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# TEMPORAL AND SPATIAL ARRANGEMENTS IN SERKAN TÜRK'S POSTMORTEM NARRATIVE: "I DIDN'T CRY WHEN I DIED"

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There the whole life is bundled up, dwindled.
There the carefully hoarded and enjoyed personality,
our only treasure and at the same time our only defence must die into
the ultimate truth of things, the black lightening that splits and destroys all,
the positive, unquestionable nothingness.
And I lie here, a creature [...]
O God! Why can't I sleep?

W. Golding, *Pincher Martin*

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Born in 1977 in Trabzon, Serkan Türk represents a new generation of storytelling bringing together universal themes as well as local issues. The most distinctive aspect of Serkan Türk's stories is that the reader is invited to be involved in the remembrance of the feelings past rather than the events or the plot. "Emotional density" therefore is due consideration in Türk's stories. Güller argues that "not only language but also the emotions are fluent and moving" in Türk's fiction.[2] While reading, maintains Güller,

> *"you need to interrupt your reading and listen to life full of touchy moments from which Türk successfully borrows striking scenes to project on to the mind of the reader." What you should do as a reader is to stand with the emotion, that certain*

[1] Golding, 1990: 91.
[2] Güller, 2016: 57.

> *feeling of the character, and accompany him/her. He does not have big words. He is not behind the big events. His stories touch the daily, ordinary, and trivial issues. His stories are not concerned with what would happen next, but what effect and what trace it would leave on the reader as well as characters.*[3]

Serkan Türk is concerned with death as well as life. In an interview given to Ömer Turan, Türk states that "death is a reference to life. What revives in my mind when I think about life is death. I have seen constant deaths since childhood."[4] In his stories he seems to caution the reader as to the significance of the capturing of life. To him, deaths in his stories can be read as a warning about those missing moments in life. His imagination is buzzing with the scenes from the early childhood up to now: "A coffin in the middle of the room and faces crying around. After the ceremonies, we see again the rain, the sun again, the night again and have concerns about life."[5] Still, argues Karakaşlı, "Despite the most painful truths of life, Serkan Türk's stories are never desperate when we consider the words of the character: I am trying to remember the song you whispered to my ear before you push me."[6]

As in the case with the majority of the studies considering Turkish fictional productions, narratological perpective is mostly missing in the shallow attempts of the analysis of Turk's work so far. This study therefore aims to investigate the narrative strategies in Serkan Türk's "I Didn't Cry When I Died" and provides insights into the making of a story which reveals the expansion of time in the storyworld that is almost always larger than the actual one. According to Booth's model,[7] an author produces a narrative discourse or fiction (text) in order to tell some events (story) through a certain way of indirect presentation of events (narration). Any narrative analysis, therefore, deals primarily with the narrative text. The present study thus argues that "I Didn't Cry When I Died" presents certain narrative

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[3] Güller, 2016: 57-58.
[4] Turan, 2015: web.
[5] Turan, 2015: web.
[6] Karakaşlı, 14 Nisan 2012.
[7] Booth's wellknown and revolutionary model exploring the telling and showing / diegesis and mimesis. See: Booth, Wayne C. *The Rhetoric of Fiction*. Second Ed. London: Penguin Books, [1961] 1991.

strategies which regulate narrative information and tries to orient the story from a postmortem perspective of the first person narrator.

The perspective in post-mortem narratives is achieved through focalizations, which presents the implied reader with the protagonist's "perspectival restriction and orientation."[8] Since the term focalization has not solely to do with "who sees?" but "who perceives?" the story represents the protagonist's "psychological, cognitive and ideological processes."[9] Çıraklı states "the act of focalization helps reflect perceptions, imagery, recollections and reminiscences. Through focalizations, the reader can follow up one's consciousness (thoughts, feelings, even dreams or hallucinations)." Moreover, Çıraklı maintains that "through focalizations, it is also possible to violate chronology, create anachronies, question already given narrative information and thereby ravaging reliability.[10] Concerning the distortions and violations of the chronological order used to enrich narrative fictions, Genette's categories of analepsis (flashback) and prolepsis (flashforward) help the implied author provide past and background information as well as reveal the imaginary realm, breaking the chronological order in the story-line filled with gaps. Particularly analepses, and proleptic elements play an important role in the filling of these gaps in the plot.

