is the mode of all kinds of hostility and rejection. Because the other sees the mentality and representation of the "other" that does not share common features with "I" and "us". As a result, the social identity of the so-called "us" and "the other" unwittingly arises the sub-identity-parent identity problem.

With the sociological reaction of immigration, the peasant and urbanist unification begins with identification labeling. The application of this class stratification requires the perception of the other to be foreign and to perceive the other. The economic breakthroughs and economic developments of Turkey cause the sociological mobility and the problem of the villagers asking for urbanising/urbanization and the urbanists not wanting the villagers. "For example, there is no difference between a part of the people of Istanbul who are living in Nişantaşı and who consider themselves 'Europeanized', the view of some people who migrated from Erzincan and settled in Ümraniye to the view of the Spaniards in Indians in 1492" (Yavuz 2010: 169) A new identity begins to emerge. It is also the "Black Turks" label. "White Turks" is an elite group that is native to the city, is an elite group that emigrates to the peasant identity and adds a new variation to the urban identity, White and Black. (Lüküslü 2009: 39)

The social statutes of the Black Turks depend on the places that make up their identity. Because, in the historical process, places have been influential in sociological sense of belonging and identity. The places of the Black Turks who are immigrants are slums. These places, which are defined as the

locality, place, center of the others in the cities, are the buffer zones of immigrants who want to urbanize. It is understood that the space in which man-space identity is congruent with the accusation of Michel Foucault (Akt: Koç 2015: 153) "... this space we are in is nothing but us" overlaps with the identity and social status of the individual. This situation is also parallel to Bachelard's cues, which regard space as the seat of our soul as the first universe of man (Bachelard 1996: 32). This condition, known as heterotopic spatial spaces, is consistent with immigrant-slum-identity.

The slum, the spatial expression of the other, is the expression of being unable to integrate with the city. Scientific researchers have revealed that the process of the 1950s and 1980s, when the urban cultures have been acquired or examined within the context of urbanization, the "other" and "Black Turks" living in slum and unable to adapt to the city cannot integrate with the city. (Volunteer 2015: 158) This shows that the buffer zone, the transition zone from traditional society to modern society, is an identity memory space originating from the ability to hold together the individuals who carry the codes of the traditional society they hold. Because individuals longing for their roots with such memory venues and longing for their traditions, they can not integrate and adapt to the city life, which is the representative of a new and modern life. This inability to feel immigrants in the immigrant community as a sign of staying, to behave differently/strangely and to be the other. Individuals who perceive the cult under threat are faced with such psycho-social problems because of their new place.

The values and relationships that the city community possesses are like the gears of the machine that grinds the idiomatic codes that the immigrant has. Every individual who tries to preserve their values in the first place begins to face loneliness and postponement as it begins to confront the reality of the loss of values over time. The excitement of starting a new life brings with it the regrets of leaving. Over time, the individuals who are stripped of their tradition and the moral encirclement of the village fall into dissatisfaction, comeback, and selfishness with the returns of capitalism. In this sense, It transforms itself from the tradition to alienation of moral principles and to the domains of loss and self-destruction. Because cities that maintain capitalism and our dynamism, It is liberated as long as it raises human beings to individualization, individualism and selfishness and nurtures them with values that nourish, but moves away from the past and the tradition. Erich Fromm's "*In the 20th century, people died* "is actually said for the person who has lost self-worth and selfishness. The gulp is like a shelter spot reminiscent of the tradition, reminiscent of the village.

The individual/immigrant who is shocked by this shocks is isolated from the society either by a fear coming from his own self or by a separation from the outside. In every individual who lives in the urban society, the distrust of the other and the feeling of dissatisfaction cease to exist. Since the lack of social contact causes the presence of the prejudice, the interaction between the urban/domestic and immigrant is either low or absent.

In migrated individuals in researches (Tuzcu-Bademli 2014: 68); Psychological problems such as alienation, loneliness, inferiority complex, and lack of friends have been identified as a result of being separated from the environment where the person is getting used. As a result, immigrant families and individuals feel the presence of situations that cause stress, such as non-compliance with cultural norms, value and status ambiguity, and cultural shock. The fear of displacement and loneliness reflected in the eyes of the immigrant leaves a longing for sincere feelings such as solidarity and solidarity in the countryside. This tragedy of the modern world in the city is also reflected in the modern narrative novel.

