



## “Ethereal Journeys” of a Wanderer in William Cowper and Yahya Kemal Beyatlı<sup>1</sup>

Şafak Altunsoy\*

\* Dr. Öğr. Üyesi | Asst. Prof.

Selçuk Üniversitesi, Edebiyat  
Fakültesi, İngiliz Dili ve  
Edebiyatı Bölümü |  
Selçuk University, Faculty of  
Letters, Department of  
English Language and  
Literature

shafakaltunsoy@gmail.com  
Konya / TÜRKİYE

### Abstract

This study investigates the heterotopic representations of home and evening in the selected poems of William Cowper and Yahya Kemal Beyatlı. The study starts with the discussion of William Cowper and Yahya Kemal Beyatlı as unique poets in their national literatures to consolidate their comparable qualities based on their personal lives and their poetic styles and to clarify such a choice for the comparative analysis of the poets. Then, the study elaborates on the significance of the recurrent images related to home and evening since the concept of ‘home’ serves as a powerful metaphor, representing the coexistence of opposite realms in the poetries of Cowper and Beyatlı. Similarly, the transitional moment of evening symbolises the gradual shift in the speakers’ perception as they navigate between different imaginary spaces through observation and imagination, which creates the idea of journey/ wandering and a constant desire for searching in the poems by the two poets. Besides adapting Foucault’s theory of space in “Of Other Spaces” for the comparative analysis of the poems, the study also suggests that the narrators of Cowper and Beyatlı find solace and a sense of renewal within the confines of their homes or the natural landscape providing a recuperative space with the affirming reminiscences. Hence, in Cowper’s long narrative poem, *The Task* (1785) and Beyatlı’s poems from *Our Own Vault of Heaven*, *The Idea of Journey* and *Communion* (1961) the image of a protected home catalyses the rational boundaries and language, enabling the speakers to cope with their recurring sorrows/ anxieties. The study concludes that an English pre-Romantic/ neo-classical poet and a Turkish neo-classical poet can poeticise similar contradictory feelings of joy and despondence in the natural phenomenon of evening and the comforting space of home.

**Keywords:** William Cowper, Yahya Kemal Beyatlı, heterotopic space, home, memory.

Received / Gönderim :

15.08.2023

Accepted / Kabul:

26.02.2024

Field Editor / Alan

Editörü:

Meryem Koyun

## William Cowper ve Yahya Kemal Beyatlı’da Bir Avare’nin “Uhrevi Yolculuklar”ı

Öz

Bu çalışma William Cowper ve Yahya Kemal Beyatlı’nın seçilmiş şiirlerinde ev ve akşamın heterotopik temsilleri üzerinde yoğunlaşmaktadır. Çalışma, şairlerin karşılaştırmalı olarak incelenmesindeki tercihi açıklığa kavuşturmak amacıyla, William Cowper ve Yahya Kemal Beyatlı’nın kendi ulusal edebiyatlarında eşsiz şairler olarak tartışılmasıyla ve kişisel yaşamlarıyla şiir üslupları temelinde

<sup>1</sup> Part of this study was presented as an oral presentation titled “‘Now Stir the Fire, and Close the Shutters Fast’: Home and Evening as Safe Detours in the Poems of William Cowper and Yahya Kemal Beyatlı” at the 7th BAKEA International Western Cultural and Literary Studies Symposium in 2021.

karşılaştırılabilir niteliklerinin gösterilmesiyle başlamaktadır. Çalışma daha sonra, Cowper ve Beyatlı'nın şiirlerinde karşıt dünyaların bir arada varoluşunu temsil eden 'ev' kavramının güçlü bir metafor işlevi görmesi sebebiyle ev ve akşama ilişkin tekrarlanan imgelerin önemi üzerinde durmaktadır. Benzer şekilde, akşamın geçiş anı, konuşmacıların gözlem ve hayal gücü aracılığıyla farklı hayali mekanlar arasında gezinirken algılarındaki kademeli değişimi sembolize eder, bu da iki şairin şiirlerinde yolculuk/ amaçsızca gezinme fikrini ve sürekli bir arayış arzusunu yaratır. Şiirlerin karşılaştırmalı analizi için Foucault'nun "Başka Mekânlara Dair" adlı eserindeki mekân teorisinin uyarlanması yanı sıra, çalışma Cowper ve Beyatlı'nın anlatıcılarının teselli ve yenilenme duygusunu evlerinin sınırları içinde veya kendilerine huzur veren doğal manzaralarda bulduklarını da önermektedir. Dolayısıyla, Cowper'ın uzun anlatımlı şiiri *The Task* (Vazife) ve Beyatlı'nın *Kendi Gök Kubbemiz*, *Yol Düşüncesi* ve *Vuslat*'tan seçilen şiirlerde korunaklı ev imgesi rasyonel sınırlar ve dille birleşerek şiir kişilerinin tekrarlanan üzüntülerinden/ kaygılarından kurtulmasını sağlar. Çalışma, bir İngiliz romantik-öncesi/ neo-klasik şairi ile bir Türk neo-klasik şairinin akşam olgusu ve evin rahatlatıcı alanında çelişik neşe ve umutsuzluk duygusunu şiirleştirebildikleri sonucuna varmaktadır.

**Anahtar Kelimeler:** William Cowper, Yahya Kemal Beyatlı, heterotopik uzam, ev, anı.

## INTRODUCTION

William Cowper and Yahya Kemal Beyatlı represent the essential poetic concerns of their times with their focus on the lyrical descriptions of nature and the lonely human being. Even though the poets did not exactly share the same century, they were influenced by similar historical events or emerging ideologies. Besides the apparent cross-sections in the poets' personal histories, their interaction with the public realm also provides a sound ground for the comparative analysis of the poets. Although finding such similarities between the poets is not the main concern of this study, the peculiar qualities shared by the poets can offer an answer to their use of similar images and subject matters.

To begin with, turning the personal experience into images in the poems or transferring the personal into the literary by means of literariness is a common strain in both Cowper and Beyatlı. As Kroitor points out, poetry for Cowper creates "*imaginative and poetical*" rather than "*scientific and factual*" (1964, p. 282). However, the poets take the factual data as a point of departure for the poems. In this regard, the personal lives of the poets are influential for understanding their poetries, which can be followed through memoirs and biographies, letters, or autobiographic accounts (Beyatlı's student and a major Turkish novelist, Ahmet Hamdi Tanpınar is an emblematic example of such criticism). Their reverberating images through the lost mother image can be an example. It is a fact that the poets lost their mothers in their youth. But the loss of their mothers creates a rudimentary desire for fulfilment in later years and it explains their repetition of loss in the poems. Hartley states that Cowper's negative experiences such as the loss of his mother, his being sent to a boarding school or the deaths of other family members shape the poet's "*emotional*" and "*literary life*" (1949, pp. 222-3). For instance, Cowper composes a specific poem, "On the Receipt of My Mother's Picture" immediately after receiving a sketch of his mother years later, which implicates the impact of such loss even in his old age. As Yamanouchi clarifies, "*even after the lapse of more than fifty years, the image of Cowper's mother is recreated from her portrait and provokes a powerful emotional response*" (2001, p. 104). Moreover, according to Yamanouchi, Mary Unwin, the poet's fiancée is "*the embodiment of maternal affection*" (2001, p. 101) and in Cowper's such poems as "My Mary" and "To Mary Unwin," it is possible to trace the yearning for motherly protection and the sense of selfless love.