The originality of postmortem narratives lies in their peculiar temporal and spatial arrangements. Temporal time is strictly attached to clock-time and has a fixed relationship with the representation of the external world. Spatial time is known to be mental time, associated with Bergson's *dureé* or modernists' psychological time, which refers to the narrative units or sub-narratives provided by the imaginary or fantasy world of the character or past memories still resonating in the consciousness. The im-

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[8] Jahn, Manfred. "Focalization". The Cambridge Companion to Narrative. Ed. David Herman. 2008. pp. 94-108; and abridged in *Routledge Encyclopedia of Narrative Theory*. Eds. D. Herman, J. David J. and M. Jahn. New York: Routledge. 2005, p. 173. In *Narrative Strategies and Meaning* Çıraklı, with reference to Genette, 1981 [1972]; Rimmon-Kenan, 2008 [1983, 2002]; Mieke Bal, 1997 [1985] argues that "focalization solves a critical problem of whose point of view orients the narrative perspective. It is generally understood by the Anglo American tradition of literary criticism as point of view. But "point of view" is a confusing term and complicates the differentiation between who tells and who perceives.

[9] Çıraklı, 2010: 23.

[10] Çıraklı, 2010: 23.

plied reader as an "experiencing subject in a constant flux" (44)[11] is invited to be involved in a complicated and enlarged story in terms of time albeit it covers a very short pace in the chronological course of time. As is the case with Virginia Woolf's *To the Lighthouse* (1927) that represents experienced time rather than clock-time, "I Didn't Cry When I Died" represents the experienced time for the most part of the narrative. Like Golding's Pincher Martin,[12] the protagonist's spiritual experience in the puddle presents the reader, "with time passed, time being experienced and expanded time at the threshold of atemporality."[13] Çıraklı argues that "what matters in these narratives is not the rigid chronology of the events but the projection of temporal experience on the consciousness of the characters. Beckett's *The Unnamable* is a good example of time experienced with an internal focalizer reduced to mere consciousness."[14]

The interior monologues frequently infiltrate into the imaginary realm of the persona in post-mortem narratives. The character-narrator is reduced to mere consciousness in such narratives as "I Didn't Cry When I Died," and it is unreservedly inaccessible. In fact, the consciousness is located out of the time. The story, therefore, undermines its own reliability since it also gives the impression that it can be the imaginary speculations and inventions of the mind of the character. Thus, unreliable post-mortem individual (un)consciousness of the protagonist represents the characters' past and present, intellectual abilities, physical and psychological state as well as resistance to nonexistence.

As Çıraklı and Bal argues,

> *the narrative levels help construct the character at the present and in the past, and the web of focalizations serve to reveal the thoughts and perceptions of that character [and] focalizations expand the dominant authorial vision and creates a sense*

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[11] Remember Bergson's concept of "dureé" and spiritual/mental time as opposed to clock-time.
[12] For an elaborated analysis of Pincher Martin see: "Postmortem Story of Negation: Pincher Martin" in Çıraklı, M.Z. *Narrative Strategies and Meaning in Golding's Fiction*, pp. 79-122.
[13] Çıraklı, 2010: 32.
[14] Çıraklı, 2010: 32.

*of plurality. Through narrative levels and focalizations the implied reader gains insight into the character.*[15]

