

RETHINKING ARCHITECTURAL PHENOMENOLOGY: DREAM SPACES AS
UNCANNY SPATIAL EXPERIENCES



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RETHINKING ARCHITECTURAL PHENOMENOLOGY: DREAM SPACES AS
UNCANNY SPATIAL EXPERIENCES

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ABSTRACT

RETHINKING ARCHITECTURAL PHENOMENOLOGY: DREAM SPACES AS UNCANNY SPATIAL EXPERIENCES

In this thesis, where the spaces of the unconscious are conceptualized through the uncanny, dream spaces, which offer an out-of-body and unconscious experience environment, are discussed through a trilogy formed by the concepts of consciousness, body and space, and interpreted through the film selected as a case study. Within the scope of this thesis, where architectural and unconscious space experiences are discussed through the uncanny as a result of the subject's mental activities, a phenomenological research method is adopted due to the subjective nature of dream experiences.

In the first chapter, the purpose, scope, and methodology are introduced. In the second chapter, the process until the emergence of body-centered phenomenology is discussed through the concepts of consciousness, body and space. In the third part, the dream spaces seen as the uncanny point of phenomenology, are discussed from a phenomenological perspective through the concepts of consciousness, body and space. At this juncture, it is concluded that phenomenological discussions on space are possible in environments where consciousness and the body is not active. Nevertheless, it has been observed that while the spaces of the unconscious, where the physical activities of the body are not in question, but the experiences of the body are perceived through the mind, offer an out-of-body experience close to corporeality, the experience of space can make the experience of space uncanny by causing the bodily experiences of the person to merge with the repressed thoughts. At this point, in order to discuss the spaces of the unconscious, dream spaces are handled in the thesis in line with a phenomenological perspective.

The case study proposes a phenomenological discussion of non-physical space, which offers a space of disembodied and unconscious experience, through Michel Gondry's film "La science des rêves" (2006) in line with the main character's experience. As a result of the case study, it is suggested that the scope of phenomenological discussions shaped through space should include the concepts of the disembodied and the unconscious, which are seen as the uncanny point of the approach, and in this direction, the scope of theoretical discussions should be expanded.

ÖZET

MİMARİ FENOMENOLOJİYİ YENİDEN DÜŞÜNMEK: TEKİNSİZ BİR MEKANSAL DENEYİM OLARAK RÜYA MEKANLARI

Bilinçdışı mekanlarının tekinsizlik üzerinden kavramsallaştırıldığı bu tezde, bedendışı ve bilinçdışı bir deneyim ortamı sunan rüya mekanları bilinç, beden ve mekan kavramlarının oluşturduğu bir triyoloji üzerinden ele alınarak, vaka çalışması olarak seçilen film üzerinden yorumlanmıştır. Mimari ve bilinçdışı mekan deneyimlerini öznenin zihinsel aktiviteleri sonucunda tekinsizlik üzerinden tartışıldığı bu tezde, rüya deneyimlerinin öznel bir yapıya sahip olması gerekçesiyle fenomenolojik bir araştırma yöntemi benimsenmiştir.

Tezin ilk bölümünü oluşturan giriş bölümünde öncelikli olarak amaç, kapsam ve metodoloji tanıtımına yer verilmiştir. İkinci bölümde ise beden merkezli fenomenolojinin ortaya çıkışına kadar olan süreç, fenomenolojik düşünce etrafında şekillenen bilinç, beden ve mekan kavramlarının anlamsallığı üzerinden ele alınmıştır. Üçüncü bölümde ise, fenomenolojinin tekinsiz noktası olarak görülen bilinçdışı ürünü olan rüya mekanları bilinç, beden ve mekan kavramları üzerinden fenomenolojik bir perspektifle tartışılmıştır. Bu noktada bilincin aktif ve bedenin fiziksel olmadığı ortamlarda da mekana yönelik fenomenolojik tartışmaların mümkün olduğu sonucuna ulaşılmıştır. Öte yandan, bedenin fiziksel faaliyetlerinin söz konusu olmadığı, ancak bedene ait deneyimlerin zihin aracılığıyla algılandığı bilinçdışı mekânları, bedenliliğe yakın bir bedendışı deneyim sunarken, kişinin bedensel deneyimlerinin, bilinçdışının sansürleme mekanizmasının yol açmış olduğu bastırılmış düşüncelerle birleşmesine sebep olarak mekan deneyimini tekinsizleştirebileceği görülmüştür. Bu noktada bu tez kapsamında bilinçdışı mekanlarının tartışılabilmesi adına, gerçeğe yakın bir deneyim alanı sunan rüya mekanları fenomenolojik bir perspektif doğrultusunda ele alınmıştır.

Vaka çalışmasında, bedendışı ve bilinçdışı bir deneyim alanı sunan fiziksel olmayan mekan, Michel Gondry'nin "La science des rêves" (2006) filmi üzerinden, ana karakterin deneyimi doğrultusunda fenomenolojik bir yöntemle tartışılmıştır. Yapılan vaka çalışması sonucunda, mekan üzerinden şekillenen fenomenolojik tartışmaların kapsamlarına yaklaşımın tekinsiz noktası olarak görülen bedendışı ve bilinçdışı kavramlarını dahil etmesi ve bu doğrultuda teorik tartışmaların kapsamının genişletilmesi önerilmiştir.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
ÖZET	vi
LIST OF FIGURES	x
1. INTRODUCTION.....	1
1.1. AIM OF THE THESIS.....	2
1.2. SCOPE OF THE THESIS.....	3
1.3. METHOD OF THE THESIS	4
1.4. THESIS STRUCTURE.....	5
2. PHENOMENOLOGICAL THOUGHT	8
2.1. SPACE-BODY RELATION WITHIN THE SCOPE OF CARTESIAN THOUGHT	9
2.1.1. Space-Body Enlightenment.....	11
2.1.2. Body-Space in Cartesian Theory	14
2.2. EXISTENTIAL THOUGHT AND PHENOMENOLOGY	17
2.2.1. Phenomenology from Husserl to Heidegger	18
2.2.2. Existentialism and the Phenomenology	22
2.2.3. Being in the World	24
2.3. BODY PHENOMENON IN THE SCOPE OF THE PHENOMENOLOGICAL THOUGHT	29
2.3.1. From Consciousness Towards the Body in Phenomenological Thought...30	
2.3.2. Perceptual Body	38
2.3.3. Being Body in the World	43
2.4. BODY-CENTERED PHENOMENOLOGY AND CONSCIOUSNESS	45
2.5. MIND-CENTER PHENOMENOLOGY AND THE SPACES OF THE MIND	49
3. DREAM SPACES AS THE PHENOMENOLOGY OF UNCANNY	52
3.1. PHENOMENOLOGY OF THE UNCONSCIOUSNESS	53
3.1.1. The Unconscious from the Perspective of Psychoanalysis	53

3.1.2.	The Unconscious in line with the Husserlian Phenomenology.....	58
3.1.3.	The Concept of the Unconscious in Body-Centered Phenomenology: Maurice Merleau-Ponty.....	63
3.2.	PHENOMENOLOGY OF UNCANNY	65
3.2.1.	The Concept of the Uncanny.....	67
3.2.2.	Phenomenology and Uncanny Spaces	71
3.3.	THE UNCANNY OF THE DREAM SPACES.....	79
3.4.	RETHINKING THE PHENOMENOLOGY OF DREAM SPACES AS UNCANNY.....	89
4.	CASE STUDY.....	94
4.1.	DETERMINING THE CASE.....	95
4.1.1.	La science des rêves: Film Synopsis.....	96
4.2.	METHODOLOGY OF THE CASE STUDY	97
4.3.	UNCANNY OF THE DREAM SPACE THROUGH THE EXPERIENCE OF CONSCIOUSNESS	100
4.3.1.	1 st Sequence: Reality-Dream 1.....	101
4.3.2.	2 nd Sequence: Reality-Dream 2.....	103
4.3.3.	3 rd Sequence: Reality-Dream 3	106
4.3.4.	4 th Sequence: Reality-Dream 4	108
4.3.5.	5 th Sequence: Reality-Dream 5	111
4.4.	UNCANNY OF THE DREAM SPACE THROUGH THE EXPERIENCE OF BODY	112
4.4.1.	1 st Sequence: Reality-Dream 1.....	113
4.4.2.	2 nd Sequence: Reality-Dream 2.....	117
4.4.3.	3 rd Sequence: Reality-Dream 3	120
4.4.4.	4 th Sequence: Reality-Dream 4	123
4.4.5.	5 th Sequence: Reality-Dream 5	125
4.5.	THE UNCANNY OF THE DREAM AS A SPATIAL EXPERIENCE.....	127
4.5.1.	1 st Sequence: Reality-Dream 1.....	127
4.5.2.	2 nd Sequence: Reality-Dream 2.....	130
4.5.3.	3 rd Sequence: Reality-Dream 3	134
4.5.4.	4 th Sequence: Reality-Dream 4	135

4.5.5. 5 th Sequence: Reality-Dream 5	137
4.6. FINDINGS	138
5. CONCLUSION	146
REFERENCES	155



LIST OF FIGURES

Figure 1.1. Methodology diagram of the thesis.	4
Figure 1.2. The emergence of the triad of consciousness, body and space, which forms the structural basis of the thesis.	5
Figure 1.3. The concepts of phenomenology, uncanny and dream and their relationship with the triad of consciousness, body and space.	6
Figure 4.1. The start and end times of film sequences and the order in which the sequences are analyzed through the triad of consciousness, body and space.	97
Figure 4.2. 14m 40s of the movie [110].	102
Figure 4.3. 13m 55s of the movie [110].	103
Figure 4.4. 39m 39s, 40m 05s, 40m 10s of the movie [110].	104
Figure 4.5. 29m 26s-29m 36s of the movie [110].	105
Figure 4.6. 29m 52s of the movie [110].	105
Figure 4.7. 49m 14s of the movie [110].	106
Figure 4.8. 49m 55s of the movie [110].	107
Figure 4.9. 01h 07m of the movie [110].	109
Figure 4.10. 01h of the movie [110].	109
Figure 4.11. 01h-01h 01m of the movie [110].	110
Figure 4.12. 01h 19m of the movie [110].	111
Figure 4.13. 01h 19m of the movie [110].	112
Figure 4.14. 14m 27s of the movie [110].	114
Figure 4.15. 14m 55s of the movie [110].	115

Figure 4.16. 15m 55s of the movie [110].	116
Figure 4.17. 13m 50s of the movie [110].	116
Figure 4.18. 32m 38s-34m 55s of the movie [110].	117
Figure 4.19. 39m 24s of the movie [110].	118
Figure 4.20. 37m 32s of the movie [110].	118
Figure 4.21. 33m 19s of the movie [110].	119
Figure 4.22. 52m 22s-52m 28s of the movie [110].	120
Figure 4.23. 52m 47s of the movie [110].	121
Figure 4.24. 54m 23s of the movie [110].	122
Figure 4.25. 53m 35s-53m 40s of the movie [110].	122
Figure 4.26. 01h of the movie [110].	123
Figure 4.27. 01h 07m of the movie [110].	124
Figure 4.28. 01h 04m of the movie [110].	124
Figure 4.29. 01h 05m of the movie [110].	125
Figure 4.30. 01h 14m of the movie [110].	125
Figure 4.31. 01h 14m of the movie [110].	126
Figure 4.32. 14m 10s of the movie [110].	127
Figure 4.33. 16m 14s-16m 20s of the movie [110].	128
Figure 4.34. 16m 28s of the movie [110].	129
Figure 4.35. 35m 19s of the movie [110].	130
Figure 4.36. 40m 30s of the movie [110].	131