Immigration and The Novel

For the others reflect on literature and novel from within life, it will be appropriate to examine the literature and novel form. Literature; Social norms and cultures in essence reflect the value of society and society as it relates to people and people. The person, who is the point of dynamism of the society, acquires the identity of micro-society through the literary work. For this reason, people from all parts of the society are somehow subject to literature.

Any event which is reflected in the society life effectively and causes the tragedy of the individual finds its reflection in the depths and literature of the cultural life. With JaleParla's statement, it resembles Aristotle's imitation (imitation, reflection). (Parla 2013: 331) Especially, the novel type is a literary form that deals with this situation and the fact in detail. According to Mehmet Tekin (Tekin 2001: 15), the novel is both a fascinating name and a form of expression. When considered as a concept according to Mehmet Kaplan (Kaplan 1990), the novel is the expression of a sense of emotion and opinion that comprehends broadly with every aspect of life and feels and perceives everything as a flow, change and development. According to M. Kundera (Kundera 2014: 34), on the other hand, the history of human existence, rather than reflecting a certain society, is the discovery of what life is turned into a trap. PeyamiSafa; Novel, individual and society as the mirror sees Kemal Tahir; It is parallel to the view of the society in the novel, individual drams. (Ayyıldız2011: 89)

The novel, which witnesses to the reality of the individual and the change and transformation of the society, cannot be considered apart from the social environment in which it is written according to these characteristics. The novel also reflects the subjective reality and the aesthetic design of the objective reality that the writer observes in order to not be able to remain the bigger size. Because the writer conveys these facts and facts to the novel through mimesis, katharsis (purification) methods. Freud also notes that there are similarities between the author's creative action and children's play. The child creates a world of fictitious self-imitation of the world he experiences with the experiences he receives in the real world. The writer who is fed in life also implements life by

imitating the art and performs the writing act. Thus, the work becomes the expression of the world that is knit with the imagination of the author. (Sarı 2008: 64)

One of the novel elements that is effective in the process of transforming the author's fictional reality with an aesthetic form is the choice of space. Because space gives the passwords of the character features, cultural and economic structures of the novel heroes. In fact, according to A. İhsan Kolcu, It cannot be considered separately from the physical, social and psychological structures of novel persons. (Kolcu 2006: 23). Since the novel is a narrative type of modern times, it tries to deal with all aspects of human and life, both psychologically and sociologically deep. The space is a physiological platform that reveals the boundaries of the psycho-sociological world in which the human being is. The place that finds itself in the development process of the novel and takes place in the context of the event is in some places an auditory witness of the novel and in some places it is an actor who reveals the spiritual boundaries of the roman hero. (Şengül 2010: 529)

In the novels studied, it can be seen how the change of the place that came with the immigration influenced the identity structures and cultural changes of the heroes of the novel. The finding of K. Karpat (2009b: 40) on this subject is as follows: "*Immigration has provided national unification and opened the way to the real big Turkish novel.*" Migration, which means the separation of people from the place where they were born and raised, It also includes a repetition of repetition and the charm of the city. The sociological differences that exist between the place where it is born and the place where it is immersed indicate the power of immigration. The damage of the identity link between the place of the tradition and the place of the future at the same time also causes the individual to change in the self and the identity. Thus, immigration has the potential to influence anything that is human. This change and effect finds its echoes in novels, and it hurts the fictional movements of heroic novels. Because the city life in the modern world has a pluralistic sociality is a fictional wealth for the novel.

According to I. Watt, the reveal of urban life leads to individualization. Because, with the birth of modern cities, the individual becomes lonely and tries to hold himself in the modern urban environment by becoming aware of himself. (Watt 2016: 123) Thus, these places/urban environment are the labyrinthine spaces in the process of searching and completing the identity of the individual in a perceptive sense. Immigrants in these places are among the cultures they come from and where they are from. For this reason they are neither here nor there in the spatial dimension. At the same time they can not live in time dimension in the present time. Because they keep their existence by staying somewhere between past / tradition and future. This tragedy is reflected in the novel of the Turkish society, who has been subjected to sociological change and immigration for many years. This reflection is the appearance of the other.

In the 1950s and beyond, the population of the workforce was needed in the city and the population in the city increased with every factory opened. For this reason, a social movement has come to fruition. The name of this movement is the move from the village to the city. This immigration phenomenon reveals the reflections of sociological breakdowns and identity seizures together with the fact that in 1980-1990 Turkey it was normalized and absorbed by its consequences and not to be underestimated anymore.