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"I Didn't Cry When I Died" is set during the cool winter time and portrays a woman, who has been murdered though it can be seen ostensibly an accidental incident: a dead woman addressing the reader. The voice of this young woman, pushed into the water by the man she loves, feels cold with the loneliness of the bereaved memory: You are betrayed at the very moment when you feel most confident. The woman is dead, but her consciousness is still alive. The story is mediated by this consciousness and the dead woman's perspective orients the story. So, the narrator-focalizer in "I Didn't Cry When I Died," is the protagonist of the story. The narrator is therefore an intradiegetic-homodiegetic narrator in Genettean terms. The character-narrator-focalizer presents the reader with her postmortem narrative through which her voice shifts between different narrative levels and between temporality and spatiality. She is depicted as she is thinking over the trivialities of everyday life and reduction of human beings to mere ordinary entities. She also reflects upon the frivolities of life, death of conversation, loss of innocence, desperate view of future and vain existence. Passage of time and urbanisation bring degeneration rather than restoration. Everything dies. Human beings die as the towns die spiritually while still alive physically. Human beings die just like bugs or flies. What is more, these reflections cover memories of the past, bringing about how lonely and isolated the protagonist feels herself. This narrator-focalizer does not only tell the story but also perceives the events from within and without. Narrative fragments shifting between temporality and spatiality can be indicated although the boundaries between these fragments are impervious. A narrative map of the shifts can be sketched as follows:

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[15] Çıraklı, 2010: 81.

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| I.<br>>>That cool taciturn face of the early morning...<br><br>>>Tree budding... | Story time-In the puddle before discovery<br>The lingering consciousness<br>Resistance to death<br>Persistence in existence<br>It sounds like an address to the murderer and herself (her alter ego) at a time. Ironically the attentive reader knows there is nobody to hear it out | Temporal time<br>Spatial time: flow of thoughts and interior monologue |
| I.<br>>> I was lying in that muddy water ... how many days have I swallowed water | Story time-in the puddle before discovery<br>The day the corpse is discovered in the puddle | First person unreliable narration<br>"Would I ever stay here?"<br>Free indirect speech (a maxim of interior monologue with a rhetorical question)<br>Internal focalization |
| II.<br>>> The cars passing through the main streets. | Flashback<br>Story time-Just before murder-Night (or suicide?) | Interior monologue<br>Internal focalization<br>The man does not perceive what and how she perceives<br>Indifference and silence of the so-called murderer |
| III.<br>>> This constructive hole was dug last year<br>>>We hadn't yet met then... | Story-time<br>Before death<br>The history of the construction field and the puddle in the actual world<br>Details about the sensitive and naïve character, she is lonely and desperate | Historical account / Narration<br>Interior monologue |
| IV.<br>>>Why was I pushed into that puddle?<br>>>It was cool... | Story-time (murder night-just before murder | Narration of the drowning<br>Internal focalization |
| V.<br>>>Those who linger around by the puddle looking into the muddy water... | Story-time (after two days or a few more) | Calm and objective narration<br>Temporal time |

"I Didn't Cry When I Died" can be considered a narrative of "remembering and forgetting. It is as if time were backwards." Remembrance then is a sign of resistance to nonexistence.[16] "I Didn't Cry When I Died" starts with an impressionistic portrayal of the morning. The verbal indicator "cool" or "taciturn" is

[16] Yılmaz, 2014: web.

a sign of the focalization that enables the reader to get beyond temporal experience and commence tunnelling processes into the mind of the persona having a vivacious past memory. It also seems that it can be a learned convention of characterizing the morning with "coolness." The suspension is clear as the reader gains entrance to the story world in *medias res*. That "in a lingering conversation going on tediously appears a face"[17] implies that the persona is estranged from herself as raising a look at herself from without. The persona is witnessed to think over herself: "The secret burning inside ruined all that remained from the past."[18]

That "secret" is about the moment when the character is said to have been murdered by her beloved. So, the story is a postmortem story and has much in common with William Golding's *Pincher Martin*. The first person narrator, reporting that "she died [that] day," draws attention to the moment of death. Since there is still a narrator and a "postmortem" narration, the reader realizes that the character-narrator resists the idea of death. The character-narrator gives a very calm impression, but this is also a sign of her persistence and resistance to demise.

The unruffled and cool voice of the narrator not only keeps giving further details of her situation but also shifts between the narrative levels. The temporal story time covers just a few days (or hours): From the night of seemingly accidental death, murder in reality, and the preceding moment of the discovery of the corpse a few days later to its undertaking to the grave in the following days. Yet, narrative time expands so as to deal with the past events pertaining to the neighbourhood and the casual everyday life of the ordinary people around through temporal shifts, such as flashback and flashforwards and some spatial arrangements as well.