Figure 4.37. 35m 15s of the movie [110].	131
Figure 4.38. 36m 08s-36m 12s of the movie [110].	132
Figure 4.39. 37m 26s of the movie [110].	133
Figure 4.40. 39m 39s-40m 05s-40m 10s of the movie [110].	133
Figure 4.41. 52m 51s of the movie [110].	134
Figure 4.42. 53m 18s-53m 49s of the movie [110].	134
Figure 4.43. 01h of the movie [110].	135
Figure 4.44. 01h 06m of the movie [110].	136
Figure 4.45. 01h 19m of the movie [110].	137
Figure 4.46. 01h 18m of the movie [110].	137
Figure 4.47. 01h 19m of the movie [110].	138

1. INTRODUCTION

The concept of space, which is an integral part of human existence, has been one of the main subjects of many different disciplines such as philosophy, natural sciences and social sciences. Studies on the concept of space have changed the semantics of space over time with their different and variable understandings of space. Indeed, the first half of the 20th century was a turning point for the semantics of space. In this period, the Theory of Phenomenology put forward by Edmund Husserl as a method of accessing essences radically changed the rational and measurable understanding of the world adopted by Cartesian Thought, as space became a field of experience in line with this thought, while consciousness became a primary factor in the construction and perception of space [1]. Phenomenology, which was initially based on consciousness, has evolved over time as a body-centered approach as a result of the work of different thinkers. Looking at the existing studies that are shaped through an architectural space and adopt a phenomenological approach, it is seen that the concept of space is treated as an inseparable whole intertwined with consciousness and body, and phenomenological inquiries shaped through space are discussed through physical spaces. In other words, consciousness must always be the consciousness of a body, and the body must have a consciousness in order to perceive the physical world [2]. Indeed, the works of architectural theorists such as Christian Norberg-Schultz, Juhani Pallasmaa, Alberto Perez-Gomez, Steven Holl, Peter Zumthor and Kenneth Frampton, who played a role in the theoretical transfer of phenomenology to architecture, support this [3,4,5,6,7,8,9]. On the other hand, the fact that these three concepts are treated as if they are conditions of each other shows that phenomenology reduces the semantics of space to a physical body and an active consciousness. So much so that it is possible to phenomenologize spaces without a physical body and an active consciousness. At this point, the spaces of the unconscious produced by the mind, which are both close to corporeality but offer an out-of-body experience and close to consciousness but cannot be said to be a complete consciousness, represent a suitable area for the discussion of the problem this thesis has acquired. According to Freud, the unconscious is always looking for channels to infiltrate, and the traces of this are most clearly seen in dreams in sleep [10]. On the other hand, dreams can be considered as an uncanny point of phenomenology due to the absence of the unity of consciousness, body and space, the existence of the unconscious as opposed to the consciousness, and the representation of the space of the unconscious, where there is no physical embodiment but

there is still a perception of space. In this direction, the scope of the literature research of this thesis consists of sources including phenomenological thought and psychoanalysis theory, in which the concepts of consciousness, body and space are at the forefront. In line with the information obtained from both disciplines, the uncanny of the spatial experience of the dream, which is the production of the unconscious, is interpreted from an architectural perspective with a phenomenological approach, and the experiences of consciousness, body and space of the main character of the film selected as a case study are examined in line with a phenomenological framework through uncanny.

1.1. AIM OF THE THESIS

In phenomenological studies that focus on the body, although it is stated that the perception of space and the experience of space are based on consciousness, the perception of space and the experience of space have always been discussed through a body connected to consciousness, and the concepts of body and consciousness have been put forward as a condition of each other and have always been discussed in the same context. On the other hand, there are spaces in which the body does not actively participate and which are perceived only by consciousness and the unconscious, that is, only cognitively. While discussing the spaces encompassing this definition with a broader phenomenological perspective provides the opportunity to put forward a consciousness-centered phenomenology, discussing the phenomenology of a disembodied and unconscious space can evolve architectural phenomenology discussions in a different direction. While spaces perceived through the unconscious, where the physical and sensory activity of the body is absent, but the physical and sensory experiences of the body work in cooperation with the mind, evoke the familiar for the experiencer because they have been experienced in the past; the combination of these physical experiences with the repression and impulses of the mind in the unconscious leads to the emergence of an experience environment that tends to alienate the familiar for the experiencer, in other words, an experience environment that can be described as uncanny. In this respect, dream spaces, which are a disembodied experience and have an unconscious character, but are still seen in a state of sleep where a perception of space is experienced, have the necessary characteristics to be able to discuss a consciousness-centered phenomenology. Accordingly, in this thesis, spaces where the body and consciousness do not exist are conceptualized as uncanny due to their obscure

characteristics, and it is aimed to question the phenomenological experience in these spaces, which are considered as the uncanny point of phenomenology. In the direction of this approach, it is aimed to bring a new perspective to body-centered phenomenological approaches and to expand the discussions of phenomenological theory by discussing the concepts of bodiless and unconscious experiences of a non-physical space.

1.2. SCOPE OF THE THESIS

For the purpose of the study and the research question, in line with the scope of the study, first of all, Cartesian philosophy, which is the dominant while considering the Cartesian thought system, Descartes' positivist methodology has been taken into account, as it emphasizes the mind over the physical world with an enlightened perspective and considers the mind as a more transcendent knowledge system by separating the mind and the body. Then, while the phenomenological definitions and interrogations of the unity of body and consciousness are discussed, the views of pioneers; Edmund Husserl, Maurice Merleau-Ponty and Martin Heidegger, who include the phenomenological body, body-related consciousness, and the space experience of the body in their studies, were taken into consideration and focused on body-bodylessness, consciousness-unconsciousness dualities. On the other hand, this study, which discusses an architectural phenomenology, does not include studies related to a physical architectural space. As a matter of fact, what is meant by architectural phenomenology in this study is in fact directly the phenomenology of space. After considering the phenomenological approaches in this direction, the unconscious, a concept developed by Sigmund Freud, was questioned to deal with the spaces where the body and consciousness do not coexist. On the other hand, since the concepts of phenomenology and unconscious are not brought together in the literature, the studies of Sigmund Freud have been taken into account in order to the unconscious. Sigmund Freud's unconscious definitions were associated with the concept of the uncanny, which was also put forward by Freud, and the phenomenology of places where there was no unity of body and consciousness was defined as uncanny within the scope of the study. Also, Edmund Husserl's studies on phenomenological consciousness and body were taken into account in order to handle the conscious and unconscious states. Spaces where there is no active consciousness and the participation of a physical body are discussed more specifically within

the scope of dream spaces through the film named “La science des rêves” (2006) which has selected as a case study.

1.3. METHOD OF THE THESIS

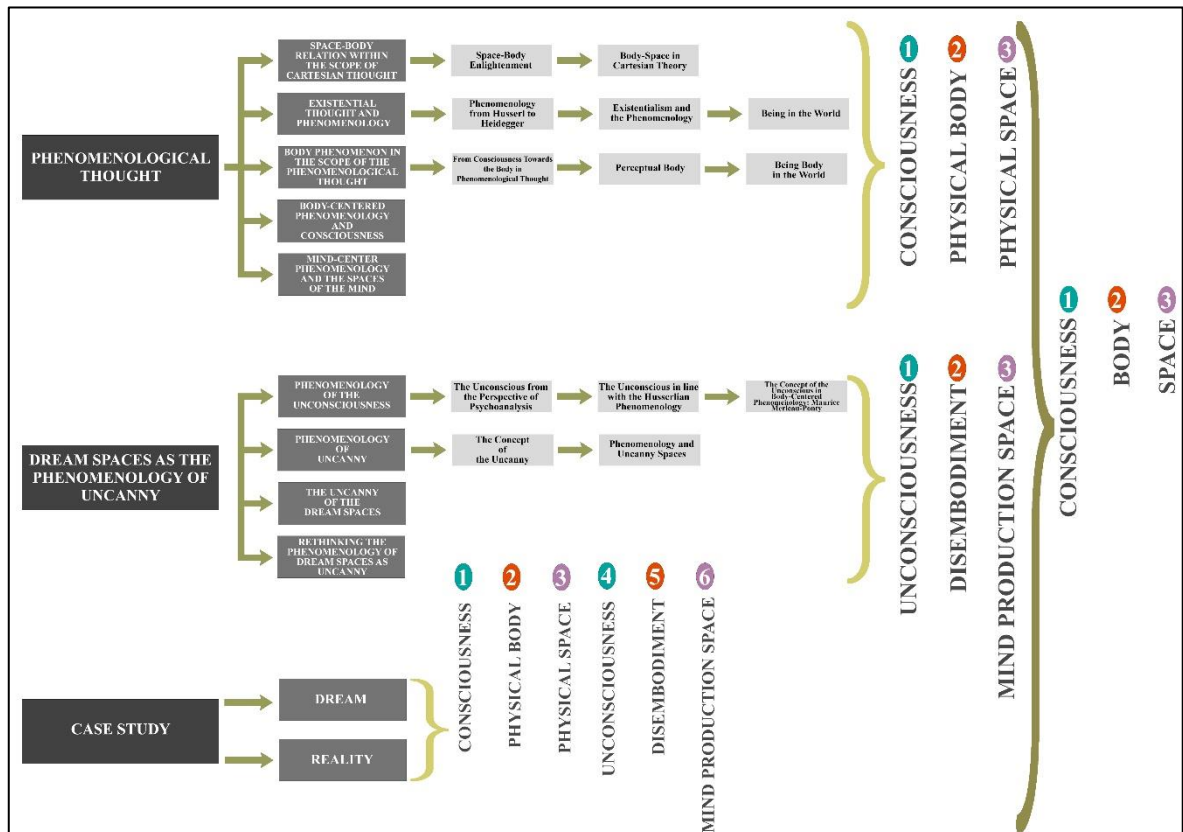


Figure 1.1. Methodology diagram of the thesis.

The main methodology of this thesis is phenomenology due to the subjective nature of the experience of space that is open to interpretation. For this particular research, a comprehensive interdisciplinary literature review, including both primary and secondary sources, was conducted, taking into account the subject's relationship with multiple disciplines. Within the scope of the study, prominent books, articles and websites on the subject were scanned, and multiple sources were consulted to reach the most accurate information.

In order to investigate the phenomenology of unconscious spatial experiences, firstly, a literature review was conducted to reveal the approaches to the concepts of body and space in the pre-phenomenological period. Then, a comprehensive literature review was conducted

on phenomenological approaches to the concepts of consciousness, body and space, and the relationality between the three concepts was revealed. Afterwards, how the concept of the unconscious is handled within a psychoanalytic framework and then in line with phenomenological approaches is analyzed in line with a detailed literature review. As a result of the analysis, it is emphasized that there is a relationship between the unconscious and the uncanny, and the spaces of the unconscious are conceptualized through the uncanny. At this point, the uncanny was first investigated in a psychoanalytic framework through its conceptuality, and then it was analyzed in line with a phenomenological perspective through its spatiality. Then, in order to investigate the spaces of the unconscious, a multifaceted literature review was conducted on the concept of dream, firstly on neurological findings and then on psychoanalytic approaches. Then, the dream spaces, which are considered as the spaces of the unconscious, are associated with the uncanny through the experiences related to the concepts of consciousness, body and space in line with a phenomenological perspective. Finally, in order to reveal the relationship between the uncanny of unconscious spaces and the concepts of consciousness, body and space, the film selected as a case study was analyzed through the main character's experiences of consciousness, body and space from a phenomenological perspective.