LatifeTekin's*SevgiliArsızÖlüm/Dear Desperate Death*works, rural-urban migration is important to provide the combination of falling behind on individual psychology. Part of the story in the work reflects the village's desperation in the village; While the other part of the city passes through the city to show the other. HuvatAktaş, who is from the village of Alacüvek, seems to be a civilization ambassador since he worked in the city and the briber brought new goods. However, the Aktaş family cannot stay in the village much later - due to their children - and everything is sold and the city migrates.

Aktaş family, village after an extremely lively social relations moved to the city when the environment was established with the villagers living in the same neighborhood relations outside the limited level are almost isolated from society. The house's curtains are always closed to the outside world. This is a sign that they are looking at city cultures and cities with those cultures as "the other". The closing of the family after the city has been taken away is handled in the context of the impoverishment of the other, the main theme of the novel. (Gümeli2006: 99)

The greatest cause of the othernization of the city in the city is poverty. Because of poverty, family members suffer from identity erosion. The challenges that Huvat and his children face in the city change by deeply influencing his way of life and thought. Having moved to Istanbul after a while, Huvatcannot find a job and cannot work as a worker. He does not work anymore and therefore he cannot make any contribution to the livelihood of his family. This leads him to give himself up to the fact that he has lost his respectability both in the villagers in the city and in the family. Poverty leads to Huvat suffering from the loss of status and identity, and to be self-reliant in the search for new identities.

Seyit and Mahmut from Huvat's children sometimes earn money by means of bullying, bribery, illegal trade of cigarettes. However, Seyit and Mahmut are types that cannot adapt to the city culture as a result of the immigration reaction which is one of the most important dynamics of socialization.

Fakir Baykurt in the novel of the *YüksekFırınlar/Blast Furnaces,* Ibrahim Mutlu family and emigrates to Germany. The reason for this is the material troubles of İbrahim. İbrahim Mutlu exhibited peasant typology in his identity, even if he emigrated to Germany rather than representing the Turkish type.

For this reason, the peasant Turks are run by the Germans in the heaviest jobs, seeing the other.The poem taken to describe the deceased migrants is very meaningful in this regard:

> *"In the iron*
>
> *In coal*
>
> *He tires in the mine.*
>
> *Pas dips from the edge*
>
> *He roughs night shifts*
>
> *The despair is knotted to the his heart*
>
> *He don't have power to love again."*(Savaş 2005:14)

In the work of SevinçÇokum*Gülyüzlüm/MyRose Face*, the mother and daughter's drama is told. Zeynep and her daughter Ayşenaz who are forced to migrate to the city due to negative life conditions and material inconveniences in the village are exposed to the difficulties of life reality of the city. Because the father, when he died, the whole burden of the family is on Zeynep. Immigration is also necessary to alleviate this burden. However, Zeynep worked under difficult conditions in the city and was disabled. "*That's why I paid for your debt. I stopped at the hand door with my neck. Finally I am disabled ...* "(Çokum 2010: 176) Since the employee is a servant in the kitchen, he is despised by host Tomris.

Ayşenaz, who cannot leave her mother and leaves her alone in her mother's war with the city, is the second dimension of the othernization. Ayşenaz was commissioned to look after her mother, BinnurHanim, at the house of professors NurcanHanım and Resit Bey. Ayşenaz, who is trying to get the characteristics of peasantry by the masters, compares the cultures of village and city life. But they cannot be saved by their masters. Zeynep's only fear is that city life separates itself from his daughter and causes them to assimilate into cultural erosion. "*In this great city my daughter and I will melt away."* (Çokum2010: 131) says Zeynep, understanding that life is difficult.

Political ideas and the city of Cennethisar forced to migrate to the town of Darvinoğlu family doctor Selahattin, the town comes from Istanbul to show a personality in the town in OrhanPamuk's*SessizEv/Silent House* work. This work is worthy of examination, as it reflects the sociological breaks it has in migration, even if there is an immigration situation (from the city).