The narrator's first person point of view orients the story and she does not tell the reader much about the characters including their names. The characterization, therefore, is restricted to the poor information provided by the character-narrator as well as her limited perception that is illustrated to have been

[17] Türk, 2012: 47.
[18] Türk, 2012: 47.

nurtured not only by her experience but also her imagination. The technical unreliability is thus reinforced by the evading nature of the very act of narration. The postmortem information by the narrative is of crucial importance at this point. The narrative shifts between spatiality and temporality mark thoughts and imaginary pictures which establish partial/fragmented narrative parts that contribute to the sonority of narration. The protagonist, the narrator-focalizer, in Mieke Bal's terms technical and ideological speakers respectively,[19] provide the reader with narrative data from the "spatial" realm of the narrative axis: thoughts, scenes, visual and auditory images and recollections are revealed through the consciousness of the character. The so-called murdered woman has already died, lying at the bottom of the puddle as a mere "corpse," who is thinking over her physical situation and recollects her past.

"I Didn't Cry When I Died" invites the attentive reader to shed light on the physical detachment of the first person narrator-focalizer and focus on the very conscious of the character, which covers thoughts, feelings, the imagery and memories that appear through the past and the present. The fact that most of the narrative is focused on the imaginary world of the first-person narrator-focalizer is what expands the temporal limits of the story. The protagonist, the murdered persona having been pushed into the puddle by her beloved, is not seen to struggle to exist as her identity has already been annihilated in society, being "pushed" to the margins and imprisoned in the fringes of life. She cannot hear the echo of her own voice, not being discerned, an invisible creature in life. The ironic and calm narration of the character, who produces an objective account of her own death and physical decay aftermath, reveals that she does not respond spiritually to her death:

> *[1] Living is in vain, a condescension. [2] No, I died today. [3] I died once again, tearing up a huge emptiness inside. [4] A scream came from behind the door and seized my body. [5] That nudity was*

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[19] Bal, 1997:1-7. For further elaboration see: Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. Second Ed. London: Routledge Press, [2002] 2008.

*scary. [6] How did I start to die? [7] My footprints, my eyelids... did I die from my hands I loved once? [8] It was too early for the pomegranates to blossom then.*[20]

[1] shows that the protagonist has no hope in life and lives on a desperate mood; and [2] shows that this is just the physical death. [3] is a reference to her spiritual agony, acute melancholy and anxiety. [6] emphasizes her self-estrangement and detachment as an "observer" narrator who is focusing on the degeneration of her physical existence. As in the case with Golding's Pincher, rescue is not possible for the character, but with the act of focalization, the narrator-focalizer keeps on existing through the spatial realm of her fictional account. It will remain unsure whether all that is recounted is mere invention of the mind of the character or pure representation of what has really happened. Despite the status of the narrator-focalizer as the voice-perceiving of the lingering aftermath consciousness and the revealing protrusion of the repressed unconsciousness as well as the unreliability of first-person point of view, the calm relatively objective narration of the events is due concern. The very simplistic temporal scheme of the events covering about a few days is enriched with interior revelations and monologues and imaginary address to the "murderer" as well as to the implied narratee. The inner spatial realm of timelessness/atemporality, however, remains concerned with the external temporality of the objective world of everyday life. Penetration into the subjectivity of the character presents the implied reader with a naïve, anxious, sensitive yet almost senseless character:

*[1] I was floating in that muddy water. [2] How many days have I swallowed water? [3] I could not see my body getting bloated, I could only feel it. [4] In the dark, I heard the sounds of those who came and went from afar. [5] Will I stay here forever? [6] I was lying in that pond within a few meters. [7] I was pushed. [8] I was left to die. [9] I did not close my eyes when I died. [10] They found*

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[20] Türk, 2012: 47-48. Original Text: [1]Yaşamak da bir tenezzül. []Hayır, bugün öldüm. [3] Kocaman boşlukları yırtıp içimde, yeniden öldüm. [4] Bir çığlık kapı arkasından geldi, yakaladı bedenimi. [5] O çıplaklık ürkünçtü. [6] Nereden ölmeye başladım ilkin? [7] Ayakucum, kirpiğim, bir zamanlar sevdiğim ellerimden mi öldüm? [8] Narçiçeklerinin çiçeğe durmasına daha vakit vardı öldüğümde.