1.4. THESIS STRUCTURE

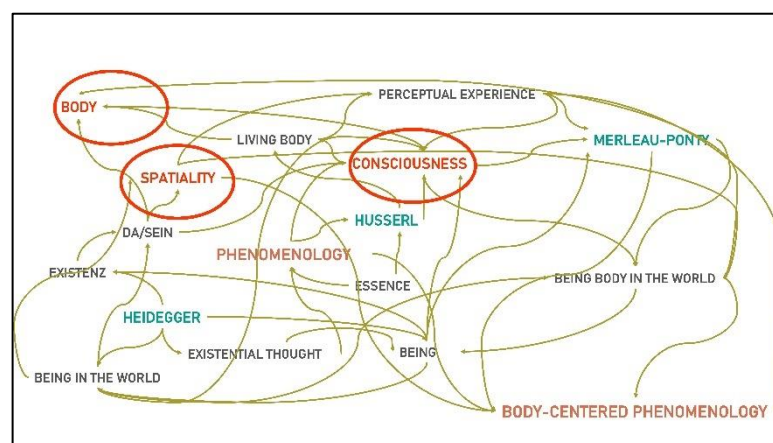


Figure 1.2. The emergence of the triad of consciousness, body and space, which forms the structural basis of the thesis.

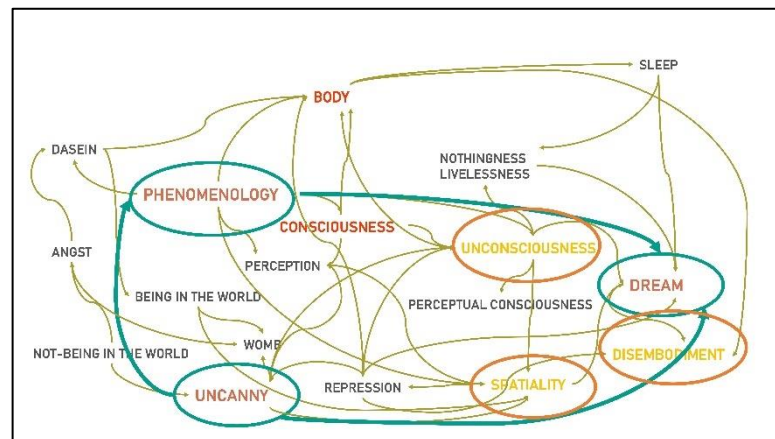


Figure 1.3. The concepts of phenomenology, uncanny and dream and their relationship with the triad of consciousness, body and space.

This thesis consists of six chapters. The first chapter introduces the topic, explains the objectives and outlines the study process. The second and third chapters consist of a literature review. In the second chapter, the concepts of consciousness, body and space are discussed and the relationality between the concepts is analyzed within the scope of phenomenological thought. The chapter begins with the definition of the conceptions of body and space in the pre-phenomenological period, continues with the evolution of phenomenology based on consciousness into body-centeredness, and ends with a suggestion that space should be handled in line with a mind-centered phenomenological thought. The third chapter presents experiences of space that involve the concepts of the unconscious and the uncanny. This chapter constitutes the theoretical framework of the thesis, which includes the literature review on these concepts as well as the inferences made from the literature review. At this point, while the concept of the unconscious is primarily addressed through its relationship with the uncanny, dream spaces, which offer an unconscious spatial experience, are conceptualized in a phenomenological framework through the uncanny in line with the experiences of consciousness, body and space. The fourth chapter of the thesis consists of a film analysis selected as a case study in order to reveal the uncanny of unconscious spaces. The selected film was examined and analyzed from a phenomenological perspective in line with the uncanny experiences of the main character's consciousness, body and space. At the end of this chapter, the findings from the case study are synthesized and analyzed with the literature review in the other chapters. Chapter five is the final chapter, which includes a

general discussion of the study. This chapter concludes the thesis by summarizing and phenomenologically interpreting the literature and case study findings.



2. PHENOMENOLOGICAL THOUGHT

Grounded by Edmund Husserl at the beginning of the twentieth century, phenomenological thought, which is clearly a critique of the rationality-based understanding of Cartesian Philosophy, is an approach that questions how and why phenomena arise with a fundamentalist orientation in order to re-observe and reinterpret the relations between subjects and objects. Phenomenological thought, which reveals how phenomena are perceived by people through acts called experience, how the relations between their consciousness and phenomena are established, in other words, which enables the expression of people's feelings, perspectives, understandings and perceptions, refers to the sum of lived experiences belonging to a single person by placing human experience at its foundation. In this system of thought, the relationship between human beings and the phenomena and the world is not disregarded, as is often the case in systems of thought that have dominated in the past, but on the contrary, this relationship is put into a more systematic order with a new method. Herein, it can be accepted that phenomenology is in search of how phenomena are manifested through the pure expressions of the mind, instead of rational assumptions that are pre-given and subjected to categories [11]. The element that clearly distinguishes this system of thought from the other currents of thought that emerged in its own period is that it is based on revealing what manifests itself, what appears, what is manifested, that is to say, on grasping the essence of things in a direct and self-evident way. This approach adopted by phenomenology does not mean that it will reveal what is hidden and invisible, but rather that it aims to critically reveal what is actually very close but cannot be seen or perceived correctly due to this closeness and distance. Although phenomenological thought is based on the concept of consciousness, different thinkers have taken Husserl's approach from different perspectives, enabling the concept to be interpreted in different ways with phenomena such as body, space, being, mind and perception, thus taking the system of thought much further and revealing the possibilities and multidimensionality of the semantics of these concepts.

Accordingly, in section 2.1. of the thesis, the concepts of body and space rationalized by Cartesian Thought, which prevailed before the phenomenological thought system and in a way triggered the emergence of phenomenology, are discussed. Then, in section 2.1.1., the approaches to the body and space that preceded Cartesian thought and how Descartes

handled the body and space in his Cartesian Theory are presented. Existentialist thought, which offers a different perspective to phenomenological perspective and the phenomenological approach, which emerged as a rebellion against these approaches, will be discussed in title 2.2. Subsequently, the process from Edmund Husserl to Martin Heidegger in title 2.2.1. and then, in title 2.2.2. The relationship between existentialism and phenomenology within a theoretical framework with the reintroduction of the question of being, and finally the discourse of Being in the World, which was brought into the literature by Heidegger will be discussed in 2.2.3. The concept of the body, which has gained importance in the system of thought with the question of existence coming to the agenda, will be discussed with a phenomenological perspective through space under title 2.3. Then, how phenomenology, which is based on consciousness, approaches the concept of the body will be discussed in the title 2.3.1. In section 2.3.2, it will be discussed how Merleau-Ponty describes the physical, living, experiencing body, which he defines perceptually, within a phenomenological perspective in space, and finally Merleau-Ponty's Being Body in the World approach which points to the spatiality of being, to the physical body. In line with the fact that this approach points to the coexistence of the concepts of body, consciousness and space, the evolution of phenomenology to the embodied and its relationship with consciousness will be discussed through space in section 2.4. Finally, in section 2.5. of the study, a critique will be made of the fact that phenomenology has always put forward a physical body with sensation and mobility and the concept of consciousness as a condition of each other in a space within the existing literature, and it will be argued that states of disembodiment and unconsciousness can also be experienced architecturally through space, and a mind-centered phenomenology proposal will be put forward in this direction.

2.1. SPACE-BODY RELATION WITHIN THE SCOPE OF CARTESIAN THOUGHT

As a result of the discoveries and scientific developments in the Renaissance, the medieval belief in knowledge was shaken, and even though there was some knowledge believed during the period, knowledge was questioned again and handled with a skeptical attitude, from dogmas to reason, in other words, from the church to the subject. The inadequacy of existing knowledge and the doubt arising from the inability of this knowledge to convince the mind that it is certain and self-evident made it necessary to search for certainty in

knowledge. At this point, this problem, which emerged as a result of the lack of true and absolute knowledge, of course raised the issue of how and by what method clear and precise knowledge could be attained. The shaken confidence in knowledge and the desire to attain absolute knowledge led to the partial elimination of the scholastic conception of the universe adopted by the middle age, and pioneered the creation of a machine-style conception of the universe that puts reason at the forefront. In fact, this new method would both help the intellect as a mental act and enable the attainment of self-evident knowledge.

Considering this integrated relationship between method and knowledge, the French philosopher René Descartes rejected Scholastic thought and eliminated the unsystematic nature of the Renaissance. At this juncture, Descartes' main goal lies in finding a new method for philosophy, so much so that, according to Descartes, method is essential in the search for truth, and if there is no method, it is not possible to organize and evaluate thoughts within the framework of data and to establish a relationship between them. This means that no conclusion can be reached [12]. Herein of course, Descartes, who was looking for a method that would enable him to reach certain knowledge as well as being certain himself, put forward methodical doubt, which forms the basis of his philosophy. On the other hand, Descartes' skepticism does not mean that everything is rejected, but rather that one refrains from believing in doubtful and inconclusive knowledge. At this point, rather than being a rejection, doubt means the subject's distancing from the truth of knowledge about existence. In this quest for absolute knowledge, which begins with doubt, events and information are first seen as a whole, then eliminations are made in line with the information available, and thus absolute certain knowledge is reached. What remains after this elimination will be pure and essential knowledge. In this direction, Descartes, who devotes himself to the study of himself, his body, all existing sciences and knowledge, is convinced that the key to the universe is mathematics, so much so that his understanding of science corresponds precisely to mathematics and all phenomena in nature can be understood through mathematics, which cannot be doubted [13]. At this moment, mathematics, as a method that can overcome the knowledge gained through the senses and imagination, offers a method that will enable the world to be rationally and holistically provided and absolute truth to be reached, and a method that will enable the understanding of a measurable universe. On the other hand, this method proposed by Descartes corresponds to a view that assumes that the universe is

composed of numbers, what can be measured, and can be understood as long as it can be measured.

This dualist approach, which emphasizes mathematics and geometry and treats the mind as if it were a transcendent being, caused the concepts of body and space to have different meanings and even lose their meaning. So much so that in line with this approach, the body now occupies space in three-dimensional space, while spatial space is known by a geometric calculation method that operates according to purely mental forms [14]. These characteristics and definitions attributed to the body and space within the scope of Cartesian Thought by Descartes, who established an identity between space occupation, that is, between the body and space, and identified space with the space of matter, led to the emergence of phenomenological definitions of body and space in the later stages of the study. Here, it is of great importance to examine the semantics of the concepts of space and body within the scope of this systematic of thought in order to understand how the phenomenological body and space are grounded. In this direction, under the heading 2.1.1. approaches and definitions regarding body and space in the process until Cartesian Thought will be presented, while under the heading 2.1.2. approaches to body and space in Descartes' Cartesian Theory will be discussed.

2.1.1. Space-Body Enlightenment

The Enlightenment as an intellectual movement begins with the English Revolution in 1688 and culminates in the French Revolution in 1789. At this point, the Enlightenment is the cultural expression of a historical period or process of Western Thought that was marked by a great and fundamental transformation through trade and industrialization and the emergence of a bourgeoisie or middle class [15]. Taken as a system of thought, the Age of Enlightenment, which emerged as a new worldview with a new combination of the concepts of God, reason, nature and human, in contrast to the closing of the Middle Ages and the medieval understanding of life in which religion and traditions were adhered to, is based on the operationalization and glorification of reason. Although the period covers only the 17th and 18th centuries, in literature this period includes the entire period since the end of the Middle Ages. In fact, it was with the Renaissance that people in Europe broke away from the traditional schemes in which they were already involved and attempted to find the order

of their lives in line with their own reason and will. In this transition, Renaissance thought tried to make itself independent from all historical authorities, to shape its views on the world and life only through the means provided by experiment and reason, and to break the static traditions of the Middle Ages and to achieve freedom in thinking and valuation in this way [15]. On the other hand, this plan of the Renaissance was not entirely successful, for the Renaissance was an age of transition, and to be on a transition means that what is left behind and what is to be reached must inevitably coexist. The origins of Enlightenment thought can be traced back to the time when ancient Greek thinkers argued that there was a certain order to nature and sought a rational principle at the core of this order. At this juncture it would not be wrong to say that the Enlightenment actually emerged with the birth of philosophy. In fact, the uprising against religion and traditions observed in Greek thought in the 5th century BC, subjecting religion and traditions to criticism by taking them from their foundations, trying to find the foundations of the new order of life with one's own mind and the desire to spread it to the masses are exactly the characteristic features of enlightenment [16].

