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Reading Architecture, City and Space in Latife Tekin's Novels through Henri Lefebvre

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Abstract

In her novels, Latife Tekin describes a journey that migrates from the village to the city and tries to hold on in the city, by positioning the human (body/language), his/her communication, and the spaces he/she produces at its center. The reflections of a social event such as migration on the city and space are deeply involved in Tekin's novels. Dealing with the author's novels selected in this study through Henri Lefebvre's definitions of everyday life and the production of space can make these reflections more perceivable and meaningful. By looking at Latife Tekin's novels through Lefebvre, this article aims to capture the spatial production processes through the changing/transforming social production practices and the organization of everyday life. By considering the factors that shape the production practices and the organization of everyday life in the rural and the urban, the spaces produced by the individual, have been interpreted in the context of the spatial counterparts stated by Lefebvre (spaces of representations, representations of spaces, and spatial practices). The aim of the study is to capture clues about the production of space, which directly integrates with time and the human, and try to offer expansions in the way architects deal with the production process of space and where they should position themselves in this process.

1. INTRODUCTION

There is much debate about the concept of space within and outside the discipline of architecture. As the French thinker, Henri Lefebvre stated, space, which is inseparably integrated with the concept of time, is a phenomenon that includes political, economic, and cultural dimensions beyond a physical dimension [1]. The concept of space, which is shaped around people and shapes their social life, has therefore often remained in the focus of social sciences. Therefore, architecture has to carry out studies about the space on a wide ground also in the light of other disciplines.

In this study, in Latife Tekin's novels, the life practices that started with the migration from the rural to the city and transformed until today (including inseparable integrity), the way they are located in the city and their effects on the production of space will be examined in the light of Lefebvre's definitions of everyday life and the production of space. Tekin's human-centered life and spatial fiction will be followed along with the change processes. In parallel with this, the production and reproduction of the spaces that we encounter in the novels will be evaluated within the framework of the three-part dialectic of perceived, conceived, and lived space (spatial practices, representations of spaces, and spaces of representations) described by Lefebvre, through transforming individual/society practices and space practices. The conclusion aims to reach a holistic process interpretation as a result of the examination of the novels.

While Lefebvre opens the mutual production process of the society and the space; Tekin's novels are not limited to telling only about society; It gives also a chance to land into a single individual, a human. While witnessing the mutual relationship of society and individuals with the space through Tekin's novels, the decisiveness of architecture, which is basically a building production practice, in the production of the space

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will be questioned. In addition, it will be discussed where the architects will position themselves within the framework of the mutual production process.¹

While there is no outstanding work on Latife Tekin in the field of architecture until today; In various studies produced in social sciences, there has been given place for space analysis. However, these studies do not center the space; or conduct space analysis within the literary literature [2, 3].² In this study, unlike the existing literature, the dynamics that create, affect, and transform space are examined in integrity and continuity, and the relationship between architecture and space is questioned.

While the developing capital power increased its influence with various urbanization policies in Turkey, it started to create new business areas in the city and transform the land into a commodity based on production-consumption, which has led to changes in rural life practices. As a result, it gave birth to a great migration movement from rural to urban areas. This migration, the reflections of which extend to the present day, has created radical changes in both rural and urban dynamics.

While the phenomenon of migration to the city is mostly handled on a rural/urban scale by disciplines such as architecture, the shocking experiences of immigrants are emphasized in arts such as cinema/literature. On the other hand, although these works can convey the environmental effects of their time, they may not reflect the important changes in life and production practices. For example, Önder Şenyapılı emphasizes that Talip Apaydın's novel *Sarı Traktör* is one of the pioneering works about the transition period of rural agriculture to mechanization [4]. However, according to Şenyapılı, the novel, which depicts the passion of a village boy who is engaged in agriculture for the new tractor, may reflect the traces of the revolution created by the tractor in agriculture, but it is not successful in conveying the "economic and social change" in the countryside [4].