*me in a void, eyes wide open. [11] I just looked up. [13] Insects slowly entered under my clothes in the water, soaked in soft flesh and sucked my blood but I was unable to yell out, let alone eject them. [14] I did not cry when I died. [15] You think it's just a dry frost. [16] You simply feel cold. [17] Thousands of sounds come into your brain and you expel them one by one. [18] You understand that you are dead. [19] Now that you are in the water, you sink, falling down into the water. [19] The warmth of hands behind your hair gone. [20] You hear a few steps passing by.*[21]

She is revealed as having been washed up at the bottom of the deep pool-like puddle, and then appeared to float beneath the surface of the muddy water. As is the case with Pincher Martin, "it seems that the narrator-focalizer invites the implied reader to perceive a situation in which the character struggles against both physical and psychological constraints."[22] However, the protagonist of "I Didn't Cry When I Died" does not struggle against the idea of death. As the name of the story suggests, the victimized protagonist is not a passionate investor of her life. She simply gives in the natural distortions of Nature and bodily reactions of the decaying moments rather than resisting against the strict and harsh conditions of nature. The character seems to revel herself in the narration of her postmortem experience. Both characters are reduced to mere consciousness, but while Pincher plays his most striking part against death, the unknown protagonist of "I Didn't Cry When I Died" consoles herself with the idea that eventually people would remember her:

*You become to complain that there is nothing new in the passing days that repeat themselves... obsolete and worn. As I entered the apartment I lived once, the doors would be cracked to stare at me*

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[21] Türk, 2012: 47-48. Original Text: [1] O çamurlu suyun içinde duruyordum. [2] Kaç gün yutmuştum suyu? [3] Bedenimin şişkinleşmesini görememiş, yalnızca hissedebilmiştim. [4] Karanlıkta, uzaktan gelip geçenlerin seslerini duyuyordum. [5] Sonsuza kadar burada mı kalacaktım? [6] Yolun bir kaç metre içerisinde o gölcükte duruyordum. [7] İtilmiştim. [8] Ölmeme göz yumulmuştu. [9] Ölürken gözlerimi kapamadım. [10] Bir boşluğa bakar buldular beni. [11] Ben ona baktım. [12] Ben ona baktım. [13] Böceklerin yavaş yavaş suyun içinde elbiselerimin altına girip, yumuşak yerelerime sokulup kanımı emmelerine ses edemedim. [14] Öldüğümde ağlamadım. [15] Bir kuru ayaz çıkmış sanıyorsunuz. [16] Üşüyorsunuz yalnızca. [17] Beyninin içerisine binlerce ses üşüşüyor ve tek tek ayırıyor, hepsini atıyorsun. [18] Ölü olduğunu anlıyorsun. [19] Artık iyice içinde olduğun suyun dibine çöküyorsun. [19] Saçlarının arkasındaki elin sıcaklığı yitiyor. [20] Bir kaç adım sesi geliyor kulağına.

[22] Çıraklı, 2010: 78.

> *just for a while in the face. The old woman hearing the tapping of my heels, looks blankly over the glasses at me and then disappears. How many months have passed since I moved to that apartment? The doors are all shut. Nobody cares about me. My life falls routine... It looks no longer interesting. I am forgotten until that day.*[23]

Here "that event" refers to the death of the protagonist, for whom life has long lost its colour. She gives the impression that life is outworn and the days are obsolete. The lonely woman has sought to find restoration through the affection of her murderer, and unlike Golding's Pincher, has no desire to go on, to "pinch" life with the clenching abilities of the intellect. The naïve protagonist in "I Didn't Cry When I Died" uses her ironic descriptions rather than intellectual speculations: "The flags were pinned upside down on the windowpanes of the schools."[24]