The scientific developments that emerged in the period up to the Enlightenment and the change in the system of thought and the importance of human reason led to a meticulous reconsideration of many issues that had been the subject of debate since the past. In this respect, the concepts of body and space, which had always been the subject of debates and investigations in the past centuries, gained new meanings; in fact, with the Cartesian thought that developed during the Enlightenment Period, the concept of reason was put forward as the condition of the reality of the external world. Accordingly, reaching objective, absolute and measurable knowledge and truth was shaped through the way of seeing and the perception of reality, aiming for an objective eye and range of vision. With this method, in which the sensation of the body was out of the question, but the mind continued to exist, accurate and unquestionable knowledge could be attained. In other saying, this characteristic approach of the period pushed the body out of the field of vision and caused it to be positioned as an observant object, and ignored the perception of the world grasped from different perspectives of the body experience. That is to say, reason was treated with such transcendence that seeing as a sensation was attributed to reason and the approach of seeing with the disembodied eye was adopted [17]. Moreover, the developments in the positive sciences, which gained great importance with the Age of Enlightenment, played a major role

in shaping approaches to the body. So much so that the rationality brought about by these approaches shaped on scientific foundations caused the body to be understood just like a machine. Here, the body is an object of nature that is scientifically explained, whose every part can be organized and classified, and which is the carrier of reason, as opposed to being handled in the pattern of its movement and behavior and the relationship it establishes with the environment, and the movement of this machine-body can be explained by analytical principles.

Space is not something objective and real, nor is it a substance, nor an accident, nor a relation; it is, rather, subjective and ideal; it issues from the nature of the mind in accordance with a stable law as a scheme, so to speak, for co-ordinating everything which is sensed externally [18].

This perspective, in which the body is objectified by prioritizing reason and objective knowledge, has caused the approaches to the space in which the body is located to be shaped through analyticity. In other words, the three-dimensional geometric-space conception of the Greek mathematician Eukleides, long before the Enlightenment, lies at the basis of the conception of space as absolute and mathematical-geometric. Space as formulated by Euclides means the conceptualization of a space in which there are no absolute obstacles and no external boundaries around it. Euclides explains geometric-space in terms of basic concepts such as "point, line, straight line, surface, plane, plane angle, right angle, figure, circle and parallel straight lines". The fact that space is referred to with these concepts not only requires a commitment to the homogeneity of space, but also means that there is no change in the figures moving in space. According to this approach, space means a homogeneous environment in which things are spread over three dimensions and maintain their identity despite their displacement. During the Enlightenment period, the scientific revolutions created by the developments in the fields of Physics and Mathematics, which contain reason and absolute knowledge, led to the calculation and interpretation of nature, the nature of human beings, that is, space, with mathematical measurements, just as in the past. In fact, absolute knowledge lies in arithmetic and geometric intellectuality that is calculable. In line with this approach, it is not possible to define space as empty, since emptiness makes measurable volume impossible. Space is nothing but a three-dimensional material object, since an object, like space, has length, width, depth and extension. Accordingly, the body, considered as an object, is nothing more than a space occupier in three-dimensional space; it is occupied only by bodies.

2.1.2. Body-Space in Cartesian Theory

Descartes, who argued that all sciences should be based on a solid and not misleading systematic, placed the radical doubt based on the necessity of questioning everything and investigating and reconsidering the origin of everything. In this direction, he reviewed everything that he thought to exist in nature and perceived with his senses, even his own body. Observing that the senses are deceiving from time to time, believing that many things really exist outside of himself in his dreams, and hearing those who say that they feel pain in the limbs that they have lost long ago, even when they are awake, caused him to doubt the certainty of everything and even the existence of his own body. Considering all this, he came to the conclusion that the senses are not solid foundations on which science can be built, and that certainty must depend on other undoubted principles that can be more reliable [19]. Descartes, who proceeds by questioning whether he has doubted everything in case he finds something that cannot be doubted in the process of searching for the solid foundations of science, doubted not only what he had acquired with his senses, but also what he perceived with his pure understanding, on the assumption that if he found something he did not doubt, it would be a solid foundation on which all sciences could be built. At a dead end, he reached to proposition of "cogito, ergo sum", that is "I think, therefore I am", by realizing that the only thing he cannot doubt is doubt itself and skeptical and thinking mind of himself, not his body which is made up of limbs that he doubts and he has associated the power of accurate and precise information with reason. "Cogito ergo sum" replaces Descartes' first clear and precise knowledge of his own existence, and the thing that provides solid knowledge is that the cogito will perform its function.

From Descartes' proposition "I think, therefore I am", it can be inferred that the body is identifiable only when perceived by the mind. This principle of certainty, which he obtained through methodical doubt, led to the emergence of soul and body dualism. In the first version of the Sixth Meditation, Descartes explains the separation of mind and body with these words [20]:

On the one hand I have a clear and distinct idea of myself, in so far as I am simply a thinking, non-extended thing [that is, a mind], and on the other hand I have a distinct idea of body, in so far as this is simply an extended, non-thinking thing. And accordingly, it is certain that I am really distinct from my body, and can exist without it.

Based on this explanation, Descartes argues that human has two substantial structures. While the first of these, “*res cogitans*” (thinking thing), is non-spatial, immaterial substance whose essential nature is to think; the second, its conceptual opposite, “*res extensa*” (that which has emanation), is the material substance that spreads, occupies space, and has a definite shape [20]. These two substances are entities that are independent from each other but together as two substances that cannot be reduced to each other. While the body is physically indistinguishable from other objects, the soul-body relationship has become an element that distinguishes the body from other objects. When the body is a part of the external world, which includes acts towards the senses, the soul is the thinking thing, which includes an inquiry into pure ideas. From Descartes' point of view, functions such as hearing, touching, moving, thinking, which seem to belong to the body, are all attributed to the soul, while the body is a space-occupying mechanical tool, an instrument of the mind, consisting of hands, arms, legs and torso. The fact that the body is accepted as a reality independent of the volume it is in has caused it to be seen as an immobile object in a frozen period of time, and it has been ignored that the body is a living creature that communicates with its environment. According to this approach, in which objectivity is at the forefront, perceiving and understanding the world in it has been interpreted as looking at it from the outside rather than experiencing it physically [21].

Descartes, who approached the body from a skeptical and questioning point of view, paving the way for it to be seen as a machine and attributing a divine faculty to thought, applied a similar approach to the space in which the body is located. Just as in the body approach, Descartes argued that the reliability of the knowledge of things in the external world could be questioned by the fact that it occupies space and put it in the place of '*res extensa*'. This static and measurable understanding of space finds its counterpart in the “Cartesian coordinate system”. With the emergence of the Cartesian coordinate system, space has become a volumetric void, a separation and summation of parts of physical matter that have no determining characteristics other than spatiality and volume. Organized by geometrical guides and clearly demarcated by a dominant arrangement, space is separated from the movement within it, in other words, from the body, and becomes a phenomenon independent of time and life on which it is dependent, replacing physical matter with an absolute reality that has no determining qualities other than coordinates and volume, where there is no ambiguity, and is reduced to the position of being an object that can be grasped with a static

and metric system in the face of the observing subject. In the Cartesian understanding of space, which is perceived as an empty box in which different elements will coexist, organization is the arrangement of the relations of structural elements with each other, objects with space and other objects within rational rules, based on axes and modular dimensions. In this form of organization, concepts such as body, sensation, integration, transparency, texture and memory are not taken into account, but are made with the data that the eye can see and the calculator can calculate, and are clearly defined to the extent that no parameter outside their limits can be valued.

With the Cartesian space defined through measurable physical properties and numerical data, and the body in a passive position against the space, the body-space relationship is also constructed through numbers and mathematical calculations. According to Descartes' approach, "mind" obtained through a rational intuition. It is the only reality, dominates the world and is responsible for organizing it. Everything else is shaped around this reality, and he argued that nothing can be grasped without the mind. With the change that began with the collapse of scholastic thought, the importance given to the thinking body increased the importance of the subject. In the following period, the body with mind tried to make sense of its existence and the world based on its own thought and self [22]. The Cartesian subject detaches itself from the universe and place it is in and sees the outside world as a reality that needs to be intervened. Unlike the traditional view that human and everything is located at the beginning, the 'subject' is the architect of the whole order. It is assumed that the body can discover the perfect order through reason and become the master of nature. In the Cartesian philosophy, matter, stripped of its spatial dimension, is positioned in a higher sphere that can be managed and guided by reason [23]. The mechanistic perspective created by this system of thought not only causes space to be handled through numerical data and measurable physical properties, but also puts the body in a capsule by reducing it to thinking within the framework of order, form and proportions, and at the same time idealizes the life of the body by controlling how the movement in it should be with the descriptions it has made. Henri Lefebvre [24] argues that with Cartesian thought, space stepped into the realm of absolute certainty. The homogeneous space of the modern is the space of coordinates, drawings made on blank pages, plans, sections, scale models and scale projections. In addition to showing that space is not produced in a field of intellectual representation, this structure of thought fails to see that space is formed in the visible-readable field, and above all that it is sensed.

2.2. EXISTENTIAL THOUGHT AND PHENOMENOLOGY

From the early 19th century, phenomenology was put forward by Edmund Husserl as a rebellion against the dominant and sharp authority of the positivism of the Cartesian system of thought, which came to the fore with its epistemological doctrine and conception of science, with the motivation of reconstructing philosophy as a precise science. This goal adopted by the approach requires the reconstruction of all the research, studies, theories and hypotheses that have appeared in the literature in the past from the very beginning. Its ability to provide its own legitimacy depends on itself. Herein, Husserl's skeptical approach to all past knowledge is, of course, reminiscent of Descartes' methodical skepticism, since his search for unmediated and absolute truth points to Descartes himself. Husserl, who did not completely reject Descartes, believed that the scope of his methodical doubt should be expanded. At this point, Husserl, who took a step from his methodical doubt to existence, dealt with existence through the concept of consciousness, which he put forward as the field of certainty and the constitutive structure of phenomena. Phenomenology, which aims to reach essences and in this direction questions what the phenomenon is and how it can be grasped, has found the way to do this in consciousness. So much so that everything thinkable can be handled by conscious as phenomena and thus the essences of the phenomena in question can be revealed. At this juncture, since things can appear as phenomena, they reveal their essence, which shows that appearing and being are simultaneous.

Although Husserl dealt with the concept of existence indirectly, he focused on the concept of consciousness, which is the constitutive structure of phenomena and provides a field of certainty, rather than the semantics of existence. Here, of course, it would be quite wrong to define Husserl as an existentialist. In fact, Husserl limited his scope to transcendental consciousness and found the way to uncover essences by avoiding all approaches to existence and knowledge. The intersection of being and phenomenology was undoubtedly realized with his student Martin Heidegger. Heidegger, who thought that Husserl ignored the meaning of being as a phenomenon, argued that being should be sought in existence rather than conscious. Although Heidegger did not completely adopt Husserl's views and set out with the investigation of the meaningfulness of being as a different goal than Husserl, he was undoubtedly influenced by Husserl's phenomenology, the method and point of view he used. Here, in addition to making great contributions to existentialism and phenomenology,

Heidegger, with the concept of "Dasein" that he substituted for being in his terminology and the discourse of "Being in the world" in which he spatialized it, paved the way for the systematic grounding of the concepts of body and space, which were still left ambiguous.