In the early days of Selahattin's medicine, he has a very bullish attitude towards the peasant and the poor. He fools the villagers out of their homes by showing foolish treatment. The reason for sending Selahattin, who scolded the peasant woman who came to the examination, is that the woman should not open her body for examination. Doctor Selahattin's speech when he spoke with his son Recep, insulting villagers by saying "idiot", is proof that he regards the peasant type of people as "the

other".Metin, who is one of the another heroes of the work, enters the psychology of oppression beside them even though he lives in Istanbul because he spent time with his elite friends. The text demands that the wealthy Anadol brand car, which it owns, should not be seen. Because they have Alfe - Romeo, Mercedes. According to them, "*Anadol is the car of the poor!*" (Pamuk2009: 133)

Mehmet Uyar's*Karmaşa/Complexity* describes the cultural degeneration caused by lack of adaptation of a family immigrating to the bigger city of İzmir. The situation of all immigrant families is revealed through Mahmut's family. There is the problem of the otherness arising from the fact that Roman immigrants can not adapt to city life.

The family of Mahmut, the civilization that came to their villages, became people who did not even feel their emotions among the concrete masses of the city, believing in their supporters. It is noteworthy that these people who do not have any other means than to earn money on their goals, have otherness in family life. These family members, who are not spiritual partnership from the material partnership, become alienated from each other day by day. The words of the grandfather of Mahmut's colleague, who is a colleague of the genocide, expresses the longing of the keen: "*In a strange city, I can not die. We want to be buried in the land. But they do not understand. They do not listen to me. My feet were held to hear the call to prayers hear.*"(Uyar 2011: 59)

In the work of AdaletAğaoğlu's*ÜçBeşKişi/Three Five People*, the difficult situation that the migrant peasants face in the city culture is expressed. "Either you will look like these or you will not come near. After the bad ones! You will pass the aphorosa. You will be left alone in this goddamn city. "Murat is the word he should pay attention to, resisting the other. (Ağaoğlu 1993: 38) These sentences are the culprits that reveal the state of the people who are alienated from the peasant identity by being moved away from the peasant's identity by the migration from the peasant to the city. (Ağaoğlu1993:38) "*We are ruined, we are impatient, nothing is outside us.*" People who can not be integrated are forced to live in slum life and say, "*Her father worked at Cer's workshop.*" These are ŞemsettinSokağı, the line of the othernization between modern life and miserable life, where they sit on the outside of ŞemsettinSokağı behind a house without electricity. (Ağaoğlu1993:74)

The work of *BuzdanKılıçlar/Swords of Ice*, the work of LatifeTekin, reflects the situation of the three people living in distant neighborhoods of the city and dreaming of being rich by working hard or not working at all. LatifeTekin; Novelists, "shaggy men". The work of poverty is tried to be processed in terms of immigration at work. Of the concrete facts of this theme, slums are tried to be given as islands of the capitalist world. By the expression "*the last circle of the city that excludes the neighborhoods they live in*" (Tekin 1990:10), the limits of the other are drawn for those who can not urbanize with the city.

Bilge Karasu, the content of the work by installing a less metaphorical novel *Gece/Night*is the name of the novel tries to inform. Two sociological polar forces are imagined as bright-dark phenomena. This is actually a sign of the existence of the other. Because everything is known in contradiction, identity or self-identity also depends on which concept field you enter. As a matter of fact, "Night" in roman is the darkness and "Day" is the metaphor that represents the enlightenment. "*In the darkness, no element outside the language can fully reveal its reality. It can cover up all of you with a curtain. As a matter of fact, the opposition, which is the dominant element in the texts of Bilge Karasu, constitutes a "dialectical fiction" in its own words* "(Akatlı 1981: 15).

The work has night workers from the elements of the opposition, and these workers are tasked with spreading the darkness to the earth after two minutes. The second voice of the work to this mission, the editor/writer wants to intervene and wants to spread the light. "*It is very skeptical about how you can be hindered by the workers of your day, how the light can be prevented from extinguishing on earth.*" (Karasu 2004:24) A sociological determination is made on the bread that night workers take to their homes. Because bread; (Karasu 2004:25) the bread purchase status, which is one of the signs of social attention, also shows the layers of otherness. Because even now, if you ask a citizen of a wealthy or elite city, you may be hesitant about how much money you have to sow.

AlevAlatli refers to the results of compulsory emigration/exile in the city from the peasant to the city in his work titled *İşkenceci/The Torturer*. Because Abdurrahman Ağa, a hero of the novel, is a political offense. Abdurrahman Ağa, the villager and the landlord who reflects the beginning of the village reflects the people of the village, first by the state and the government is seen, then by the people of that region is the othernization. As a matter of fact, AlevAlatlı uses the phrase for the villagers."*The others, farmer on the field, soldier on the border*"(Alatlı2011:52).