In the change of rural life, which also takes place in Apaydın's novel, the effect of relations of the capitalist society, formed by the adoption of the money economy, pointed out by the French geographer Yves Lacoste, against customs and traditions attracts the attention [5]. Mentioning the effects of these changes on the rural zone in the transition to the modern urban phenomenon, Lacoste sees these changes as the main reason for the degeneration of the traditional system of the countryside [5]. The works exemplified by Şenyapılı describe the encounter of individuals experiencing such a system degeneration with capital in the rural area [4]. Latife Tekin, on the other hand, takes us beyond this process. Tekin's first novel begins by reflecting the rural society, which has met with capital, witnessed its penetration into life practices, and is losing its everyday life dynamics, on the brink of migration to the city. In her later novels, however, Tekin conveys the process of becoming an individual of the people of the society who will struggle for life by migrating to the city.

2. PRODUCTION OF SPACE AND EVERYDAY LIFE THROUGH LEFEBVRE

According to Lefebvre, space can be understood as production in a dialectical structure, which cannot only be handled with the abstract-geometric approach of Cartesian thought, but also concretely organized by relations and life practices arising from the human body or gaining meaning with symbols and representations. The organization of human relations and life practices takes place only through space [1]. At this point, Lefebvre's definition of producing and produced space emerges. Evaluating the production of the space in a periodical framework, Lefebvre touches upon the different spaces created by the changing life and production practices throughout history and the effects of these spaces on the change of life

¹ This study is based on an ongoing postgraduate thesis. A detailed analysis of the migration movement in Turkey is not included within the limits of this article. Latife Tekin's novels will not be approached in terms of their literary characteristics and their position in Turkish written literature. The works of the author that are discussed within the boundaries of this article are: *Sevgili Arsız Ölüm* and *Berci Kristin Çöp Masalları*.

² For example, Balık refers to Tekin's spatial fiction through the original language structure of the novels. Gökçe, on the other hand, draws attention to the fact that Tekin appears in her narratives as a voice from within, not from the outside. Although this situation has a significant impact on Tekin's spaces gaining dimension; It focuses on the literary character of novels.

practices [6]. In this context, the everyday life-space relationship organized by production and reproduction methods and life practices gains importance. Considering that capitalism and modern urbanization strengthen the rural-urban dichotomy, it will provide meaningful results to evaluate the urban space-rural space tensions and to look at the poor (immigrant) spaces of the city through the concepts of everyday life and the production of space.

3. EVERYDAY LIFE AND SPACE IN THE RURAL

Lefebvre, while mentioning the absolute space, which he describes as the first-period space, states that its origin is an agrarian-pastoral piece of space, that is, it is a set of places that the villagers ... named and worked in [1]. The close relationship of social life practices which are not yet broken off with nature, its rhythm, and forces, is the basic qualifier of absolute space. For this reason, although social production practices try to transform and dominate absolute space, production and reproduction activities, which are not separated from nature, do not allow the production of a space that is completely separate from nature. This absolute space is not a conceived, but a 'lived' space. It is the representation of space rather than the space of representation [1, 6].

According to Lefebvre, as in the production of absolute space, nature and production practices have a direct organizing effect on the everyday life of village society. Lefebvre states that the distinction between work, family, and private life (leisure activities) cannot be made in the everyday life of the rural society, which had its own character and was able to preserve it until the bourgeois society that formed the modern urban unity [7]. In order to allocate everyday life with rules, all kinds of behaviors and actions of village people are shaped by local rules. In the village society, which realizes the forms of production through its relationship with nature, the local rules that shape everyday life are also affected by the commands of nature. The phenomena of magic and genie, which Tekin frequently mentions in her first novel, *Sevgili Arsız Ölüm* (Dear Cheeky Death), gain meaning in this context. As a matter of fact, in an interview, Tekin talks about the functionality of the genie, which regulates the everyday life of the countryside and defines the relationship with nature [8]. In addition to the fact that phenomena such as magic and genie organize everyday life, it can be seen that Tekin participates in the production of her spaces, just like the body (physical/tangible projection of the individual) that Lefebvre directly associates with the production of space. While we can see that the characters of the novel participate in the production of tangible (perceived) spaces with their bodies through their physical actions, it is also possible to encounter lived spaces (space of representation) produced through genies or characters identified with genies (anti-body).