Regarding postmortem narratives (and the narrative agency in them,) it can be weird to mention "consciousness" in the case of a dead character. "However," Çıraklı argues, "so-called consciousness [can be] considerably lively and "the centre" serves to represent this active consciousness."[25] Nevertheless, "(un)consciousness" can be used to refer to the characters' postmortem condition and death-resisting consciousness. The unknown protagonist in "I Didn't Cry When I Died" resists death in a way that she adopts a very calm, somewhat serene, and sort of objective perspective towards her own death and estranges the narrating consciousness from the experiencing self. Her calmness and somewhat reserved stance against her own corpse that is neatly objectivized throughout narration provides the reader objectively descriptive sections which are well associated with the temporal axis in the story whereas the narrative parts dealing with her memories and feelings reveal the elements of spatial time.

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[23] Türk, 2012: 50. Original Text: "Hep günlerin bir benzerini yaşamaktan şikayet eder duruma geliyorsun bir süre sonra. Önceden yaşadığım apartmana girerken kapılar aralanıp bakılıyordu yüzüme. Topuklarımın sesini duyan yaşlı kadın gözlüklerinin üzerinden bakıyor ve içeri geçiyordu sonra. Kaç ay geçiyor üzerinden, o eve taşınmışlığım unutuluyor. Kapılar aralanmıyor. Artık rutinleşen hayatım ilgi çekmiyor. O olayın olduğu güne kadar unutuluyorum."

[24] Türk, 2012: 48.

[25] Çıraklı, 2010: 80.

> *You remember the noise in traffic, those tedious car sounds, casual beeps... they pass through the main street as usual. We roamed on lighted streets. We saw a house window, then the curtain's drawing, the light's fading. Also familiar that music behind the walls... flowing out into the streets.*[26]

Here, the protagonist's mind flows back through the night she met her murderer. The scene, punctuated with selective omissions, is not given in detail but presented through striking visual and auditory images: "The noise in traffic," "those tedious car sounds," "casual beeps..." "music flowing out into the streets." She remembers the night with other auditory images such as "whistling," "baby crying," "a man's shout at his woman."[27] The sensitive character was exposed to all these sounds while the murderer was plotting his betrayal. Her sensitivity manifests itself not only in her hidden impressions of "lunapark" or "fruit and vegetable casseroles" but also in the following statement: "So are we. And I mutter, our faces just shine with powder, makeup."[28] She then goes on her narration: "It's just begun raining. I wrap up my mantle tightly on my back. Words fade... the vapours coming out of my mouth are running out. I rest my head on your chest, hugging strongly. You breathe fast. Your chest is like that of a bird."

The murderer, the addresses, is associated with a "bird" whose trembling breathing may not always be a sign of hope. The past reminiscence provides an important account of the crucial events; yet brings about new questions as well.: "I cannot understand the reason for the sheer silence then."[29] The choice of the murderer as addressee needs elaboration because the implied reader cannot make sure the woman is murdered. She may have committed suicide because as far as the reader is concerned, the character is a lonely, estranged, isolated schizophrenic persona having no pleasure from life. As she

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[26] Türk, 2012: 48. Original Text: "Ana caddeden geçen otomobillerin o bildik sesi buluyor seni. Işıklı caddelerde dolaşmıştık. Bir evin penceresini sonra perdenin çekilişini, ışığın yitişini de görmüştük. Müziğin o duvarların ardından sokağa taşması da bildikti."
[27] Türk, 2012: 48.
[28] Türk, 2012: 48.
[29] Türk, 2012: 48.

says: "I died once again" the attentive reader realizes that she feels already spiritually dead. This implies that the story is about her physical death rather than her spiritual death or psychological persecution. The obsolete passage of time and the tedious days bring no happiness and the happy moments in her life are almost annihilated. The calm, relatively secure and peaceful moment of kissing and hugging can be the best moment to end. The strong heartbeat of the beloved can be a sign of the plotting against the protagonist or a sign of the anxiety of the sensitive character preparing for suicide. Since the narrator is technically and ideologically unreliable, there is no way to know certainly more about it.