Abdurrahman Ağa finds emancipation from the injustice of the government and the immigration to Istanbul. His wife, together with his four daughters and his son, is placed in a one-room rude place in Istanbul. In a way, the lives of the family who can not be adapted to the city life pass in misery. "The plywood toilet door annoyed all kinds of sneezes and grunts. They did not know what they would eat for the city they had in their filth. They could not clean it up. No, they were willing to assume. It was a chamber of shame that family members passed their heads in front of them. "(Alatlı2011:28)

Mefaret is the most tormented teacher of the İşkenceci/ The Torturer who feels the distress of other immigrants in his education/teaching life. They will reprimand me for finding it incompetent. Mefaret Sabir has a very important place in the life of the Torturer. For the first time since the torturer went out from the house, he is the one who makes him feel humiliated for the first time: "*The picture is what you are!*" He yelled, Teacher, fumble, shattered paper, you cannot draw a straight line! Gather them! I do not want shit! The torturer, who is inadequate in many matters in the school, sees this as the only

way to get rid of it because he has feelings of lethargy and lack, and he can see it in the school by means of memorization and succeed in this. He became a prosecutor in the following years. After being a prosecutor, the torturer shows his hostility towards the environment by tormenting other people. Thus the torturer has his name.

Ayla Kutlu's work on the *IslakGüneş/Wet Sun* shows that her servant, who was formerly a peasant, was brought by her husband, Zehra, and that her humiliation was based on the peasant servant's the othernization policy. As a result, the maid, whom he worked with, migrated by leaving his own land with his dreams, happy life and peaceful life ideas. This conflicting situation is very significant in that it shows the individual tragedy and sociological trauma of the original theme of the novel brought by it.

Conclusion

Human; from the moment he perceives his own existence, he embraces his dreams, hopes and pursues a new beginning, better conditions. But it does not leave behind so much separation, dignity, sadness, pain and sorrow. The phenomenon of immigration, which is the expression and counterpoint to this situation, is the main actor of the changes people make in their life line.

Because the city life is a multicultural society, it always contains controversial events and conflicting ideas and the side of life. Sociological breakdowns based on individual tragedies are also sources available for research by a social scientist. The cosmopolitan structure suitable for feeding these resources has existed through immigration in all directions and when considered by its reality. This influence of immigration and the identity of its manifestations and the identification of different occurrences find echoes in literature and especially in romance, which tries to deal with the individual and the world in which the individual lives.

In this respect, the sociological movements of the Turkish society that can not be considered independent during the historical process of the economy brings about the existence of others within the society (1980-1990) during the years of maintaining our dynamism. immigration from the village to the city is also the name of the transfer of identity as well as the change of space. Peasant identity, those who are trying to move to the city; Is seen as a potential the other by locally-minded urbanites. Because the contrast of the opposites is a munificent ground for the others. This situation of the Turkish society is in parallel with the same and the same Turkish novel. These parallels are seen in 10 novels, reflecting this contradictory situation in their works.

It is seen that the change of place that accompanies immigration is also the sign of identity structuring, renewal, transformation and design. This identity structure in novels and novel heroes; psychological distress and sociological blurring as well as the result of staying together.

References

Ağaoğlu, Adalet (1993). *Üç Beş Kişi.* İstanbul: Remzi.

Akatlı, Füsun (1981). "Bilge Karasu ile Söyleşi: "Her Yapıtın Tarihinde Ölü Noktalar Olabilir", *Hürriyet Gösteri,* Nisan 1981, S: 5, s. 15.

Aksoy, Zeynep (2012). Uluslararası Göç ve Kültürlerarası İletişim, *Uluslararası Sosyal Araştırmalar Dergisi,* S.20.

Alatlı, Alev (2011). *İşkenceci.* İstanbul: Everest.

Ayyıldız, Mustafa (2011). *Yakın Dönem Türk Romanı*. Ankara: Akçağ.

Bachelard, Gaston (1996). *Mekânın Poetikası*. (Çev: Aykut Derman). İstanbul: Kesit.

Bademli, Kerime; Tuzcu, Ayla (2014). "Göçün Psikososyal Boyutu". *Psikiyatride Güncel Yaklaşımlar-Current Approaches in Psychiatry*, 6(1):56-66

Baykurt, Fakir (2008). *Yüksek Fırınlar*. İstanbul: Literatür.