In a similar manner, Beyatlı mourns for not having even a single picture of his late mother in a memoir (Karabulut, 2018; Ordu, 2023). Beyatlı describes the moment he hears the death of his mother with the words, "*I could not tolerate this terrible absence, this deep pain*" and "*I wanted to die like my mother and reunite with her immediately, I was thinking about the means of suicide*" (1986, p. 8). According to Çetindaş, the loss of the mother was effective in establishing the feeling of emptiness and borderlessness in Yahya Kemal's soul in his later life (2010, p. 136) since the poet has only the good memories of his mother as far as he remembers his childhood years in Skopje. Besides the absence of the familial warmth associated with the mother image (Erzen, 2016, p. 60; Karabulut, 2018, p. 33), the loss of the mother also influences the poet's sense of religion since Beyatlı takes his mother as his first teacher about the practices of Islam (Çetindaş, 2010; Ordu, 2023; Özdemir 2020). As Öztürk states, the poet takes the hymns praising Mohammad's birth that he heard from his mother as a literary residue (2020, p. 149), which would play a defining role in the style of his later poems. Likewise, Cowper identifies his mother with the love for God (Hartley, 1949, p. 228) and his interest in hymns can be explained through the influential mother figure in his childhood. Thus, the feeling of loss leads to a crisis of faith in both Beyatlı and Cowper. The primary reason for despair as well as their wandering attitude to find a peaceful space can be identified with the mother as a source of religious and psychic unity.

Another element shared by the poets is their contradictory feelings towards faith. As Marshall states, "*throughout his poetic career, William Cowper maintained a strong Christian faith, one rooted in the Evangelicalism of eighteenth-century England*" (1987, p. 475). But the strong feeling towards religion

agitates the powerful yearning for meaning which would lead to despair in the end since his Evangelicalism creates “poet’s dominating obsession- a conviction that he had committed the unpardonable sin” (Quinlan, 1943, p. 110). As Heller puts it, “He (Cowper) recalls searching the scriptures for ‘comfort and instruction’” (1995, p. 575). Similarly, Hartley discusses Cowper’s hymns as “an intensely personal struggle for a faith” (1949, p. 221), which creates isolation and emptiness in the poet because, unlike Hartley’s evaluation, “God of Wrath” replaces “God of Love” (1949, p. 226). Although the opposite is also possible in some poems of Cowper, the prevalent mode of despair linked to religion obscures such poems’ hopeful glimpses. As Packer suggests, Cowper evaluates his continuing depressions “as punishments for sin and redemption through God’s grace” (1999, p. 545). Thus, “his God became the punisher and judge that Blake calls Urizen or, comically, Nobodaddy” (Paley, 1968, p. 247). In the case of Beyatlı, the poet’s perception of Islam has been a controversial issue both for the poet himself and the Turkish scholars studying Beyatlı’s works and ideas. In this regard, the tension between being a pious man and a heretic nurtures the peculiarity of Cowper and Beyatlı. In other words, Christianity and Islam both provide a sense of belonging and confirm their incapacity to relieve the poets of their personal sorrow. As Akgül discusses, “Yahya Kemal had religious feelings that could be considered strong in his childhood, but then these feelings weakened over time and declined to the point of irreligion in Paris” (2002, p. 16). Kaplan points out that Beyatlı’s placing the sense of a vague eternity instead of his lost faith also fails and leads the poet to nihilism peculiar to the poet (1987, p. 267-8). As stated before, the poets identify the love for the mother with the reconstructive role of the belief systems. However, the absence of the mother means the loss of a mythic relief attached to the catechism and hymns taught by the mother. Then, triggered by the death of the mother, such a sense of loss transforms into the feeling of an endless curse by a superior power. Accordingly, Hutchings states that “Cowper wrote the poems convinced of his own damnation” (1989, p. 72). Cowper’s and Beyatlı’s isolation from the social sphere can also be linked to their feeling of being isolated from the unifying ground of a shared faith as it happens in Cowper’s wounded deer image in *The Task* and the lonely wanderer in Beyatlı’s “Districts without Azan.”

The other aspects of transposing the personal into the literary can be enumerated as follows,

1. The poets’ suffering from constant illnesses. The poets regard them as inherited diseases deliberately making their lives difficult and consolidating their sense of suffering in the poems, which supports their problematic connection with the mother and faith.
2. Reflecting the personal interests in the poems such as the love for national history, nature, science, and music.
3. Poetisation of a splendid past and its contrast with the present silhouette of city life. Vivid descriptions of the tumultuous events of the past and controversial issues of the present as an observant eye, a conscious state of passivity.
4. Not being radicals in their political views and being criticised for not being a public figure although they are prominent political figures in their times. Labelled as pro-George (Hutchings, 1989, p. 73) or apathetic towards the public (Gilman, 2003, p. 90) as in the case of Cowper or as the poet of the state (Ece Ayhan, 2006, p. 55) in the form of an open attack to Beyatlı. Samsakçı elaborates on such enmity towards Beyatlı as follows, “The poet’s respect for the concept of ‘state,’ or more accurately, his notion of state education, disturbed the ‘civilian poets,’ and attempts were made to belittle Yahya Kemal and his poetry, often with youthful ardour and sometimes with complexes” (2017, p. 220).
5. Melancholic description of the city as a reminder of the past, London and İstanbul. Yearning for country life and witnessing a daily change in the appearance of the city. The old and the new are given on the same line.

6. The poets' insistence on not having a permanent residence. Cowper's living in the houses of his friends or relatives and Beyatlı's living in hotel rooms clarify their wandering mood in their private lives. Thus, the poets' castaway and rind (dervish) images reflect such personal obsession and the prevalent desperation in the poems.