The history of the construction field and the recollection of the childhood days mark another narrative level and shift to spatiality. The Kafkaesk and Beckettian references to the innocent character who is compared to "an insect" also recalls J. Alfred Prufrock. The dirty and muddy puddle is compared to the jar where the flies are imprisoned to death. Her longing for old peaceful and innocent days is represented in her love for the kites. The city where buildings obtrude into the skies are of note here since the protagonist is against dehumanization and as an ideological speaker her stance against modern life and critical implications against urbanization process calls for childhood memories through spatiality. These spatial punctuations scattered along the temporal line of the story also provides the implied reader with a proleptic element: "I remember it raining cats and dogs in the late summer, gradually filling up in the drainage with water and turning it to a dirty puddle. I ever dislike muddy ponds"[30] where the "dead" protagonist now addresses the implied reader. Then the temporal time is reinstated and narration shifts to the external world and clock-time. At this frame narrative level, the narrator-focalizer tells the implied reader the pivotal event (murder or suicide) of the story. As regards the implied author it is a very well complication of the truth and questioning of the truth-value of fictionality. From the perspective of the neighbourhood people it is most probably a suicide or an accident. From

[30] Türk, 2012: 48.

the perspective of the narrator-focalizer it is an incident of murder. From the perspective of the implied reader both are possible.

When the decayed body is discovered in the puddle, the only thing they can objectively see is a cadaver but the persona with her depth, inner side and subjectivity. The implied reader knows much more than the neighbourhood thanks to spatial data delivered throughout the story. What is more interesting is that the "up (surface/temporal) and down (inner/spatial)" structure of the narrative can be taken as a mere projection of a dead body floating up and down in the dirty water, drifting backward and forward in the murky waves.

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**TEMPORAL AND SPATIAL ARRANGEMENTS IN SERKAN TÜRK'S POSTMORTEM NARRATIVE: "I DIDN'T CRY WHEN I DIED"**

**Abstract:** Serkan Türk's fiction represents a new generation of storytelling bringing together universal themes as well as local issues. He bears a considerable position in modern Turkish storytelling as having employed modernist narrative techniques. This study explores narrative technique in Serkan Türk's postmortem narrative, "I Didn't Cry When I Died" and argues that the author plays with atemporality incorporating temporal and spatial elements through the representation of the consciousness of the protagonist, who is also the first person narrator and internal focalizer in the story. It is shown that shifts between temporal and spatial axis help to reveal the character's past and present, her intellectual and physical condition, and her resistance to nonexistence.

**Key Words:** Narrator-Focalizer, Postmortem Narrative, Temporal and Spatial Arrangements, Narrative Levels

**SERKAN TÜRK'ÜN "ÖLDÜĞÜMDE AĞLAMADIM" İSİMLİ ÖLÜM ARDI ANLATISINDA ZAMANSAL VE UZAMSAL ÖĞELER**

**Özet:** Serkan Türk'ün öyküleri, modern hikaye anlatımını yerel meselelerle olduğu kadar evrensel temalarla da buluşturur. Yazarın, modernist anlatı tekniklerini başarıyla kullanması bakımından Modern Türk öykücülüğünde kayda değer bir yer edineceği anlaşılmaktadır. Bu çalışma, Serkan Türk'ün "Öldüğümde Ağlamadım" adlı ölüm ardı (post-mortem) anlatısındaki tekniği irdelemekte, yazarın aynı zamanda birinci tekil şahıs anlatıcı-odaklayıcı olan kahramanın bilinci dolayımında zamansal (temporal) ve uzamsal (spatial) öğeleri karıştırarak zamandışılığı araştırdığını ileri sürmektedir. Buna göre, karakterin geçmişi ve bugünü, zihinsel ve fiziksel durumu ve ölüme yani yok oluşa karşı direnci, zamansal ve uzamsal eksenler arasındaki gelgitler aracılığıyla betimlenmektedir.

**Anahtar Kelimeler:** Anlatıcı-odaklayıcı, Ölüm ardı (post-mortem) Anlatı, Zamansal ve Uzamsal Öğeler, Anlatı Düzeyleri