2.2.1. Phenomenology from Husserl to Heidegger

The social order of European capitalism had been shaken to its roots by the carnage of the war and its turbulent aftermath. The ideologies on which that order had customarily depended, the cultural values by which it ruled, were also in deep turmoil. Science seemed to have dwindled to a sterile positivism, a myopic obsession with the categorizing of facts; philosophy appeared torn between such a positivism on the one hand, and an indefensible subjectivism on the other; forms of relativism and irrationalism were rampant, and art reflected this bewildering loss of bearings [25].

The two great world wars, one after the other, were devastating in the material world, but they also plunged the existing intellectual environment into an ideological crisis. In this period, when all kinds of knowledge, the accuracy of which is accepted as unquestionable, was denied by being reduced to psychological processes and habits, the German philosopher Edmund Husserl "tried to develop a new philosophical method that would bring absolute certainty to a disintegrating civilization" [25].

Accordingly, the new method to be put forward in order to secure knowledge, which is shaky in the intellectual context of the period, must be constructed in such a way as to create a precondition even for deductive and inductive propositions. Just as Descartes had done in his own time, Cartesian ideas, which were considered self-evidently absolute at the time, must be rejected, just as the ideas and knowledge in daily experiences, which were considered self-evidently absolute, were rejected. Although Husserl opposes Cartesian philosophy and its doctrines, his aim and starting point is the same as Cartesian philosophy; to eliminate existing philosophical ideas and doctrines and to put forward a science that is unmediated and based on the foundations of absolute reality. Husserl, who sees Descartes as a point of departure, thinks that Descartes's philosophy is a turning point in reaching the general doctrine of essence, which focuses on the nature of knowledge by separating philosophical thinking from natural thinking [26]. The fact that Descartes, in his work "Meditations", presented philosophy in a different way than the accepted one and dealt with it within a science, and in doing so, reorganized other sciences by reconsidering them,

created a suitable ground for Husserl to put forward his new philosophical method. Analyzing the works of Descartes, Husserl concludes that he failed to transform his doctrine into a true transcendental philosophy. As Husserl states, Descartes was on the verge of success. Both thinkers carried out the re-foundation of the sciences considered during their respective periods in a way that was orientated towards the subject. However, while Descartes, unlike Husserl, carried out the orientation towards the subject with the method of doubt, in which everything that could be doubted was unconditionally disregarded, while he was suspicious of the world in which beings existed and lived, but caused the factual reality to be eliminated. What is shaped on the basis of consciousness, within the framework of thought, has caused existence to be trapped within its own design. Husserl, who thought that Descartes' methodical doubt was not extended sufficiently, argued that he did not reach the ultimate limit at the point of doubt, and that if he had reached this limit, the first reality he would have obtained would have been "ego cogito cogitatum" instead of "cogito ergo sum". In other words, the first truth obtained is "I think something" as opposed to "I think, therefore I am", that is, the data that shows the first absolute truth is actually "cogitatio". Based on this idea, Husserl, who did not remain trapped in Descartes' methodical skepticism and showed an approach that entered the field of existence, unlike him, did not exclude the phenomenal, but dealt with it in connection with consciousness, and according to him, what needs to be done is to perceive existence with consciousness on the basis of knowledge and to reveal what is unique to the essence, in other words, consciousness should not be kept independent from the phenomenal field within itself. Husserl, who argues that consciousness is always the consciousness of something rather than being an objectless mind on its own turns towards the factual field and puts forward an understanding of philosophy in which the connection between subject and object is not ignored. When Husserl refers to an orientation towards the subject, he underlines an orientation towards the subject itself, because philosophy is the subjective state of the person who will do something with it, and therefore knowledge can be discovered by starting from one's own self-knowledge. At this point, Husserl attributes the failure of Descartes' doctrine to his inability to move to transcendental philosophy [27]:

Descartes erred in this respect. Consequently, he stands on the threshold of the greatest of all discoveries in a certain manner, has already made it-yet he does not grasp its proper sense, the sense namely of transcendental subjectivity, and so he does not pass through the gateway that leads into genuine transcendental philosophy.

Husserl considered transcendental phenomenology as an indispensable method to be used in all kinds of authentic philosophical perspectives and discussions on meaning and existence. According to him, if the method in question was applied systematically, transcendental phenomenology could be achieved, in which the universal embodiment of all meanings and existences was exercised by the transcendental self. Husserl's attempt, which defines the transcendental as the root of the meanings that reveal the empirical, as opposed to being the essence of the empirical, is, an investigation on the meaning of scientific and natural teachings, ideas, thoughts, knowledge and concepts. The philosopher, who claims that all kinds of natural knowledge is transcendently objectified, states that the condition of reaching the contexts of phenomena that are not given to him, that are not inherently in him, is to know, while he assumes those objects as existing [2]. In this direction, the goal is to "bracketing", first of all, to avoid the judgments of all the information, belief and thought systems, and even mental states, that is, transcendence, belonging to the outside world. The aim is to first take all the knowledge, belief and thought systems, and even mental states belonging to the outside world in brackets by avoiding the judgments of transcendence, it is necessary to "back to the things" that are the subject of knowledge, that is, to discover a field of immanence that can be the basis for knowing, and to disable everything else. Husserl, who explained the situation of refraining from making any judgments and putting all kinds of existence beliefs about the world in brackets, with the concept of "epokhe", that is, phenomenological reduction, determined the concept of epoche as the basic method of transcendental phenomenology. The fact that the criticism of knowledge not only starts to question every information including the information about itself, continues this criticism and does not accept any transcendence. Even the transcendence that he has determined, should not be confused with Descartes' doubt-based approach, contrary to implying that the existence of the world should be doubted, this approach avoids all judgments and arguments about existence in order to put phenomenology on a solid foundation. Also it refuses to touch the essence of knowledge or make any changes in it. Making an epoch is not ignoring the world, but treating it as bracketed. Thus, while the unshakable existence of the world remains as it is, its meaning regarding existence changes. The general argument of the epoch-making

natural attitude is now a "bracketed argument"; henceforth, it is not possible to talk about the existence of the world directly, but the existence of the world and the things that are earthly with its parenthetical changes [28].

The ego as a person, as a thing in the world, and the mental life as the mental life of this person, are arranged-no matter even if quite indefinitely-on objective time; they are all transcendent and epistemologically null. Only through a reduction, the same one we have already called phenomenological reduction, do I attain an absolute datum which no longer presents anything transcendent. Even if I should put in question the ego and the world and the ego's mental life as such, still my simply "seeing" reflection on what is given in the apperception of the relevant mental process and on my ego, yields the phenomenon of this apperception; the phenomenon, so to say, of "perception constituted as my perception." [29].

Husserl's phenomenology essentially consists of two intellectual steps. The first of these is the bracketing of the world of experience, that is, its reduction, while the second is the bracketing of consciousness. After these two steps, only "The self" or "absolute consciousness" remains. The self is the thing that is found in every life, reaches what is thought with every thought, stays the same in every life, on the other hand, it is the source and the thing that structures it [30]. It shows a unique transcendence in the immanence of the flow of life, and this transcendence cannot be bracketed because it is not an established transcendence. Absolute consciousness, on the other hand, exhibits a transcendent character since it cannot be reduced to individuality, but it is not separate from the existence itself, even it is the immanent basis of knowledge and does not contain any doubt. The problem of the unreliable nature of knowledge due to its transcendent character can be solved by grounding the world in absolute consciousness, with the self. It is necessary to go back to the knowing subject, that is, consciousness, in order to reach the source of knowledge. The research area of phenomenology points exactly to this area of existence. The only thing remaining from the bracketed thing, namely the absolute being, which is called the phenomenological residue (*residuum*), is the one that establishes the certainty and gives meaning to the world. According to Husserl, who replaces basic science with the phenomenology of consciousness, everything that can come into existence derives its existential meaning and validity from intentionally assumed consciousness experience. The place where the ability to talk about existence and validity finds its source is consciousness and conscious experiences. In this sense, in order to be able to speak of existence, it must be connected only with the consciousness that knows and comprehends [29]. The self or

absolute consciousness is not a being from within this world; rather, it is a resource that makes it possible to give meaning to everything, and therefore to construct beings. Everything is relative to the self and gains a meaning with its existence. It cannot be equated with any other entity, and it is an independent and absolute entity that does not contain any doubt.

There remains a brand new area of being that is not touched by the universal bracketing, which is thought to cover everything: this is the “absolute self”, (absolutes Ich) [28].

Husserl dealt with pure consciousness, which is related to existence rather than the concept of being and its semantic. As a matter of fact, Husserl's main aim was to reveal philosophy as an absolute science, and he put forward phenomenology as a method that could reveal how the phenomena that reveal essences are established in consciousness and thus make it possible to describe essences. In line with Husserl's studies, it is possible to say that the existence he wants to reveal is the Ego, which includes pure mental processes, pure consciousness, and pure relations of that consciousness.

2.2.2. Existentialism and the Phenomenology

The phenomenological method based on Husserl not only brought a new perspective to the current intellectual environment, but also influenced the following thinkers. Martin Heidegger, one of Husserl's students partially adopted his transcendental phenomenology and explained Husserl's 'things to themselves' concept based on his own analysis and studies, and presented phenomenology as a unique method. Similar to Husserl, Heidegger investigates the meaning of being. In addition to, build on Husserl's phenomenology, Heidegger also bridge to gap between phenomenology and existentialism by adresssing the concept of being from phenomenological point of view. According to him, Husserl ignored the semantics of the phenomenon of existence in his works, as the subject of existence was not discussed not only in Husserl but also since Ancient Greek Philosophy philosophers such as Plato and Aristotle. Explaining the history of philosophy as the history of the being forgotten, Husserl argues that the being's forgottenness manifests itself indirectly through people's always looking at what exists and trying to make sense of it. For a being who does not have any opinion about existence, existence is considered as the product of a finite subject, which is the "most general" and therefore covers all that exists, created by the

infinite existence. Accordingly, after the Greek, it was deemed unnecessary to ask questions about the meaning of the concept of being, and it was even encouraged not to ask such a question if possible [31]. The question of what being is has always manifested itself as the reduction of being to an existent. According to him, the question should be asked is "What is the meaning of existence?" rather than "What is existence?". This question was asked only by the philosophers in Ancient Greece, by the philosophers Anaximandros, Heraclitus and Parmenides and after them, existence was forgotten [32]. The meaning of the concept of being, whose meaning is always obvious, has never been asked and therefore not explained. Above all, exposing a problem about the semantics of existence first will solve the main problem of philosophy. Determining the question of the semantics of existence as the starting point of his philosophy, Heidegger emphasizes that this investigation, made for the sake of reaching the essence of existence, should be handled in a method while performing an analysis of the traditional and modern studies on existence. At this point, Heidegger, who argues that the philosophy of being can only be done through the phenomenological method, does this with phenomenology, which is an ontological method, instead of doing it with phenomenology as an epistemological method [33]. On the other hand, phenomenology should not be accepted as absolute from a mere point of view. Apart from the contextual meaning of objects, it should be understood as a method that will reveal how, at the point of "back to things themselves", avoiding all kinds of explanations and judgments that cannot be proven correct, and opposing the use of these concepts by considering them in the same way [31]. It is clear that Husserl's phenomenology was the most important factor that triggered Heidegger's inquiry into existence. Since phenomenology, besides being a reflection that can reveal its existence systematically for the first time with the principle of "back to things themselves", paved the way for the handling of every concept as a phenomenon. In order to apply a method that investigates the existent it is necessary to investigate the way of existence of the existent, and this explanation is realized through phenomenology. In addition, the thing called being is behind the existents standing in front of it, visible and perceived with its distinctive features, but this state of being should not be confused with an understanding of being that cannot be known about itself by standing behind the phenomena. Being is the hidden dimension behind, at the bottom, in the retreat, which is invisible, unseen, not revealed, but belonging to the essence of the visible, seen, emerging, existent, and enabling the determination of the existent [34]. Heidegger goes beyond Husserl's studies and explanations. Undoubtedly, while trying to make sense of

existence as a phenomenon on an ontological basis, it also shows that historical ontologies should not be taken as a reference, while trying to make sense of it. Contrary to Husserl, being itself should not be set aside in order to reveal the essence of all beings. So much so, that being is not in a structure that can be taken as a bracket for Heidegger.