Canatan, Kadir (2009). "İbn Haldun Sosyolojisinde Kent ve Kentleşme". *Hece Dergisi*. 150/151/152: 188-195.

Cemal Yalçın (2004). *Göç Sosyolojisi*. İstanbul: Anı.

Çokum, Sevinç (2010). *Gülyüzlüm.* Ankara: Ötüken.

Edgü, Ferit (2009). *Eylülün Gölgesinde Bir Yazdı.* İstanbul: Can.

Ensar Yılmaz (2011). *Türk Romanında Sosyal Meseleler.* İstanbul: Akçağ.

Erarı, Ferhat (2001). "Türkiye'de Göç ve Kentleşme Süreci". *Standard,* 40 (475): 78-85.

Gönüllü Gülay (2015). "Siyaset ve Kültür Ekseninde Göç ve Gecekondu İlişkisinin Tahlili: 1950'den 1980'lere İstanbul'a Göç". *Türkiye Sosyal Araştırmalar Dergisi*. Yıl 19, S.2.

Gümeli, Turgay (2006). "*Orhan Kemal'in Gurbet Kuşları ve Latife Tekin'in Sevgili Arsız Ölüm Romanlarında Göç ve Yoksulluk"* Yüksek Lisans Tezi, Yeditepe Üniversitesi, İstanbul.

Güreşçi, Ertuğrul (2011). "Türkiye'de Köyden Kente Göç ve Düşündürdükleri" *Sosyo-Ekonomi Dergisi, Özel Sayı.*

Karasu, Bilge (2004). *Gece.* İstanbul: Metis Edebiyat.

Karpat, Kemal H. (2003a). *Türkiye'de Toplumsal Dönüşüm*. (Çev. Abdülkerim Sönmez). Ankara: İmge.

Karpat, Kemal H. (2009b). "*Osmanlı'dan Günümüze Edebiyat ve Toplum*". İstanbul: Timaş.

Kaplan, Mehmet (1990*). Türk Edebiyatı Üzerine Araştırmalar*., İstanbul: Dergâh.

Keleş, Ruşen, (2002). *Kentleşme Politikası*. Ankara: İmge.

Kolcu, Ali İhsan (2006*). Öykü Sanatı*. Erzurum: Salkımsöğüt.

Koç, Sema Özher (2015). "Cengiz Dağcı'nın Üşüyen Sokak Adlı Romanında Mekân-İnsan Özdeşikliği".*HUMANITAS*, S.5Bahar/Spring, Tekirdağ.

Kundera, Milan (2014). *Roman Sanatı*. (Çev: Aysel Bora). İstanbul: Can.

Kutlu, Ayla (2002). *Islak Güneş.* Ankara: Bilgi.

Lüküslü, Demet (2009). *Türkiye'de "Gençlik Miti" 1980 Sonrası Türk Gençliği*. İstanbul: İletişim.

Mutlu, Selcen (2007). "Türkiye'de *Yaşanan Gecekondulaşma Süreci ve Çözüm Arayışları: Ankara Örneği*". Yayımlanmamış Yüksek Lisans Tezi, Ankara Üniversitesi Sosyal Bilimler Enstitüsü, Ankara.

 Pamuk, Orhan (1998). *Sessiz Ev.* İstanbul: İletişim.

Parla, Jale (2013). *Donkişot'tan Bugüne Roman*. İstanbul: İletişim.

Sağlam, Serdar (2006). Türkiye'de İç Göç Olgusu ve Kentleşme. *Türkiyat Araştırmaları Dergisi*, Sayı 5.

Sarı, Ahmet (2008). Psikanaliz ve Edebiyat. Ankara: Salkımsöğüt.

Şaş, Hatice. "Latife Tekin ile 'Ormanda...*'", Varlık Dergisi*, S.123.

Şengül, Mehmet Bakır (2010). Romanda Mekân Kavramı, *Uluslararası Sosyal Araştırmalar Dergisi The Journal of International Social Research,* Volume 3/11 Spring.

Tekin, Latife (1990). *Buzdan Kılıçlar*. İstanbul: Everest.

Tekin, Mehmet (2001). *Roman Sanatı 1*. İstanbul: Ötüken.

Uyar, Mehmet (2011). *Karmaşa*. İstanbul: Şehir.

Yavuz, Hilmi (2010). *Alafrangalığın Tarihi*. İstanbul: Timaş.