The direct relationship with nature plays a leading role in the organization of space as well as in life practices. It is possible to read the social production and reproduction process, which Lefebvre parallels with the production and reproduction of space, through the direct relations established with nature. As a matter of fact, it is not difficult to determine that production practices are shaped within the framework of daily and seasonal/climatic needs in rural life, where capitalism has not yet spread. Accordingly, a house on a micro-scale and a village on a macro-scale; are spaces that are produced and reproduced within the homogeneous structure and practicality of everyday life, which is associated with nature. While it is not possible to come across representations of spaces (conceived spaces) in the village, all the spaces we encounter are spatial practices (perceived spaces) and spaces of representation (lived spaces) that exist through the practices organized by everyday life or symbols/meanings related to nature. While the rhythms of everyday life organized around the production practices of the village people in the novel provide us with data:

- Feeding chickens - making use of their eggs,
- Feding livestock - to benefit from its meat and milk,
- Farming - to make bread etc. from agricultural products.

We also get an idea of the role these rhythmic activities play in the production of village space and on the spatial practices of the village:

- The garden of the house and the coop as the place where the chickens are kept,
- Barn/hayloft as a place where livestock is kept,

- The tandoor, as a place where bread and food are cooked, can be thought to gain meaning as spatial practices organized around repetitive production practices.

While we can find examples of the spatial practices organized by the primitive integrity of needs and the commands of nature, it is also possible to see that the cycles and rituals shaped within the framework of various beliefs can play an active role in the production and reproduction of the space. For example, places such as the mosque where men go collectively after the wedding, and the cemetery where people go for funerals appear as spaces of representation that gain meaning with the images of various rituals. In addition, with the participation of various beliefs in the production practice, the reproduction of some spaces of representation can be witnessed in the novel. For example, praying in the cemetery to be protected from genies or the burial of some symbolic objects in the cemetery offer clues to the re-meaning of the cemetery. In addition to this, the tandoor of the village house has turned into a space to gather around as a place of mourning after a death, the barn of the house is the space reserved for the women of the village, and the garden for the men due to a wedding, and these spaces are tangible places that assume various roles in the practices of everyday life. It also shows that it can correspond to instantaneous spaces of representation reproduced within the framework of certain rituals.

Although the school building, which was built jointly by the villagers at first, was built upon the request of the appointed teacher and an authoritarian center, it appears as a place produced by the production practices in the village, rather than being a conceived space (representation of space). On the other hand, the fact that school and teacher figures cannot escape from being alienated at the point where they have contradictions with the life practices of the village interrupts the reproduction process of the school. The identification of the teacher with the phenomena of bad luck and genie causes the school to turn into a space of representation by gaining a new meaning through the image of a belief (genie). The concrete existence of the teacher prioritizes a school space to be produced within the framework of social production practices. On the other hand, in the situation where the teacher corresponds to a phenomenon of the village society, it can be seen that the school space is also directly affected by this situation and corresponds to a space of representation with different meanings. Along with the teacher-genie relationship, there are also examples of spaces believed to be inhabited by genies (e.g., ashpit, the bottom of the wall, in front of the door, seven layers below the ground, ant holes, molehills, and cracks in the soil) [9]. Therefore, the school's gaining a similar spatial meaning is expressed in a similar way (e.g., pouring boiling water between the musty-smelling benches, under the blackboard, on the inside and outside doors of the school for the teacher to appear) [9].

If we remember that Lefebvre positions the body in the center in space discussions and evaluates the production of space as a process that takes place around the body, the teacher-school relationship and many similar individual-space relationships in the novel can be interpreted more accurately. For example, the house of the family that we come across in the novel corresponds to a space that will protect from harm that may come from nature or the city (phenomena that may dominate the individual) with the mother (Atiye) placing the center. When the youngest daughter of the family (Dirmir) is in the center, the house is perceived as a space that prevents from both nature and from being singular/free. The contrast of Dirmir's relationship with both nature and home finds its place in the novel through its manifestation on her own body (Dirmir, who comes across us while running, touching, smelling, and talking in nature, appears isolated at home, sick and inactive). It is seen that spaces such as home (private) and village coffeehouse (public) around the character of the father (Huvat) turn into exhibition spaces from time to time. Objects that Huvat carries from the city and appear as phenomena that belong to the city attract the attention of the villagers in these spaces. With such examples, it is possible to see the efforts of the members of the family to create themselves and to produce their own meanings. At the same time, as Gaston Bachelard [10] emphasizes, it can be witnessed that space is reproduced and reproduced through special meanings. For this reason, *Sevgili Arsız Ölüm*, while making a spatial description of a place in the countryside (for example, the family's house in the novel), emerges as a novel in which it is possible to observe both spatial practices organized by everyday life and production practices and different spaces of representations produced and reproduced through different meanings/images.