“Being” cannot indeed be conceived as an entity; *enti non additur aliqua natura*: nor can it acquire such a character as to have the term "entity" applied to it. :“Being” cannot be derived From higher concepts by definition, nor can It be presented through lower ones. But does this imply that 'Being' no longer offers a problem? Not at all. We can infer only that “Being” cannot have the character of an entity. Thus we cannot apply to Being the concept of 'definition' as presented in traditional logic, which itself has its foundations in ancient ontology and which, within certain limits, provides a quite justifiable way of defining "entities". The indefinability of Being does not eliminate the question of its meaning; it demands that we look that question in the face [31].

Heidegger argues that by understanding the meaning of being itself, other existents can be understood, in other words, existents can reveal themselves to the extent that being reveals itself to human. In an analysis of existence, first of all, human should be investigated, since by having the feature of being existent, in other words, by going out of himself, human beings have the feature of being to the extent that he/she can ask questions about existence. Contrary to Heidegger, Husserl, by taking the knowledge of the world in a conscious structure, remained far from questioning the existence of the existent, and discussed the conscious structure of reaching the cogito, which is obtained by explaining the states of consciousness. Despite Husserl's approach, which shows that he is in a dualism with matter, which is both consciousness and the outer world, Heidegger, by considering consciousness as the Ego, characterizes the being-in-the-world and tries to go beyond its dualism [35]. Within the scope of the thesis, only the concept of "dasein", in which Heidegger explains the existing, and the discourse of "being-in-the-world", which he deals with by spatializing dasein, will be discussed in the next chapter.

2.2.3. Being in the World

Since Plato, the concept of being has always seemed clear, but its real and in-itself meaning has never been asked or explained. This use of the concept makes being the most self-explanatory of the concepts, but on the other hand, it shows how incomprehensible the term is and has an average intelligibility. It shows that in every relationship and becoming that

human beings establish as entities with entities, there is an "a priori" enigma [31]. While living in the understanding of being, the imperfect character of the term "being" both conceptually and etymologically makes it necessary to ask questions about the meaning of being and to examine this issue.

We do not know what 'Being' means,. But even if we ask, 'What is "Being"?', we keep within an understanding of the 'is', though we are unable to fix conceptually what that 'is' signifies. We do not even know the horizon in terms of which that meaning is to be grasped and fixed. But this vague average understanding of Being is still a Fact [31].

In the process of investigating the meaning of being, Heidegger, starting from some stereotypical prejudices, started his studies on the subject by opposing these prejudices, with the contribution of phenomenology. Certainly, this requires revealing the formal meaning of phenomenology. Heidegger, who focuses on the disclosure of phenomena as in the discourse of "back to things themselves", which Husserl put forward by aiming to reach the essences of phenomena, differently from him, tries to reveal only one phenomenon, which is being itself. At this point, phenomenology reveals its difference by trying to reach the being that demands to be a phenomenon and is actually the subject of ontology. According to Heidegger, phenomenology, in its most peculiar way, has taken into a thematic understanding as its object what demands to be a phenomenon in a distinctive sense in terms of its thematic content and this approach shows that phenomenology refers to accessing and revealing what will be the subject of ontology. Ontology is also possible only as phenomenology, because the phenomenological concept of the phenomenon means the being of what is manifested [31]. On the other hand, Heidegger argues that the concept of self-disclosure mentioned in phenomenology cannot be considered as any manifestation or pretending, because "behind the phenomena in phenomenology there is nothing but essential meaning" [31]. Heidegger, who thinks that there is nothing behind the entities, argues that their beings should be investigated, not them. Since being points to the essence of entities, it is the one that should be investigated first. Heidegger, the main problem of philosophy as the place should be investigated through existence. Essence must be extracted from existence, and human's essence lies in his existence. Based on this idea, the problem of the semantic of existent should be rearranged based on existence. Nevertheless, existence cannot be handled and defined as if it were a concrete concept, such an attempt only results in reaching the old philosophy of *esse*.

Heidegger came to the conclusion that the thing to be investigated is "being" by revealing the necessity of the distinction between the concepts of "being" and "existing", is to investigate the concept of being from an existing. This does not mean that revealing the meaning of existence is equivalent to revealing the existing ones. At this juncture, an entity that can be a reference should be selected and questioned in terms of its existence. Heidegger, who started his research with the question of in which existent the concept of being can be found, has found the light that opens up to existence in human. As a matter of fact, since humans has the feature of being existent, he/she can go beyond himself, ask questions about existence, take a questioning step towards existence and exceed the limits of existence. For, more than being, human is the one who knows himself as being. On the other hand, Heidegger, who does not characterize human as the master of existing things, defines human as "the shepherd of being". At this juncture, the main feature of the shepherd, which is used metaphorically, is to guard and watch. Based on this statement, it can be deduced that human did not create being, but was responsible for it. Because it is not possible for the concept of being to be enlightened unless people think and question, the essence of human lies in his capacity to stay open to existence. In this direction, in order to inquire into the meaning of being, Dasein, which has the opportunity to reach being, must be asserted.

Only human is the one who is really here and the one who really exists. Heidegger defines this being, which can question its existence among all other beings, as Dasein in his own terminology. In fact, Dasein, which is a German word, is generally used as the equivalent of existence and life, on the other hand, Heidegger gave different meanings to the words he used in his terminology and used the words by going down to their essential meanings. In Heidegger's terminology, Dasein means the same thing as human, and the being that human beings directly relate to by asking the question of being also calls itself "Existenz", that is, existence. Existence emerges through the connection of human with his existence, that is, the very existence that human connects with is existence itself [36]. The reason why Heidegger prefers to use the concept of Dasein instead of the word human is that human is available to be understood as a logical concept of species; on the other hand, he aimed to deal directly with the one-time existence of a single human being.

In order to understand the concept of Dasein, it will be useful to focus on the etymology of the word. This being in itself (Seiendes), which is called Dasein, must be considered primarily from the point of its essential connection with Being (Sein). At this point, attention

should be paid to the words "Da" and "Sein", which bring Dasein together. While the word "Da" used grammatically expresses a place adverb, with Heidegger's usage, "Da" goes beyond its linguistic meaning and gains an existential meaning and expresses Dasein's expansion to existing ones [37]. Heidegger has a certain interest in space and calls this expansion an intervention (Einbruch) in space. As a matter of fact, Heidegger's "Da" also points to a space that is opened by human intervention and thus gains a meaning [36]. Dasein, which is understood from the root of the word "Da" as having a spatial existence, opens the space through its presence and gives meaning to the space with its presence, instead of standing still as an object in space. At this point, the mentioned space is used in the sense of existential rather than its calculability. The fact that space expresses an existential meaning indicates that it gains meaning from the existence of Dasein, not on the basis of neutral objectivity [36]. In Heidegger's terminology, "Da" refers to the "region containing revealed beings" (ein Umkreis von Offenbarkeit) rather than any space. This region containing revealed beings refers to the enlightenment of beings through Dasein's "revealing or revealing activity" [37]. "Da" describes Dasein's opening to beings, and this opening makes it possible for Dasein to encounter other beings. Dasein liberates beings in this encounter by letting them appear as themselves. It is precisely through this insight that Dasein intervenes in beings, thereby allowing them to become clear by making them manifest as themselves. It is through Dasein's involvement that beings reveal their truth about themselves. Insight reveals and determines the ecstatic nature of Dasein [37]. "Sein", another word of the concept, expresses existence. While Dasein's essential bond with being enables it to open up to other beings, this insight is instrumental in expressing themselves from themselves. In other words, it is this essential relationship of Dasein with being that makes its relationship to other beings possible, and this essential relationship is the basis for forming its own identity [37]. There are two forms of being obtained in line with the etymological examination of the word Dasein: "Being-in-the world" and "being-with". These two concepts are intertwined, as the existence of Dasein is an indication of the existence of the world. Dasein's existence must necessarily be in the world, to be the world, and the world is the product of Dasein, the disappearance of Dasein means the disappearance of the world. In the world, which has no existence of its own, human is the one who is here. On the other hand, human existence is not only realized in the world, but also by the existence of other people. According to Heidegger, who avoids the subject-object distinction in his understanding of being, Dasein exists together with all other beings. People living together

become possible only when the existence of other people is a being that is "together". The state of being together is a necessary form of being for the existence of every human being [38].

From the way Heidegger defines Dasein, it can be deduced that he completely rejects Descartes' philosophy based on the distinction between "res cogitans" and "res extensa", in which he reduces the world to extensions of width, length and depth, in other words, the duality of soul and body. Contrary to Descartes' approach to the subject and space as static entities that are completely disconnected from each other, in Heidegger's approach, space is considered as an entity in which Dasein exists and creates each other. Like the subject defined by Descartes, Dasein has a spatial feature, unlike being detached and passive from its environment. Because it exists as an existing in the world. In order to understand Dasein's spatiality, it is useful to consider Heidegger's concept of "ready-to-hand" (Zuhandenheit), since Dasein's spatiality is shaped by the surrounding world of the ready-to-hand [31]. When it comes to the material world, for example, the room as a space is filled with many objects such as tables, cabinets, chairs, armchairs, lamps. Heidegger defined all these things that fill the space as "ready-to-hand", emphasizing that they have a spatial existence in the sense of occupying spaces. These things, which are "ready-to-hand", the things that Dasein uses in his daily life, really have the character of affinity because they are ready for Dasein's use, and Heidegger defined these things as "equipment", (Zeuge). The close-by of ready-to-hand equipment is a proximity in terms of Dasein's accessibility to the material rather than a geometrically measurable objective proximity. According to Heidegger, if there is a measurement, what provides this measurement is anxiety (Sorge) and concern (Besorgen). In this direction, the concept of intimacy essentially expresses itself through anxiety because; in its true sense, space is existential rather than geometric, and this is revealed by "ready-to-hand". In other words, the closeness that emerges with the "ready-to-hand" feature of the equipment is an existential proximity that incorporates the presence of Dasein and its concern for ready-to-hand equipment, as opposed to being a measurable proximity given as an object. Equipment does not exist in an abstract, isolated, pure space, on the contrary, it is always in its own place (Platz), and this place makes it possible for Dasein to access and interact with that equipment. In the case of "ready-to-hand", the spatial connections of things that exist in the world and their world-related characters are taken into account. In this direction, with Heidegger's definition, space gains meaning precisely from these existing

things and their presence in the world [37]. Dasein, on the other hand, makes sense of space by experiencing it through existing materials that occupy place.

With Heidegger's definitions of equipment, it is clearly seen that Dasein has a different existence from other entities. Dasein, besides not occupying a quantifiable place like the equipment in the world, is in the world and in a certain relationship with space. Its spatiality is shaped by the surrounding world of the ready-to-hand. Dasein turns to what is there, bringing what is there to the ready-to-hand. Therefore, the spatiality of Dasein, which is directed to what is there, is not what is present, but what is there. Because Dasein is never a "present", it is always "there" [31]. Drawing attention to the spatial existence of Dasein as opposed to existing in a space, Heidegger argues that space is Dasein's way of being rather than something perceived and grasped. While Heidegger clarified this ontological situation unique to Dasein with "being-in-the world", he underlined the necessity of two things being in each other and a space as a condition for this. These ready-to-hand entities, which he defines as equipment, are spatially related to each other. On the other hand, it is not possible for equipment to interact with each other, for this an entity (Seindes) is required. At this point, two existing things cannot interact in a situation where the world does not exist. Contrary to the Cartesian thought, Heidegger, who takes a holistic approach while establishing the relationship between human and space, defines human as a place of interaction and experience through Dasein.