7. Although the poets lived in different centuries when the influence of the French Revolution on both poets, the declaration of the second constitutionalism in the Ottoman Empire, and Beyatlı's familiarity with Western culture and literature (he lived in Paris, had a connection with the Young Turks as in Ayvazoğlu (2007), for instance) and the delayed impact of the modernising movements in western culture to the Turkish political and literary life are reconsidered, it can be said that the poets share a similar period of time with the contradictory feelings and ideologies created through the clash between the old and the new.

When it comes to structural and stylistic elements that can be found in Cowper and Beyatlı, the creation of the poetic languages peculiar to the poets attracts attention. The negated language apparent in most poems of Cowper and Beyatlı affirms the coexistence of opposite forces in the same event, or the person observed and described by the narrators. For instance, while the idea of 'journey' emphasises the senses of movement and instability, the description of home or a distant hill as the representation of stability can create a similar sense of epiphany in the poetries of Cowper and Beyatlı. However, a desperate mood is immediately created in their poetries by means of a predominant sense of yearning that changes in accordance with the focus of the poems. From another perspective, the residue of the classical heritage (Griffin (1990) points out the Miltonic and Georgic traditions in Cowper, and Tanpınar says that "*Yahya Kemal is the real miracle of our old poetry*" (1977, p. 25) to stress on Beyatlı's interest in Ottoman Diwan poetry and music) is not denied in the poetries of Cowper and Beyatlı, on the contrary, it evolves into a starting point for finding a new perception and poetic stance in the form of an emerging romantic voice out the neoclassical one reflected through the vocabulary and the subjects. Moreover, in his essay, "Poet, Poem, and Music," Beyatlı clearly voices his aim to combine the old and the new styles with the words "*What we call classical is succession. Racine is classical. Shakespeare is romantic. In succession the two are united*" and for the poet, succession is the way the following artist reshapes the sense of former beauty (1980, p. 56).

Besides the use of conventional elements in their poetries, Cowper and Beyatlı apply a narrative style in their poems underlying an attempt and desire to provide the whole picture of the contemporary state of the man with a focus on fragments or items scattered around the city. As Terry states, for instance, "*Cowper's mock-heroic poems habitually attempt to rehabilitate and valorize small things*" (1994, p. 622). The poets feel as if these items, objects, or experiences expect the poets to discover their significance. The specific sections on certain objects in *The Task* by Cowper and the poems from *Our Own Vault* by Beyatlı exemplify such desire. The effort of creating a whole picture leads to a paradoxical discord in the poems, which can be regarded as a common strain in the styles of Cowper and Beyatlı. In this vein, Musser discusses "*the apparent lack of unity*" by questioning "*We ought to ask, rather, if the lack of formal unity serves any purpose, conscious or unconscious, or if it reveals any attitudes and assumptions about art that would help us understand Cowper better*" (1979, p. 515-16). Similarly, "*When we look at it from today, Yahya Kemal does not appear before us as a crystallized historical figure*" (Bilgi, 2011, p. 408). In other words, as Akgül points out, "*the same Yahya Kemal is perceived differently by different segments of society, and as a result of this difference in perception, while one segment fiercely supports him, another segment rejects him with the same vehemence*" (2002, p. 1).

In addition to the paradoxical critical responses concerning Cowper and Beyatlı, another problematic issue about the fragmented nature of the poets is that their poetries cannot be easily included in any movement or tradition. For instance, Tolley takes Cowper as pre-romantic (2001, p. 19),

or as Terry states Cowper is regarded “either as a late relic of English Augustanism or as a harbinger of a newer romantic aesthetic” (1994, p. 617). As stated before, Griffin (1990) discusses that Cowper’s poetry is Georgic and Miltonic with neoclassical elements or as Yamonouchi suggests “instead of looking backwards towards the Augustan Age, The Task thus looks forward and significantly anticipates The Prelude and The Excursion” (2001, p. 105). Similarly, Beyatlı occupies a controversial position in literary circles either as the representative of an older tradition and outdated forms or a synthesist combining Ottoman literary legacy and the modern sense. Tanpınar explains the reason behind calling Beyatlı “classical or neoclassical” (1992, p. 77) as the poet’s attempt to renew the old language by looking for new ways to get closer to it rather than ignoring ‘the old poetry.’ As Aydemir clarifies, “in a period when two traditions were struggling, Yahya Kemal was inspired by his own tradition in his poems, while on the other hand, he was influenced by the poetry of Western tradition” (2009, p. 2). With this general strain in mind, Yücel positions Beyatlı’s poetry into the restorative romanticism (2022, p. 102) and Zavotçu discusses the same concern of transferring the past into the present as a neoclassical stance in Beyatlı’s poetry (2003, p. 138). Accordingly, Koçak interprets the poet’s neoclassical attitude as an alternative modernism in the use of language as a bridge between history and aesthetics (2023, p. 299).

### Heterotopic Home and Evening

To clarify the comparable qualities in Cowper and Beyatlı based on the representations of home, evening, and the memories remembered through them, this study reads the selected poems by discussing the repetitive anxieties and modes of thought peculiar to the two poets with Foucault’s theorisation of space as heterotopia. In “Of Other Spaces,” Foucault offers various heterotopias inverting the existing normative nature of things, but he also underlines the intrinsic normativity of heterotopias despite their departure from the existing order. In this sense, Vidler elaborates on Foucault’s basic quality of heterotopia as follows,

*They (heterotopias) construct a double opposition to the real world outside, either creating ‘an illusion that denounces the rest of reality as illusion,’ or in creating another space that is ‘as perfect, as meticulous and ordered as our space is disordered, badly governed and confused.’ This was heterotopia as a space of disruption and disturbance of the established order. (2014, p. 19)*

Although the evaluation of home and evening as the binding points for Cowper and Beyatlı indicates the assumption that these images have stable meanings and functions, they paradoxically embody the tension of instability and “disruption” (Vidler, 2014, p. 19) in the poems by both constructing the sense of protectedness and immediately obliterating that sense. In other words, while home and evening offer the recuperative realm the narrators of the poems seek, the same images underline the liability to total confusion and aggravation of anxiety in the speakers, which stresses the essential nature of heterotopia that “juxtaposes, in a real place, several spaces that would normally be incompatible” (Foucault, 2014, p. 21)

Accordingly, the intersection of time and place attracts attention to create seemingly “incompatible” (Foucault, 2014, p. 21) spaces in the poems of Cowper and Beyatlı. Time appears as the remembrance of the previous affirmative experiences and place is the concrete form of such reminiscences. Although the two poets’ act of remembering is in a romanticising attitude, the poets do not neglect to present the implied negativity attached to the social and political turmoil of their times through historical/ natural places and the specific events or memories the poets reconsider in their poems. Thus, Foucauldian heterotopic and heterochronic constructs are achieved through the wavering mood of the poems since the poems convey the inner side “on a temporal axis, an ensemble of relations that makes them as juxtaposed, set off against one another, implicated by each other” (Foucault, 1986, p. 22).