4. EVERYDAY LIFE AND SPACE MIGRATING TO THE CITY

The social production practices and rhythms of everyday life that organize the spatial production of the rural, and the production methods that organize the production of urban space, and the rhythms of everyday life have different dynamics. For this reason, the tensions that may arise between the countryside and the city show themselves through the struggle of the people who migrated from the countryside to the city in urban life. While the people migrating from the countryside are trying to produce their own space through their own body and production practices, the domination power that the city includes (authoritarian power or the power of capitalism) and social production practices attempt to infiltrate these spaces. The city makes its dominance over the migrating people felt in layers. People, bringing their living practices from the countryside, can carry them into their house at the most during the process of producing their own spaces in the city. The street/neighborhood they encounter when they step out of the house is the place where they begin to feel the dynamics of the city. The center of the city, on the other hand, is the region where its dynamics are felt most directly and intensely. The reason for this is that the routines of urban everyday life, which are shaped by organized production methods, are getting lighter from the city center to the periphery, where the routes are concentrated. Parallel to this, conceived/planned spaces (representations of space) and organized perceived spaces (spatial practices) are more dominant in the center.

With the migration of the family to the city, the tensions between the countryside and the city begin to gain visibility in the novel *Sevgili Arsız Ölüm*. The family, who migrated from the village to the city, tends to bring the production practices in the village with them to the city. Neither the capitalist economy and urban production practices dominate the hierarchical structure of the family, nor the weakening of the relationship with nature. As a matter of fact, the space produced within the framework of the Atiye-home relationship has characteristics similar to the home space in the village. The house in which Atiye injects the villager in the village and the house where she gives fortune-telling to the neighborhood in the city are produced through the same practices. The house is again the space where Atiye fears that it would be occupied by evil or genies. In this context, it is possible to follow the representations of spaces or spatial practices that the character produces through rituals and actions similar to those in the village. Similarly, the spatial productions that Dirmit experiences with her senses through her body are also encountered in the city. Running in the mountains, hills, and fields in the village, talking with flowers and animals, Dirmit runs to the park in the city, collects flowers, and talks to them. Also, similar to the village, the house appears in the city as a space where Dirmit is isolated and detained. In addition, the fact that the relations in the village have moved to the city as much as possible, together with the settlement of other families who migrated from the village to the same neighborhood, gives clues that a social space production with similar characteristics has been realized between the neighborhood and the village. According to Balık, it is understood from the house visits and invitations they made to each other, and from the coffeehouse was full of Akçalı people, that they settled in the same neighborhood as their villagers. Thus, the immigrants found a safe area where they could live comfortably, and they had the chance to keep their identity, which they brought from the village [2]. In this context, it is possible to see that the social production practices that we encounter in the village manifest as much as possible in the city. At the same time, the tendency of organized production and (based on consumption) reproduction practices in the city to infiltrate through the cracks caused by the rural-urban tension in the everyday life of the characters shows itself. In the face of this situation, people who acquired their homes in their own way in their living spaces when they came to the city, carry the everyday life of the city to these living spaces and try to solve the problems they encounter by sticking to their rural traditions [11]. This situation allows us to see the differentiation in the production of immigrant spaces in the city from the examples in the village over time. The everyday life of the family has begun to transform with the relations established with the city, and it has paved the way for the evolution of the characters and, in parallel, the spaces.