2.3. BODY PHENOMENON IN THE SCOPE OF THE PHENOMENOLOGICAL THOUGHT

The emphasis on the importance of experience by conceptualizing the body through consciousness in the phenomenology of Edmund Husserl, the representative of the tradition that places the body at the center of all knowledge experiences, has undoubtedly carried the semantics of the phenomenon to a completely different dimension. Although the concept of the body is dealt with in a rather implicit and ambiguous manner in Husserl's works, his discourses on consciousness served as a perfect basis for many thinkers with different systems of thought that followed him. Although Heidegger's Dasein does not refer to human beings per se, it has undoubtedly paved the way for the concept of the body to be discussed explicitly through its sensuousness, perceptivity and vitality within the scope of

phenomenological thought. The approaches shaped around this idea, in which the experience, vitality and perceptuality of the body come to the forefront, have enabled the concept of body to be read through space in the literature, and thus to reach the multi-layered semantics of space together with the body. In line with this view, firstly the process from the concept of consciousness to the body and the physical body, which stands out with its sensuousness and vitality, finally the inseparability of body and space will be discussed in the following titles in line with a phenomenological perspective in next chapter.

2.3.1. From Consciousness Towards the Body in Phenomenological Thought

It is obvious that the concepts of body and world are intertwined. As a matter of fact, the reason why human can exist in the world lies in the fact that he/she reveals himself as a bodily being. At this point phenomenology, with Heidegger's determination of "being-in-the world", actually grounded of the inseparability of the relationship between body and space long ago, the body is the "Ego" itself. The fact that human has a bodily existence emerges as an element that connects him to the world of life, for this reason the body should be considered as a subject rather than an object. However, considering the semantic meaning of the concept of body in the historical process, although the body has been a subject of discussion from the past to the present, the definitions regarding the body as an experience-centered have been made quite late.

In the studies on the body in the history of philosophy, the concepts of body movement, spirit, and mind have been widely considered as separate concepts from the body, and the act of knowing has been identified with the mind, and the sensuousness and experientialism, which actually belong to the body, have been put into the background. All these approaches, which have continued in the historical process and where subjectivity is separated from the bodily, are exactly opposite to phenomenology as problems that need to be settled and resolved [1]. Plato, one of the ancient Greek philosophers, who defined the body as the prison of the soul, argued that the movement of the body should be under the control of the soul, while he argued that there is a sharp distinction between the body and the soul, in other words, the body and the living person [39]. According to him, while human is using the body; it is the spirit that uses the body. Therefore, it is not possible for the body to think that it manages and moves itself [40]. Contrary to Plato, for Aristotle, the body is an entity with

its own will rather than a tool directed by the soul. Although Aristotle's emphasis on its interiority in his discourses on the body carried him beyond Plato, his way of defining and comprehending the body is still quite different from the phenomenology's handling of the body. The sharp distinction created by Descartes, between the soul and the body, caused the internal movement of the body emphasized by Aristotle to leave its place to inactivity, it would be appropriate to say that the concept of the body has indeed been destroyed. On the other hand, Descartes does not disregard the interaction between soul and body; according to him, the interaction between these two concepts can take place because of God. During this period, the body was handled as a volumetric system, a machine created by God. There is no distinction between the vitality of the body and the physical body in this sense attributed to the body by Descartes, who reduced the body to a spatial object that only occupies space. In this direction, it is obvious that the body was handled with a reductionist attitude even before the dualist understanding of Cartesian thought, which held the mind as irrelevant and superior to the body.

At this point, it would be useful to deal with the body-related discourses of Edmund Husserl, who called "back to things themselves. His emphasis on the active and fundamental role of the body in human perception has been taken as a basis for the works done after him, as well as radically changing the understanding of the body and perception in the history of philosophy. Contrary to Descartes, Husserl argues that it is not possible for the body and ego to be separated from each other and treated as two separate concepts, and argues that Descartes cannot go beyond the boundaries of transcendental realism. In this context, in Husserl's theory of intentionality, the body was also handled comprehensively and thus the problem that Descartes ignored was tried to be eliminated. What distinguishes Husserl from solipsism, who points to the corporeality of the ego in his transcendental ego analysis, and allows to talk about an intersubjective ego, shows itself as the body instead of consciousness [1].

In Cartesian Meditations, it is possible to see traces of corporeality, although there is no explicit emphasis on corporeality. Husserl, who defined the analysis of consciousness as the unfolding of the hidden potentials in the actuals of the consciousness, argued that this happens on the noematic side, but that what makes it known that the objects are the appearances of the objects that are not actually perceived is the displacement of the body in the space [30]. The thing that moves and has different positions by changing places in space

is the body. Although at first glance it seems that the body is excluded and not addressed in Husserl's consciousness analysis, in fact, his studies on intentionality of consciousness are also discussed through the body's ability to move. Husserl, who was the first modern philosopher to put the idea of "embodiment" into the center of consciousness analysis, revealed the corporeality of mental life with the theme of incarnation [41]. In this direction, consciousness, beyond neural incarnation, expanded into the life-world, as Husserl would later call it. On the other hand, the incarnation of consciousness does not imply that the relationship between conscious experience and bodily constitution is a contingent causation or instrumental dependency; such that incarnation is not a causal interaction with the introduction of a stimulus into the body that produces the mental state, but the whole structure of consciousness experience is conditional on incarnation. In other words, the point where consciousness comes into existence is the body itself. For Husserl, it is necessary to focus on the intentionality of the body in a study on the intentionality of consciousness. According to Husserl, who defines the body as a zero point where all spatial and experiential orientations are understood, the relationship of a person with objects other than himself and his perception of them include the intentional movements of the body towards them. If the body is taken as the zero point, as Husserl describes it, the position of all objects other than the body can be defined in terms of their distance from the body. Other objects are to the right or left of the body, far or near. In order to establish a relationship with these objects, the existence of a body is essential, and accordingly, perception always has a bodily dimension. The body's ability to move makes it more than just a physical object, making it an organ of sense and will. Husserl, who stated that he/she could not direct other bodies as in his/her own body, act kinesthetically from a physical point of view, and experience them as his/her own body, stated that he/she would only perceive those bodies as organs of another ego subject (Ichsubject) [42]. Emphasizing the active role and vitality of the body in the perception process, Husserl suggested the term "living body" (leib) in order to reveal its difference from the physical body. Living body is truly an experience center. With its distinctive sensuality as well as its mobility, it plays an important role in explaining their encounter with other embodied agents in a coherent common space [43]. Husserl treats a bodily awareness as a non-thematic, collaborative body awareness like any perceptual experience, rather than interpreting the body as a spatial object experience. In all experience of things, the living body is experienced together, not just as a thing, but as a functioning-living body. When experienced as a thing, it is twofold: the experienced thing and the

working-living body are in one and the same body. Husserl states that the body is not experienced as two separate entities as subject and object, on the contrary, both experiences occur from the same body [44]. Claiming that the body is not given with perspective and is not a spatial object for himself, Husserl stated that he cannot experience his own body as an object in objective space originally. Therefore, the body that belongs to itself cannot be perceived, because it already consists of the body itself. The subject experiences his body originally as a combined field of activity and affect, of voluntary structure and movement, of what I do and what I can do. According to Husserl, the ego does not establish the body as an object; on the contrary, it means that the functioning body objectifies itself [1]. It can be clearly seen that Husserl is trying to reveal what kind of privilege and difference the body has among other things. The bidirectional body he describes is not only physical but also a sense organ; this is why it should be treated as belonging to both transcendental subjectivity and empirical reality. According to Edmund Husserl's understanding, the body, seen as an invigorating organism, includes being conscious of the world as the perceiving organ of the experiencing subject. In line with this semantic ascribed to the body, the body, as a perceiving organ, means a place where sensory events such as sensory contents and kinesthetic sensations come together through the sensible determinations of objects that present itself to consciousness and the experiencing subject's awareness of his own actions [45]. The body corresponds to a tool that brings together all kinds of sensibility and perceptions related to the external world, enabling the subject's orientation to the external world and creating the contents of consciousness. Husserl's studies based on consciousness not only show that the subject is a being in the world only through his corporeality, but also show that consciousness must only be embodied in a body [45]. His emphasis on kinesthesia in the perception of the body, while drawing attention to a bodily self-awareness in the construction of the perceptual world, shows the inseparable relationship between the subject and the world. He claimed that he perceives the world as a being who has the ability to physically move the body, can make decisions, and has the will to act, rather than just taking the subject as a thinker. Husserl attributed to the body have carried the body beyond being an organ that is completely in a sensual state. Although Husserl's works seem to be based on consciousness, while emphasizing consciousness, he also indirectly revealed the relationship between consciousness and body.

As stated earlier in section 2.2.1 of the thesis, the task of philosophy for Heidegger is to reinterpret existence in line with the phenomenology that Husserl has constructed. Heidegger argues that Husserl does not really ask the meaning of existence by sticking to the intentional consciousness's mode of being, and at this point he weakens the meaning of existence by bringing consciousness to the fore. The reason for his criticism of Husserl comes from the thought that consciousness can never take the place of existence, because being, unlike something that can be reduced to consciousness, has a structure that includes much more than consciousness [46]. However, Husserl's view that every consciousness is a consciousness of something is of great importance. Because, according to Heidegger, it is the being itself that will carry out an inquiry on being. That is why the meaning of existence is not foreign to the questioner [33]. At this point, it is necessary to refer to the concept of "everydayness" that Heidegger includes in his analysis of Dasein. Although this concept causes a concrete and calendrical connotation, in Heidegger's terminology it refers to a certain existence, a way of life that Dasein maintains throughout his life. It is precisely this temporal dimension of Dasein that allows its existence [31]. Dasein is not a being that stands in front of the object in everydayness or can isolate itself from it, on the contrary, in everydayness, Dasein is almost immersed in the world. For this reason it is not possible to realize itself as a subject that can isolate itself from the world. These features, which Heidegger attributes to Dasein, make the concept of the body more blurred and problematic. Because, in his ontology, Heidegger aimed to eliminate the dualistic approaches of traditional western philosophy between subject and object, body and mind [47]. According to Charles Guignon, Heidegger avoids references to the body in order not to fall into the mind-body duality in the Cartesian tradition [48]. Heidegger, who, argues that Dasein's corporeality is a problem that needs to be dealt with in more detail and does not directly mention it in his work titled "Being and Time", he tried to explain Dasein's corporeality within the framework of spatiality in line with ready-to-hand beings [31]. On the other hand, Heidegger, who tried to clarify Dasein's bodiliness in Zollikon Seminars years after the publication of Being and Time, described two types of body understanding in these lectures. The first of these is the body, which is a physical organism that occupies a place at a certain time and place, while the body is defined as "Körper", while the living body, which is relationally here, living and inhabited by actions, is defined as "Leib" [48]. The body, described by Heidegger in the Zollikon Seminars, is a body that extends beyond its own skin, actively turns to the world, and is intertwined with the world, as opposed to a physical

existence made only of flesh and bone [49]. It can be deduced that Dasein's body is implicitly asserted to be in the world. Although Dasein's corporeality and its importance in daily life are overlooked or ignored in Heidegger's works, the concept of body reveals itself in Dasein's relationship with things that are not ready-to-hand.