Memory creates a productive space for the establishment of the connection with the remembered and desired past in Cowper and Beyatlı. In other words, reminiscence offers a heterochronic temporality for the poetic personas. Poeticising the act of remembering also creates a closeness between "*the sacred and the profane*" as Eliade discusses the two notions with references to the perception of the faith in its general sense and the comparison between the irrationality and rationality or the unreal and the real delineated through the sanctified and the desanctified (1987, pp. 8-13).

Moreover, pre-Romantic and neoclassical strains in the poets offer both the impending change in their poetic language and the interchangeable meanings concerning time and place with spatiality and liminality in mind. The changing attitude remarking the conventional poetic style and the nouveau perspective underlines the collapse of a static understanding of the temporal and spatial qualities in the poems. In this regard, dynamism in the selected poems converges with the new meanings attributed to the images regarding home and evening. As it comes to the basic comparable quality of the two poets, it is not only their romantic concerns but their use of poetry as a spatial entity for coping with their inner sorrows and outer observations about the current state of the world. In other words, the sphere of poetry enables a definite space for their confrontation with the conflicts they feel, and therefore, the poem as an aesthetic construct becomes an undeviating voice of the poet himself by exceeding the lyrical subjects of the poems by Cowper and Beyatlı.

'Home' stands as a destination and comfort zone in the poems of Cowper and Beyatlı. It is the reflection of the in-between space going beyond the commonplace perception of the outer world. Then the image of home turns into a realm of intersection and extension as Foucault theorises with the "*internal space*" (1986, p. 23). Although the repetition of the home image goes beyond the primeval need for a shelter or survival instinct in the poetries of William Cowper and Yahya Kemal Beyatlı, the poets do not wholly disregard the productiveness of the primitive yearning for a specific safe place. Moreover, the space created with the idea of serenity becomes a need for consolation with the problems they face in the public realm. As Foucault suggests,

*The space of our primary perception, the space of our dreams and that of our passions hold within themselves qualities that seem intrinsic: there is a light, ethereal, transparent space, or again a dark, rough, encumbered space; a space from above, of summits, or on the contrary a space from below, of mud; or again a space that can be flowing like sparkling water, or a space that is fixed, congealed, like stone or crystal.* (1986, p. 23)

The above-mentioned details concerning the porous nature of "*our primary perception*" (Foucault, 1986, p. 23) demonstrate the changing meaning of 'home' for the poets since the specific image of home enables the presence of different perspectives and moods occurring in the same space as Foucault defines with such extreme points as "*ethereal*" or "*fixed*" (1986, p. 23). Thus, the transposition between contradictory emotions turns out to be an essential part of the journey the personas of the poems take.

With the sense of a limited but saved space attributed to the perception of 'home' in mind, the poems selected from the two poets can demonstrate that the images denoting the innerness of home and the all-encompassing nature of evening convey the idea of resilience despite the presence of negativity in the poems of Cowper and Beyatlı. To put it another way, in the poetic universe composed by the two poets, the lyrical description of the home both as a corporeal realm and a psychic one stands as a recurrent trait shared by the poets. In this regard, home as a metaphor signifies the borders of the visible and invisible worlds in the poems of Cowper and Beyatlı, which enables another realm, the realm of the irrational and the anti-social (in the sense the poets' deliberate attempt to be away from the other people and the social norms) conveyed through the evening image. Thus, the specific moment of the evolving evening delineates the gradual change in the speakers' transitions from one reality to another.

Moreover, the imperceptible change of a specific natural event triggers a renewed perception for the observant eye in the poems by Cowper and Beyatlı. In this way, the images connected with home and evening provide a safe ground for the speakers to reconsider their lives through both personal and public histories accordingly.

The discussion of the episodic parts from Cowper's *The Task* (1785) exemplifies the basic trace of Cowper's poetic stance through the abundance of opposite elements both coexisting with each other and subverting 'the other' in a repeating manner. To illustrate, in the long narrative book, "The Winter Evening," the poetic persona reflects the minute details of his home and its constructive influence on the persona without disregarding the discomfoting realities of the daily 'tasks.' In other words, the details of the poet's house create the idea of a protective home with the change of focus from the scattered objects to a universal truth becoming sensible to the poet in that specific moment. Similarly, Yahya Kemal Beyatlı's 'odes' about home and evening describe them not only as refuges from the daily routines but also as harbours to take out a voyage going beyond the speakers' rational worlds and the borders of language. For that reason, Beyatlı's poems on the specific districts or the monuments belonging to such places as Süleymaniye, İstinye, Fenerbahçe, Maltepe, Üsküdar, Çubuklu and Çamlıca in his beloved city, İstanbul can denote the problematic sense of a destination with the paradox of journey (instability) and home (temporary space of stability) or the presence of wholeness and despair in the same experience maintained through the odes by Beyatlı.

Furthermore, in Cowper's sequential *The Task* poems and Beyatlı's such poems as "The Music of Evening," "From a Hill," and "Evening of the Jovial," the image of a protected home triggers the pass from the one world to another one in which the speakers recover from their repeating sorrows. Thereby the comparative analysis of the selected poems from Cowper and Beyatlı focuses on the recuperative influence of the poems and tries to demonstrate how an English pre-Romantic poet, and a Turkish neo-classical poet as being one of the last representatives of Ottoman Diwan poetry tradition can share the similar sense of joy in the same natural event, evening and the same space, home.

As the representatives of the dilemma between old values and novelty in their national literatures, the two poets evaluate the home image from the cultural space to demonstrate how the conventionality of the image flourishes within the repeated paradoxes in the poems by the two poets. Thus, starting with the different meanings of 'home' through specific poems from Cowper and Beyatlı can be a plausible point to trace the clash between the political and the personal besides the rational and the irrational.

### **Spatial and Temporal Limits of Home and Evening**

Home turns into a realm in which the poetic persona finds a gate or waiting room for a new beginning and the sense of root or originality in Cowper's and Beyatlı's poems. Moreover, when the development of the images throughout the poems by Cowper and Beyatlı is considered, home and evening convey Foucault's essential qualities of the heterotopic sites by "being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (1986, p. 24). For instance, the borders of the visible and invisible worlds in the poems of Cowper and Beyatlı appear in the poets' meticulous efforts to describe their reaction toward the changing colours of the sky through dusk and evening, which immediately affirms the presence of a heterotopic space both including and excluding the ordinariness of home and evening by offering a new perception of origin (in the sense of orientedness) and originality.