The factors that organize the everyday life and production practices in the rural have been mentioned in the previous parts of this study. In order to make sense of the conflicts that cause rural-urban tension, it is necessary to look at the factors that organize the production practices and everyday life in the city. According to Lefebvre, together with the bourgeois society, the phenomenon of work, which is the main factor organizing modern life, has acquired a different meaning [7]. As a result of factors such as the separation and diversification of fields of activity and the emergence of specializations, the individual has

begun to be more embedded in complex social relations. In this way, human has taken on a three-layered character as an individual, family member, and part of the labor force. Along with the human, working life, family life, and leisure time have also become evident. The realization of everyday life in the city is possible with these dynamics. In that case, how might be seen the reflections of this situation in the novel? The individuality and the roles of the individual, which started to gain importance with the format of everyday life in the city, firstly create an economic hierarchy and position it against the traditional hierarchy. The member of the family who works and earns money (consumption power) by producing takes on the responsibilities of the family, and also gains various privileges. This situation also shows its effect on the organization of the space. The working person sits first at the dinner table and has the last word. Thus, the home space is also under his domination. The home space, which organizes the family life, witnesses the acceptance of the status gained by the working member by the other family members. For the continuity of working life or in case of interruption, various symbolic actions can be applied within the home (e.g., forbidding children to sit with their hands between their legs as it is considered bad luck, praying for a job opportunity for the father while he is going to the coffeehouse, untying all the knots in the house) [9]. Thus, the house can correspond to a representation of space produced through various meanings. This situation allows the reproduction of the representation of the space in question every time the status changes place among family members.

While the homogeneous nature of the everyday life of the characters in the village and the heterogeneous nature of the everyday life in the city are in conflict, this situation basically causes some cracks. As a matter of fact, the distinctive definitions of work, family life, and leisure that Lefebvre describes in the everyday life of urban society do not appear in the everyday life of family members in the novel. While work can dominate family life, leisure activities can also prevent work. As a matter of fact, at the point where he cannot participate in the regular working life, the character of Huvat gives himself to green books or water. These efforts, which completely organize the everyday life of the character, are also reflected quickly in Huvat's body and language (such as growing a beard and praying constantly). Thus, the effect of the changes in the production practices of the characters on the production of the space immediately shows itself. In the novel, Huvat fills the inside of the house with black furs, rosaries, and essential oils. Because he thinks that the spider is a blessed animal, cobwebs cover the whole house [9]. The production of new routines over various meanings in the house or the representations of space produced with the help of symbolic objects are encountered. Because of Huvat's obsession with seawater, rooms of the house have been filled with hung water bottles [9].

It has been mentioned before that the working order of the novel characters affects family life. Examples of how this situation can organize the production of space are included in the novel. While working as a women's hairdresser, Halit (the youngest boy of the family) does the hair of the women of the house all day with the comb and brush he brought from his shop. While he produces table lamps, one room of the house is allocated for this job and when he goes into the cardboard coating business, he covers everyone in the house with cardboard [9]. It is possible to see how the home space, which organizes family life, interacts directly with the work, and the representations of space reproduced in this context. On the other hand, the character of Halit, who gets acquainted with the leisure time phenomena produced by the city, such as cinema and music, in his spare time, brings his interest in this direction to the home. He hangs posters and pictures on the walls of the house and starts playing the guitar he brought with him at home. Thus, the manifestation of spatial representations produced over different meanings and symbols is witnessed at home.

All these occupations and actions appear in the novel in a disruptive way, covering all the production practices and everyday lives of the characters. The characters we encounter in Tekin's novel *Sevgili Arsız Ölüm*, especially in urban life, show an effort to create themselves through their bodies and languages. While trying to do this, the traditional symbols/meanings they have displayed their organizer power. For this reason, by following the symbols/meanings in question, in addition to the effort to produce/maintain its existence through each of the characters, it is possible to observe the spatial practices and representations of spaces, namely the spatial counterparts of individuals which are produced, deteriorated and reproduced, in inseparable integrity.