*The Task* is comprised of four parts, "The Sofa," "The Time-piece," "Garden" and "The Winter Evening" and demonstrates intended autobiographical traces from Cowper's life. However, as Heller discusses, the narrative poem, *The Task*, goes beyond the poet's actual life since "in the Task, the emphasis



indeed falls on the writing or poetic shaping of the persona's life out of the raw materials of Cowper's life" (1995, p. 577). Similarly, Beyatlı takes the memories of his youth as a starting point to denote his loss and yearning at the same time. Like Cowper, he reconfigures the places he remembers in the present time. Furthermore, the clash between history and the present time in the two poets' works shows the melancholic mood they underline with the irrevocable image of the past. In this regard, when the nationalist attitude in praising the landscape and the old victories of their countries is reconsidered, it is possible to suggest that the poets reconstruct the safe realm of home within the cultural and historical representation of their countries imbued with the contradictory coexistence of hope and agony. To exemplify, in "Table Talk" by Cowper, the lyric speaker resembles his country to a deer to show the endless attacks and threats from the other countries and its imperishable nature in the lines "*Poor England! thou art a devoted deer,/ Beset with every ill but that of fear*" (1835, p. 18), which clarifies the paradox the poet feels for his country as the realm of peace and that of sorrows. Cowper reuses the deer image in the third book of the *Task*, "Garden." However, instead of connecting the image with his country, he employs the deer image to delineate his desperate mood and solitude with the lines "*I was a stricken deer, that left the herd/ Long since. With many an arrow deep infix'd*" (1835, p. 212), which can also be read as the poet's idiosyncratic reaction to the notion of death. In this regard, the changing attitude in Cowper's idea of death calls to mind Beyatlı's "Death of the Jovial" discussing the prevalent dissidence in the presence of death to signify a time-bound total collapse.

As another example, "Expostulation" by Cowper keeps the poet's unique sense of locality offering the emotions of peacefulness and strife by means of a questioning tone sustained throughout the whole poem. The poem starts with such rhetorical questions as "*Why weeps the muse for England? What appears/ In England's case, to move the muse to tears?*" (Cowper, 1835, p. 62) signifying sympathy toward his country, but the lines "*Hast thou (a sacrilege his soul abhors)/ Claimed all the glory of thy prosperous wars?/ Proud of thy fleets and armies, stolen the gem/ Of his just praise, to lavish it on them?*" (Cowper, 1835, p. 71) foreground the critical tone of *The Task* concerning both the history of England and the triviality of worldly goods. Similar to the affirming tone in the lines "*Blest country, where these kingly glories shine!/ Blest England, if this happiness be thine!*" (Cowper, 1835, p. 11) from "Table Talk," the second book of *The Task*, "The Time-piece" refers to the peculiar beauties of his country balanced with the existence of a bloody history of wars, exploitation and slavery in the lines "*England, with all thy faults, I love thee still-/ My country! and while yet a nook is left,/ Where English minds and manners may be found,/ Shall be constrained to love thee*" (Cowper, 1835, p. 192). In the case of Beyatlı, the poet romanticises the past in such poems as "Bairam Morning at Suleymaniye" and "That Wind" with the divine atmosphere aroused by the reminiscence of specific events. In this regard, the observation of a religious festival in the vicinity of Suleymaniye Mosque creates an experience going beyond the present time by universalising the temporality or changing the place into a heterotopic site with the inclusion of different temporal and spatial zones. However, Beyatlı's use of monumental structures connected with his religion and country can also be considered "*spatial nonhomogeneity*" as Eliade theorises about being religious and having a sense of space since

*There is, then, a sacred space, and hence a strong, significant space; there are other spaces that are not sacred and so are without structure or consistency, amorphous  
. . . in the experience of an opposition between space that is sacred -the only real and real-ly existing space- and all other space, the formless expanse surrounding it. (1987, p. 20)*

Moreover, the lines from "Bairam Morning at Suleymaniye," "*As if thousands of ghostly figures cohere/ From all horizons. This influx is from old campaigns,/ From many reduced regions the country contains*" (Beyatlı, 1965, p. 31) remind the victories of a mythic past by blurring the line between the spiritual and the corporeal without any trace of failure. Hence as Eliade suggests, "*Revelation of a sacred space makes it*

possible to obtain a fixed point and hence to acquire orientation in the chaos of homogeneity" (1987, p. 24). However, such enthusiasm coming with the affirmation of the past in the poem is not a sustained quality in Beyatlı's poetry universe. To illustrate, in such poems as "Open Sea" and "Silent Ship," Beyatlı keeps a melancholic and thus pessimistic tone stressing the tragic mood of human existence throughout the poems.

The lines "Now hoist the sail, and let the streamers float/ Upon the wanton breezes" (Cowper, 1835, p. 193) from "The Time-piece" call to mind Beyatlı's poetic stance reverberating with the ancestral heritage and the natural landscape. As Toygar points out in his evaluation of Beyatlı's "Open Sea," the poet "takes this emotion from the national history, tradition, national trait and character, from his love of country. For him sea is a symbol and reminder" (1965, p. 21). The rehabilitating feeling conveyed with the sea image is counterbalanced by the coexistence of "defeat" and "victory" remembered in the lines "When the army was in defeat, in sorrow the country,/ In my dreams each night I had the thoughts of victory" (1965, p. 35) nevertheless. Accordingly, as the lines "As I passed my childhood in the Balkan cities,/ I felt a flame of nostalgia without an ease" (Beyatlı, 1965, p. 35) suggest, the poet cannot find his 'home' in the present time and goes back to his Balkanic origin by means of the sea image conveying freedom and fluidity since "Waters that are beyond the sad boundaries flowing" (Beyatlı, 1965, p. 35). However, this recuperative effect triggered by the sea image leaves its place to a total resignation in the ending lines since "One day I said no more love or country for me" (Beyatlı, 1965, p. 35), which can denote the change from the affirming mood of "Bairam Morning at Suleymaniye" to a total negation after the experiences of disillusionment.

Correspondingly, the parts or the books as the poet enumerates them in *The Task* voice Cowper's political concern through his way of romanticism in a loosely sequential manner. In addition to Cowper's reactions towards his time's popular issues such as the slave trade or colonialism in the parts "The Time-piece" and "The Winter Evening," the poet reflects his inner conflicts as the thresholds of madness and reason thanks to the subjectivity of the odes and hymns. Moreover, since the oscillations between the rational and the irrational evolve into a pathological dimension in Cowper's own life, the symptomatic in his poems still attracts attention. In other words, the poet's "suicidal madness" (2009, p. 144), as Darcy puts it, also signifies the differing levels of tension in his narrative poems. In addition, conveying the tension through tactile and visual imageries based on home and evening enables the narration to flow as the sections of a dialogue with the poet's self. As Packer points out,

*in lyric, he [Cowper] speaks in a voice of unmediated anguish; his hymns mingle recollections of anguish with thanksgiving for redemption; the conversational poems allow him to look at insanity from the perspective of a sympathetic yet fully rational observer. (1991, p. 546)*

Furthermore, evening observed from the sphere of the home problematises the realms of the conscious and unconscious since the entangled border between the two realms complicates the speaker's perspective. Likewise, Beyatlı's "Phantom City," and "End of September" reflect the suicidal moments poeticised with the heavy burden of being away from home or its metaphorical extension, country. However, even in the most subjective moments, the poet does not deny the problems such as poverty embodying the outside world in the lines "At night, the lamps of many a poor residence/ Reflect Scutari from the most accurate lens" (1965, p. 39) from "Phantom City." The translator of the poem, Toygar prefers the word 'lens' to the Turkish word 'ayna' (mirror) to achieve the musicality and rhyming structure in the original language. But from another perspective, the mirror image can be read from Foucault's heterotopic conception of time and space since

*in the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent, (Foucault, 1986, p. 24)*

which exactly illustrates the speaker's point of view in Beyatlı's "Phantom City" by mystifying the assumptions of presence and absence. Similarly in the lines, "Death is our destiny, we are not in fright/ To be away from motherland is plight" (Beyatlı, 1965, p. 79) from "End of September," the speaker counterbalances his love for the landscape with the notion of death. In this respect, death is given as a way of escape from the worldly toil recalling Cowper's evaluation in "The Sofa" and "The Time-piece."

In Beyatlı's case, the grave image goes beyond the modern world's "obsession with death as 'an illness'" (Foucault, 1986, p. 25). As Foucault discusses, the heterotopic qualities of graveyard and its changing meaning through centuries refer to the subversive nature of heterotopia illustrated with "the cemetery" (1986, p. 25). Similarly, "Death of The Jovial" by Beyatlı glorifies death as "a peaceful spring" (1965, p. 87). The poem signifies the heterotopic sense of a new beginning with the interlacement of life and death through the images of a nightingale singing every night and a rose image blossoming on the grave of Hafez Shirazi, a Persian poet. Likewise, in "The Garden," Cowper criticises the factitiousness of the public realm conveyed through the "ignoble grave" (1835, p. 216) image with his praise of Newton, Milton, and Hale in the lines "The only amaranthine flower on earth/ Is virtue; the only lasting treasure, truth" (1835, p. 216), which changes the conventional perception of death into an experience leading to a refreshed aesthesis.

In addition, the process of creating or composing the poems is a productive and healing one for both Cowper and Beyatlı as they discover a refreshed energy with the self-initiated effort to observe after the experience of a peculiar confrontation with the outer realm. Additionally, Foucault's analogy of mirror explicating the recuperative nature of heterotopia with the words "I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am" (1986, p. 24) can also be applicable to the vacillating emotions concerning home and feeling at home in the poetries of Cowper and Beyatlı. With Yahya Kemal Beyatlı's descriptions of the dusk and the act of returning to the safe space, the home underlines a threshold Cowper poeticises with the lyricism of his odes, especially "Garden" and "The Winter Evening." In a similar manner, the conversation with the self creates a therapeutic effect in such poems as "The Music of Evening," "From a Hill" and "Evening of the Jovial" by Beyatlı.

As keen observers of their social and natural spaces, Cowper and Beyatlı reflect on the social conflicts and poverty during their times. For instance, in the first lines of "The Winter Evening," Cowper conveys the sense of misfortunes and poor conditions leading to the tragedy of enduring through the image of dirty streets and desolate houses. Similarly, besides the above-mentioned "Phantom City," Beyatlı's "Kodja-Mustafa-Pasha" describes a "far and poor district of Istanbul" (1965, p. 43). However, the concept of home modifies the hostile atmosphere of such corporeality with its suggestion of an imaginary cosiness triggered by the secured space of the home. Like Cowper's tactile images consolidating the sense of an emotional warmth overcoming the hardships of the physical world, Beyatlı's signification of home suggests a romantic "tranquility, as if with them inhabited from eternity" (1965, p. 45). In another poem, "From a Hill" by Beyatlı, the concept of home and the image of evening offer the idea of serenity. Then, in Cowper's "The Winter Evening" and Beyatlı's poems about home and evening, the presence of home in the evening beautifies the ugliness of the outer world, which suggests a cathartic release to Cowper's conceptualization of 'task' or "a map of busy life, / its fluctuations and its vast concerns" (1927, p. 650) or Beyatlı's wearisome 'journey' as it appears in the poems "Thinking" and "Longing."

As Foucault discusses, the "house" is one of "the closed or semi-closed sites of rest" (1986, p. 24). Accordingly, Cowper's "The Winter Evening" starts with the description of "houses in ashes" (1927, p. 650) indicating the interrupted sense of peace and voices the poet's burden to observe the 'wrongs' of

the world. However, immediately after the gloomy depictions of the rational world bordered with “*the logic, the wisdom and the wit*,” (Cowper, 1927, p. 650), the speaker’s imperative tone in the lines,

*Now stir the fire, close the shutters  
fast,  
Let fall the curtains, wheel the sofa round,  
And while the bubbling and loud-hissing urn  
Throws up a steamy column, and the cups  
That cheer but not inebriate, wait on  
Each,  
So let us welcome peaceful evening in.* (Cowper, 1927, p. 650)

underlines a complete change in the appearance of the home as a secure space. Like Beyatlı’s “Kodja-Mustafa-Pasha,” the poetic persona escapes from the harassment of daily life through the sense of domesticity in the concept of home. Moreover, through the blurring effect of the evening, the speaker remembers nymphs, “*ethereal journeys*” and “*nectareous essences, Olympian dew*” (Cowper, 1927, p. 650), which signifies a leaping experience for the speaker feeling the possibility of an alternative existence once again. Thus, the combination of home and evening shows the sense of peace coming with the feeling of home and maintains the speaker’s effort to isolate himself from the outer world’s corporeality through the dream-like depiction of home.