5. EVERYDAY LIFE AND SPACE IN THE PERIPHERY OF THE CITY

Latife Tekin's novel *Berci Kristin Çöp Masalları* (Berji Kristin: Tales from the Garbage) welcomes us with spaces that were rapidly established on the periphery of the city by people who had just migrated to the city. As described in the novel, on a winter night, eight huts were built on a hill, a little far from the rubbish heaps, in the light of lanterns, on top of a hill where huge cans bring and empty the city's garbage during the day [12]. A space (urban garbage) produced through the social production and consumption practices of the city quickly turns into a space where new spaces are produced as a result of reconciliation with the migrated people. These squatters, which were erected overnight, are spaces that are produced with the materials at hand, without approaching any design process. Following this process, many more squatters are built with the help of the people living in the vicinity. These slums are spaces that are produced by drawing plans on the ground and forging materials with the construction tools at hand. As described in the novel, in the evening, the road of garbage has become the road of brick briquette, and bituminous paper [12]. Thus, we come across a pattern of spaces located directly opposite the conceived spaces that correspond to the Cartesian thought described by Lefebvre. These spaces are spaces that rebel against the representations of space produced by designers through certain programming, at the initiative of the power, and that can manipulate the space allocated for them. The first spaces that squatters establish contact with are the city's garbage dump and the nearby light bulb, medicine, and plate factories. A place defined by spaces (garbage, factories) that appear as representations of the organized production-consumption practices of the city, quickly becomes a domicile to practical spaces produced for the purpose of living.

The tension between the production practices of the countryside and the city turns into a conflict in the region and makes it necessary for the newly produced slums to enter into a struggle for life, just like the people who produce them. Along with the slums that have been demolished and rebuilt over and over again, the reproduction and reproduction of rebellious living spaces rising above dreams is witnessed. While these produced spaces of representations generate themselves, they establish a relationship with the spatial practices nearby. As described in the novel, on the roofs, they lay the nylons, and rugs with holes, which they have taken out of the garbage heaps. Instead of tiles, they lay the broken plates, they brought from the plain near the plate factory, on the roof [12]. On the other hand, traditional production practices and meanings make their presence felt. As a matter of fact, while the lives allocated in the squatter spaces produced by collaborative work face the problems brought by the city (for example, the water poisoned by the factory wastes causes diseases), the association of the problems with the genie indicates this situation.

The permanence of the squatters, which are constantly struggling to exist, is realized as a result of the people of the neighborhood reaching a consensus with the urban dynamics. The plaque hung at the entrance of the neighborhood by the authorities gives its name to the neighborhood and confirms that these spaces of representations produced can find a place for themselves by leaking through the cracks of the city. From this point on, the relations that started to be established with the production and consumption practices of the city will develop and will make their weight felt at the point of organizing the everyday life of the neighborhood. As a matter of fact, in the neighborhood, whose relationship with the city consisted of neighboring factories for a while, the rapid expansion of the relationship with the city and the increasing influence of capital pushes the dynamics of life to change. Starting to work in the city by holding on to the marginal sectors, the people of the neighborhood are introduced to the capitalist production and consumption methods that the city prioritizes and produce new meanings/symbols over it. For example, women who meet to the cinema start to wear the costumes of the actresses in the movies and start to speak with the movie lines. It is possible to encounter spatial manifestations of this situation, which play an active role in the organization of everyday life. Spatial practices emerge in the discussions of the neighborhood residents over the perception of the city that has begun to form. As described in the novel, for some, the street needs to be asphalt. On the other hand, some insist that on both sides of the road, which would be counted as a street, there should be an apartment or a planted tree [12]. In addition, it is possible to witness that slums correspond to spaces of representations reproduced through various symbolic elements. The large stone buildings' doors with lions and brass knockers, and colored frosted windows of the old mansions of the city being attached to the slums, and the random writing of house numbers are examples of this situation [2].

Over time, with the influence of urban production-consumption practices, it is seen that the produced spaces also gain a symbolic commodity value. Various symbols produced through body, language, and spaces reorganize individuals and spaces through the meaning of being urbanite. Thus, spaces adorned with symbols are transformed into spaces of representations produced around the meaning of being an urbanite, which contains an attraction. The hill, which used to be dumped, is now turning into a space frequented by the citizens for actions (occupying their spare time) that take place in their everyday life, through the entertainment venues established in the neighborhood. This situation presents a manifestation of the spatial practices organized by the consumption-based reproduction methods produced by the city. Following this process, there is a repetition of the space production practices that first appeared in the novel. We come across spaces produced with similar practices through a new gypsy community (which is meaningful in terms of having similar practices) migrating to the neighborhood. These spaces, which do not differ quantitatively from the spaces we witnessed in the first period, fall into a foreign position opposite the neighborhood that has been reproduced through new routines and meanings. While this situation causes the conflict of social production practices and spatial manifestations, it contains concrete clues about the development/transformation process of space.