“The Music of Evening” by Beyatlı poeticises the vacillations between hope and despair common in the poetries of Beyatlı and Cowper. Like “The Winter Evening,” the changing weather reflects the breaking point in the speaker as well. The opening lines “*In Kandilli, in the old gardens/ when the evening closes like curtains/ A joy of memory remains in despair*” (Beyatlı, 2005, p. 39) demonstrate the emotive in the corporeal. In other words, as the evening triggers the imaginative world in Cowper’s poems, the evening turns into an image of home dragging the observant eye into its dreamy world by annulling the limits of his surroundings. Then, the speaker reassesses his condition within this new light of the evening’s darkness. As the following lines, “*It often makes the dream shudder/ With Darkness Entering from each door/ Very deliberate from its footsteps*” (Beyatlı, 2005, p. 39) suggest, when the borders of the rational are negated with the evening turning into the home, the speaker experiences Burkean romantic sublime with the senses of fear and joy at the same time. The last lines “*When the world is away from eyes/ as if in one night from one thousand nights/ a dream starts within a dream*,” (Beyatlı, 2005, p. 39) both problematise the linear perception of time and trivialise the specular experience. Similarly, in “The Sofa” and “The Winter Evening,” Cowper’s speaker saves himself from the daily routines and sorrows by cherishing the authentic experience felt in the sphere of the home.

However, in the case of Cowper and Beyatlı, the sense of peace coming with the concept of a safe home is momentary and is doomed to be lost in the end. As it happens in the lines from “The Winter Evening,”

*I mourn the  
pride and avarice that makes man a wolf to man;  
Hear the faint brazen throats/ By which he speaks the language of his/ hear,  
and sigh, but never tremble at the sound.  
He travels and expatriates, as the bee  
From flower to flower so he from land to land* (Cowper, 1835, p. 235)

the speaker takes the role of a wanderer. Correspondingly, “*lonely strollers*” (1965, p. 73) in Beyatlı’s “Longing” signifies a similar sense of rootlessness as signified in the lines “*Sounds of day died out yet still I didn’t part/ There I did sit like a ghost, with my heart*” (Beyatlı, 1965, p. 73). Moreover, the poet’s

trips to certain spots in Istanbul and writing a sonnet about that specific location reminds Cowper's attempt to find a 'whole' place in which he can save himself from the feeling of fragmentedness (especially when Cowper's personal history about madness is reconsidered, such feeling of loss makes sense and reappears at every turn). Then, the speaker's yearning for home indicates the desire for belongingness. Nevertheless, the image of the bee functions as a metaphorical extension of the paradox illustrated with home and journey. As the bee simile constitutes, the narrator cannot feel at home in the rational world. In this respect, evening creates a space to stop and imagine for Cowper and Beyatlı. For that reason, Cowper's speaker persistently calls the coming of the evening in such lines as "Come, Evening, once again, season of peace; Return, sweet Evening, and continue long!" (1927, p. 652). Besides the coming of evening, the negative connotations of winter change with the wholeness felt in the sphere of the home. As the lines "I crown thee king of intimate delights, / Fireside enjoyments, homeborn happiness / and all the comforts that the lowly roof of undisturbed Retirement and the hours of long uninterrupted evening know" (1927, p. 651) maintain, the speaker's cherishing passivity or inertia is not only the reflection of his retirement days but also the joy of serenity home and evening offer in the winter days.

As the last point, the garden image employed by both Cowper and Beyatlı affirms the desire for a safe realm and unites the peculiar heterotopic space in their poems through the interaction between the cluster of images connected with home, evening, death, and memory. Although the garden image connotes a source of pure satisfaction, its Elysium-like presence is subverted with an immediate consciousness of despair and lack in the poems by Cowper and Beyatlı. According to Foucault, the garden sustains a deliberate heterotopic quality since it "is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (1986, p. 25). In this vein, Beyatlı's descriptions of 'garden' signify his commitment to traditional Ottoman poetry by turning the place into a heterotopia of the opposite emotions in "İstinye," "Communion" and "Away from Gardens." In "Communion," the garden functions as a heterotopic space in which all the assumed features of the objects leave their place to a contrariness in such lines as "In this jollity nightingales forget bewailing, / Roses ignore withering and moon has no waning" (Beyatlı, 1965, p. 67). In "İstinye," the garden image creates the idea of expansion without any spatial or temporal boundary. However, as a space of contradictions, the garden maintains the sense of hopelessness by indicating the solitariness of the observant eye in "Away from Gardens." Similarly, Cowper devotes an individual book to the functionality of the garden image in *The Task* with the title "The Garden" to denote the speaker's apprehension about his observations of the outer world. The emphasis on the wildness of the garden in the narrator's depictions clarifies his desire to overcome the limitative ground of the social, but even so, the narrator is also aware of being 'away from gardens' as "a stricken deer" (1835, p. 212). Thus, the garden image reflects both affirmative and negative attitudes within the same place signifying both the presence and absence of peacefulness.

## CONCLUSION

Future studies concerning Cowper and Beyatlı could be realised with further analysis of the oriental image of an orderly garden and its wild counterpart in *The Task* with the historical and cultural effects in mind. It is also possible to find some shared points between the interest in traditional forms such as hymns and their influence on the generic richness and musicality of the poets besides clarifying the poets' faltering voice to accept faith as a source of solace. From another perspective, a deeper analysis of home as the gender and class-based construction of problematic masculinity could be fruitful, particularly regarding the contrasting portrayal of the protective male realm within and the assumption of a threatening environs outside. Additionally, the preference of staying within the limits of the house while it was a popular activity of the late 18th century to take long walks in nature, its connection to the idea of retirement as a psychic disregard and the constantly changing canvas of the city could be other traceable elements in Cowper and Beyatlı. Lastly, Beyatlı's stressing on the cultural

importance of the 'Turkish type house' and Cowper's finding solace in the country cottages could be another interesting cross-cultural perspective on the symbolic power of specific home spaces.

Consequently, the comparison of Cowper and Beyatlı illustrates the multi-layered meanings of home and evening through the poetisation of the reminiscences or internal conflicts in the selected poems despite the different cultural and literary backgrounds of the poets. Their attempts to find an idiosyncratic voice nurtured by the conventions of the previous poetries of their national literatures present the poets as both the last representatives of the older traditions such as Neoclassical poetry or Ottoman Diwan poetry and the emerging voices of a poetic uniqueness through their emphasis on the imaginary and irrational without disregarding the conflicts of the daily life. The various implications of the home image as a departure and the destination point signify the poets' vacillating stance between the past and the present, the rational and the irrational, the outside and the inside. To conclude, the home image turns into an open signifier to reflect both the conflicts and desires of the speakers in the poems and to affirm the sense of wholeness in the poems of Cowper and Beyatlı.