6. CONCLUSION

Latife Tekin's novels, which are discussed in the study, are associated with a period of massive migration from rural to urban in Turkey. The migration event in question is a historical process that has a significant impact on the development/transformation of space, especially in Turkey. Considering the role played by the inclusive period, which cannot be ignored in Lefebvre's approach to space, and the social production practices that affected the period, it is important to evaluate this migration event in the context of the changes in the production practices that laid the groundwork and the social and individual events it created. An approach that lacks this sensitivity will also be deprived of capturing all the dynamics of the space. While Latife Tekin deals with the process of this migration, she narrates the events she fictionalized from the scale of the heroes. All plots, relationships, and spaces are presented in a unity and time flow. Wherever Tekin's heroes go, production practices, everyday life dynamics, and spaces travel with them. Social production practices and the relations established in this context affect the spaces as much as they affect the individual. Therefore, it is possible to evaluate the spaces that we encounter both in the countryside and in the city, together with the characters who take part in their production and experience them, in parallel with the plot. In both novels, it is possible to read the places through the rhythms of everyday life or the meanings of the characters who are in contact with environmental and social factors. The role played by working life, the phenomenon of genres, symbols of the city, the organization of spaces, and the production of spatial practices/spaces of representations can be seen.

Contrary to the designed spaces (representations of spaces), in which architects and planners take the leading role, lived spaces (spaces of representations), which are produced through dreams, meanings/symbols, and senses, and perceived spaces (spatial practices), which are organized with the rhythms of everyday life (acts that take place regularly: going to work, going to school, waiting for the bus, driving), are produced developed/transformed and lost with people. Therefore, they are directly related to existence (with body and mind) and action (associating, producing/consuming). For this reason, by following the characters in Latife Tekin's novels, ideas about the dynamics of the spatial practices and spaces of representations produced in the novel could be reached.

One point that Henri Lefebvre draws attention to in his approach to the production of space is that trying to analyze space only through symbols and signs can lead to a problem of reduction of the reality of space [13]. In other words, the application of methods of analysis that are applied to language, applied to space may not yield results. So, can there be a similar problem in approaching a space constructed through language? The answer to this question is hidden in the qualities of the space in question rather than where it was produced. Exactly, for this reason, this study tried to look at the spaces produced in Latife Tekin's novels. The spaces that are produced, transformed, and reproduced together with all the patterns of events find a response through practicality and dynamism throughout the novels. As Arslan Avar said, a science of space can be formed through Lefebvre's three-part dialectic of space. Accordingly, concepts such as production should be included in the science of space; but not to themselves, they should lead to experiences

lived, and practice [14, 15]. For this reason, when we wear Lefebvre's definitions of everyday life and the production of space, as a glasses and look at Latife Tekin's novels, we look at the spatial transformations caused by a layered migration event, the effects of which extend from our recent history to the present, and even the production of space in which people participate with their body, social relations, and everyday life, in theoretical and practical studies. We reach important clues for our approaches. When we look at Tekin's works through the eyes of architecture, not literature, space fictions that are far from static, produced together with people and transforming come to the fore. In this way, the effects of spaces on events and individuals can be followed. From this point of view, it is understood that as architects, we need to consider space, not as our designed and fixed fiction, but as an organism that is produced through human relations and actions, living/keeping alive and transforming. We need to participate in the production and design practice of the space with such an approach. For this reason, considering the effect of space on the city and the city on space, the architect should participate in the production of both the space and the city, not from above, but from within the society and everyday life. Only in this way can architecture affect the individual, society, city, and the world more accurately. At the point where architects can go out of the conceived spaces produced by the initiative of the authoritarian power, they can attain the rebel identity as pointed out by Harvey [16], and mediate spatial revolutions. Reading Latife Tekin's novels together with Lefebvre's theoretical framework gives us this perspective and professional stance in architectural practice.

CONFLICT OF INTEREST

No conflict of interest was declared by the author.

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