#### Article Information

<b><i>Ethics Committee Approval:</i></b>	Exempt from the Ethics Committee Decision
<b><i>Informed Consent:</i></b>	No Participant
<b><i>Financial Support:</i></b>	No Financial Support
<b><i>Conflict of Interest:</i></b>	No Conflict of Interest
<b><i>Copyrights:</i></b>	No Copyrighted Material Used

## BIBLIOGRAPHY

- Akgül, L. H. (2002). Yahya Kemal ve tarihe bakışı [Yahya Kemal and his view of history]. *Erdem*, 14(40), 1-26.
- Aydemir, Y. (2009). Yahya Kemal: A poet who improved and transformed tradition. *Divan Edebiyatı Araştırmaları Dergisi*, 3, 1-28.
- Ayhan, E. (2016). *Bir şiirin bakır çağı [The copper age of a poetry]*. İstanbul: YKY.
- Ayvazoğlu, B. (2007). Yahya Kemal'in bir siyasetçi olarak portresi [A portrait of Yahya Kemal as a politician]. *Muhafazar Düşünce*, 4(13-14), 9-24.
- Beyatlı, Y. K. (1965). *Selected poems* (S. B. Toygar, Trans.). İstanbul: Sermet.
- Beyatlı, Y. K. (1980). *Yahya Kemal'in dünyası [The world of Yahya Kemal]*. S. Ünver (Ed.). İstanbul: Tercüman.
- Beyatlı, Y. K. (1986). *Çocukluğum, gençliğim, Siyasi ve edebi hatıralarım [My Childhood, My Youth, My Political and Literary Memoir]*, İstanbul: İstanbul Fetih Cemiyeti.
- Beyatlı, Y. K. (2005). *Kendi gök kubbemiz [Our own vault of heaven]*. İstanbul: YKY.
- Bilgi, L. (2011). Queries on the existence and nonexistence in Yahya Kemal poems. *CBÜ Sosyal Bilimler Dergisi*, 9(2), 407-415.
- Çetindaş, D. (2010). Yahya Kemal's mother's influence on his world of feeling and thought. *AU Türkiyat Araştırmaları Dergisi TAED*, 42, 133-145.
- Cowper, W. (1835). *The poems of William Cowper, Esq: Of the inner temple*. NY: C. Wells.
- Cowper, W. (1927). The task, Book IV. In T. P. Cross and C. T. Goode (Eds.), *Heath readings in the literature of England* (pp. 649-658). NY: D.C. Heath.
- Cowper, W. (1969). William Cowper, 1731-1800. In W. Peacock (Ed.), *English verse, Volume III* (pp. 364-396). London: Oxford UP.
- Darcy, J. (2009). Religious melancholy in the romantic period: William Cowper as test case. *Romanticism*, 15(2), 144-155.
- Eliade, M. (1987). *The Sacred and the profane: The nature of religion* (W. R. Trask, Trans.). NY: Harcourt.
- Erzen, M. (2016). Yahya Kemal ve Ahmet Haşim'de "anne" imajı [The image of "mother" in Yahya Kemal and Ahmet Haşim]. *Selçuk Üniversitesi Türkiyat Araştırmaları Dergisi*, 35, 55-79.
- Foucault, M. (1986). Of other spaces (J. Miskowiec, Trans.). *Diacritics*, 16(1), 22-27.
- Foucault, M. (2014). Heterotopias. *AA Files*, 69, 18-22.
- Gilman, P. (2003). William Cowper and the "Taste of Critic Appetite." *ELH*, 70(1), 89-115.
- Griffin, D. (1990). Redefining Georgic: Cowper's task. *ELH*, 57(4), 865-879.
- Hartley, L. (1949). The worm and the thorn: A study of Cowper's "Olney Hymns." *The Journal of Religion*, 29(3), 220-229.
- Heller, D. (1995). Cowper's task and the writing of a poet's salvation. *Studies in English literature, 1500-1900*, 35(3), 575-598.
- Hutchings, W. B. (1989). William Cowper and 1789. *The Yearbook of English Studies*, 19, 71-93.
- Kaplan, M. (1987). *Türk edebiyatı üzerinde araştırmalar 2 [Research on Turkish literature 2]*. İstanbul: Dergah.
- Karabulut, M. (2018). "Mother" image in Yahya Kemal's memories and poems. *Hikmet Journal of Academic Literature*, 4(8), 28-36.
- Koçak, M. (2023). The Limitations of Yahya Kemal aesthetics or alternative modernity: An evaluation on Dergah magazine. *DEA*, 27, 291-317.

- Kroitor, H. P. (1964). The influence of popular science on William Cowper. *Modern Philology*, 61(4), 281-287
- Marshall, W. G. (1987). The presence of "The Word" in Cowper's the Task. *Studies in English Literature, 1500-1900*, 27(3), 475-487.
- Musser, J. F. (1979). William Cowper's rhetoric: The Picturesque and the personal. *Studies in English Literature, 1500-1900*, 19(3), 515-531.
- Ordu, F. (2023). Yahya Kemal'in huzursuzluğu [Restlessness of Yahya Kemal]. *DEU Edebiyat Fakültesi Dergisi*, 10(2), 533-553.
- Özdemir, M. (2020). A study on the universe and elements of religious socialization in Yahya Kemal. *Marife Turkish Journal of Religious Studies*, 20(2), 463-484.
- Öztürk, D. (2020). The poet directed Republican poetry: Yahya Kemal Beyatlı. *Iğdır U. Journal of Social Sciences*, 24, 147-162.
- Packer, B. (1999). Hope and despair in the writings of William Cowper. *Social Research*, 66(2), 545-564.
- Paley, M. D. (1968). Cowper as Blake's spectre. *Eighteenth-Century Studies*, 1(3), 236-252.
- Quinlan, M. J. (1943). William Cowper and the unpardonable sin. *The Journal of Religion*, 23(2), 110-116.
- Samsakçı, M. (2017). "Grant neither equality nor freedom" Yahya Kemal and power. *Journal of Turkish Language and Literature*, 57(57), 213-236.
- Tanpınar, A. H. (1977). *Edebiyat üzerine makaleler [Articles on literature]*. İstanbul: Dergah.
- Tanpınar, A. H. (1992). *Yahya Kemal*. İstanbul: Dergah.
- Terry, R. (1994). "Meaner Themes": Mock-Heroic and providentialism in Cowper's poetry. *Studies in English Literature, 1500-1900*, 34(3), 617-634.
- Tolley, M. J. Preromanticism. In D. Wu (Ed.), *A companion to romanticism* (pp. 12-22). Oxford and Massachusetts: Blackwell.
- Yamanouchi, H. (2001). The fair commands the song: William Cowper and women. *The Wordsworth Circle*, 32(2), 101-106.
- Yücel, G. (2022). The reflection of romanticism in *Dergah* journal: Yahya Kemal's Discussions (1921-1923). *Journal of Nationalism Studies*, 4(2), 71-107.
- Zavotçu, G. (2003). Yahya Kemal Beyatlı's neo-classical poems. *Kocaeli U. Journal of Social Sciences*, 6(2), 137-143.
- Vidler, A. (2014). Introduction. Heterotopias. *AA Files*, 69, 18-19.