Similar to Heidegger, the body definitions of the French philosopher Jean-Paul Sartre, who uses Edmund Husserl's phenomenological method and defines consciousness as an intentional understanding based on Husserl's idea that everything is consciousness of something, is also worth examining in terms of the point of phenomenology. In fact, Sartre devoted a part of his work in his book titled *Being and Nothingness*, to the body and he discusses the problematic of the relationship between consciousness and the world. Although the purpose of the work is not the subject of body, the fact that he often refers to the concept of body in other parts of the work and makes determinations about the concept of "being-in-itself" shows that what he wrote should be considered as a step in terms of body and phenomenology. As in Heidegger's being-in-the world, Sartre also does not consider being in the world separate from being a bodily being, since coming into the world, being in it, the existence of the world and my being show the same thing as the existence of the body. The body is everywhere and above the world, just as Heidegger said. It is behind or above something, scattered in all things. The body, besides occupying space with the world, is gathered in a single point where everything refers [50]. Sartre uses Kurt Lewin's hodological space to describe the space created by the embodied subject. The space defined by Kurt Lewin as hodological, beyond being a mathematical and measurable Euclidean space, is a space that describes the situations and relations encountered between two points, including the social and psychological conditions of the subject as well as topological and physical properties. The real space of the world, on the other hand, corresponds exactly to Lewin's hodological space, and this space allows the analysis of human behavior in the world for any purpose and action. In line with Lewin's hodological space, the body defined by Sartre is everywhere in this space, and intentional and embodied consciousness is not anatomically constrained. In other words, the body living in hodological space reveals an active and purposeful, embodied consciousness [51]. According to Sartre, although what is encountered at first sight is consciousness, in order for consciousness to exist, there is a need for both the existence of a world and a living body that allows it to be located and participate in the world. At this point, for Sartre, who deals with human both psychically and bodily, it is impossible

to reveal the relationship of human or consciousness with the world or being, as well as with himself and the other, without revealing the relationship of consciousness with the body. The body has been considered as a contingent form assumed by the necessity of consciousness, and precisely thanks to the body, the world exists around the body [52]. Sartre claims that considering the concept of consciousness as an internal thing and the body as an external thing in the studies done so far reveals a misunderstanding of the relationship between consciousness and body. On the other hand, this approach to the relationality of body and consciousness is faulty for Sartre, because in the past this relationship was tried to be established not by putting forward one's own body, but by always dealing with other bodies. However, the starting point for Sartre should not be the body of the other, because the body of the other is not my body [1].

Sartre, who argues that the body should be handled in a certain order in order to solve the problematic regarding the semantics of the body, suggested that the body should be examined at three different ontological levels. In this direction, according to Sartre, who started by examining the body, which is "being-in-itself", unlike a body that is primarily treated as an object, consciousness is a relationship and one of the things that consciousness is related to is "being-in-itself", which refers to the experience of the living body as a subject. Examination of being-in-itself reveals the relationship of the conscious being with the world; a relationality to be structured with being-in-itself will lead to Heidegger's "being-in-the world".

Being-in-itself is never either possible or impossible. It is. This is what consciousness expresses in anthropomorphic terms by saying that being is *de trop* – that is, that consciousness absolutely can not derive being from anything, either from another being, or from a possibility, or from a necessary law. Uncreated, without reason for being, without any connection with another being, being-in-itself is *de trop* for eternity [50].

Sartre reveals that the relationship between body and things is objective, while the relationship between consciousness and body is existential. Consciousness can only create the body as consciousness, in other words, the body is actually a conscious structure of consciousness. In this direction, consciousness exists as its own body, that is comes into being and the body, as the embodiment of consciousness, determines the perception of the world. Bodily differences and the meanings given to these differences condition the way the world can exist and be perceived. The perception of the world obviously depends on the

subject's perception of his own body and his body's perception of those outside himself/herself [1]. According to Sartre, it is necessary to grasp everything that is happening in the environment, to understand what is outside the body, to see them from a certain perspective and to look at them from a certain distance. That also shows, it is useful to draw attention to equipment outside the body, such that they are used objectively by the body, for example; the hammer is for holding, while the nail is for driving. There is no creative subjectivity at this point, but each tool refers to the other. The nail refers to the hammer, while the hammer refers to the hand. On the other hand, to take another example, the tool held in the act of writing is the pen, but at this point the hand to hold the pen is not grasped as a tool, since the hand already belongs to the body, in other words, it is the meaning of the whole instrumental system. According to Sartre, who argues that the body is a tool, the body cannot be used with the help of a tool, because the body is the tool itself [50]. In order to understand the body, it is known either by defining it objectively - in such a case, consciousness can only grasp the world from afar and cannot be involved in it, or the body is dealt with in the world in a concrete way, present in every action. The body is the lived rather than the known. For Sartre, the reason why the relationship with the world is the primary consideration in the analysis of consciousness is precisely because this is the basis for the existence of the body [50]. The body, as opposed to being a barrier between things, reveals the contingency and individuality of the original relationship with instrumental things through its sensuousness and actuality. The body is the total center of reference that things point to, as opposed to simply being the space of the five senses. Accordingly, it is not possible for Sartre to separate the sensation of the body from its action [50]. The sensuous and experiential body in Sartre's space, which Lewin calls *hological space*, is both "being-in-itself" and another ontological level, "being-for-itself" [53]. Being-in-itself is the subject, the body is seen as an object for others. In other words, the body, which perceives itself as an entity, expresses an object perceived for other bodies [53]. This is due to the fact that the perceiving body is not only the seer, but also the visible, the touched beyond being the tactile, and beyond these, it is due to the fact that he/she can see and touch himself [54]. Enabling others to be a being in the world in order to be in the world reveals *in-worldness*. A relationship with being-in-itself cannot be separated from being-for-itself. In this sense, the consciousness of human only takes action through the consciousness of the other. A conscious state of being and an identity can only be formulated when confronted with and dealt with in an interactive relationship with others who have that consciousness.

Yet the Other is also an Other for Others, they look at him while he is looking at me, they can take his name away from him, etc. In this moment, the magical power of the Other passes over to another Other and from there to yet another and finally to me, not as me but as other than the Other. So there is a circulation of Otherness. It is always somewhere else, it leaps from one to the Other. This is due to the fact that it is originally the Look that pierces through me, but that gets extinguished as soon as I look back. The result is that the look is always somewhere else than where I am looking. It is behind me, above me, has left the man I am looking at, etc. It finally becomes the pure possibility of objectification and actualization of every subject as Other. It becomes a magical force or mana. But we need to comprehend that it is not, as for French sociology, a force immanent in society (which would mean making society a higher of subjectivity). On the contrary, it is the potentiality of Otherness as such, it is the form power the Other has to actualize me as Other [55].

Consciousness is always for itself, and the body is a concept that reveals the reality of consciousness. On the other hand, the existence of others other than the self causes an essential change in consciousness, the others provide an external awareness in the consciousness. So much so, that one's own body can be known reflexively depends on being able to know the other's body conceptually [56]. In line with his approach, it is obvious that these two ontological dimensions of the body are intertwined with each other, because the consciousness affected by the existence of the others affects the way the body comes into existence. In this direction, the state of knowing the body by the other, which manifests itself as the third ontological dimension of the body, emerges. Considering these three ontological dimensions that he attributes to the body as inseparable from each other, Sartre's definition of the body allows it to be both an object and a subject, enabling it to be a tool that relates to space, revealing the existence of space through the body. Providing movement through the body enables the body, to reach the space, in other words, to respond to the call of the space. At this juncture, Sartre, beyond revealing the vitality and experientialness of the body, has been handled as a concept that breaks the three-dimensional homogeneity of the space and maintains its existence in the world in motion with space in line with its movement, by associating it with movement and intentionality [56].

2.3.2. Perceptual Body

Edmund Husserl's bringing the existence of the embodied subject by addressing the concept of body is a pioneer in terms of phenomenological discussions and has a great importance

on the semantics of the concept of body. The fact that he underlines the living and embodied consciousness and emphasizes that the body has an obligatory and constitutive role in the perception of the world. Husserl emphasized to the body, although his phenomenology was based on consciousness and the seeds of these studies showed themselves as the concepts of “being-in-the world” and “Dasein” in Heidegger while they showed up as the concepts of “being-in-itself” and “being-for-itself” in Sartre. Although the concept of body is slowly included in phenomenology, it is seen that the semanticity of the concept of body is not the focus of any philosopher's work and there is no direct discussion of the body in these studies. There is neither a body explicitly in Husserl's discourse that every consciousness is a consciousness of something, nor can Heidegger's Dasein be fully defined as a body. Sartre has remained far from opening a parenthesis by discussing the body with consciousness in a similar way to Husserl. At this point, the discussions of the French philosopher Maurice Merleau-Ponty showed themselves at the point of handling the concept of body directly and clearly in phenomenology, and provided the body to regain a status, contrary to conventional acceptances of phenomenology. Merleau-Ponty, who underlines the privileged and priority status of the body in the perception process, deals with the body as a condition of experiences related to the world in his works. This new understanding of the body has caught an ontological ground that will overcome the distinctions of soul-body, object-subject, appearance-reality and self-existence of traditional philosophy [1].

For Merleau-Ponty, like the other philosophers included in the thesis, the relationship established between consciousness and body is undeniable because, according to him, the perspective that reveals itself to consciousness and the manifestation of existence to consciousness takes place in the direction of the body [1]. For him, human beings are embodied beings beyond just being consciousness. In this direction, Merleau-Ponty, who approaches the concept of perception, emphasized the priority of perception, so that only with such an approach can the phenomenology of the body be revealed. Merleau-Ponty is convinced of the existence of the world through his perception, and the world is a perceived place requires the body to be in the world and perceive it. In other words, a person has a body proves that he/she is connected to the world. The epoch and eidetic reduction, which has an important place in Husserl's phenomenology and requires the exclusion of the world, reality and all known, has been adapted to the concept of perception by Merleau-Ponty on the way of understanding and revealing the essences of beings. For the philosopher who

argues that perception wants to return to the primal, direct and spontaneous, it is the body that will enable this to be achieved, such that the body has the ability to perceive, which is the only source of contact with the world. For him, perception is more than just an act attributed to consciousness, it replaces a phenomenon on which the living body has a say in the world. In this direction, Merleau-Ponty not only thinks about perception, but also reveals thinking according to perception [57]. At this point, Merleau-Ponty's approach to intentionality differs from Husserl's, where for Merleau-Ponty intentionality belongs to the body as opposed to consciousness. Merleau-Ponty, who considers the body as a phenomenological beginning, places the body in the gap between subject and object. The place where the existence of human is based is the living body, which lives and is actively in the world with its actions, has to embody its own consciousness, as opposed to being a thinking substance [1]. At this point, Merleau-Ponty uses the concept of "corps", which corresponds to the word "leib" used by Husserl, this does not refer only to a physical body, on the contrary, this concept emphasizes the life and vitality of the body, it is both the body and the body. Within this scope, the concept of the body is at a point between corporeality and spirituality, which contains both. On the other hand, the body is far from being an empirical body; it is the body with perception, consciousness and self, as opposed to being the body of the rational external world that human experiences.

Merleau-Ponty proposed that other objects are perceived through the body and exist thanks to the body, this proves that the body is not an object among external objects [58]. The relationship between subject and object does not reflect a relationship of knowing that the subject establishes the object as in the past, on the contrary, the subject is now his own body, world and position [59]. Accordingly, for Merleau-Ponty, the concepts of mind and body cannot be experienced separately from each other in the life-world, as the mind cannot be thought of as a separate entity from the body, these two concepts are intertwined. The body is not just an object, but a way of being. For Merleau-Ponty, who calls the concept of the body "body-subject" (*corps sujet*) in line with the approach in question, the perception of objects in the world through the body requires the body to be considered as a subject, and the treatment of the human being as a subject in a concrete way reveals his inseparability from his body and the world. At this point, the concepts of world and body, which are at the center of the subject, point to the world in a grasping perspective and the body itself as a knowing body [58]. The body, as pointed out by Merleau-Ponty, never stands in front of a

person, and a person cannot look at his own body with his eyes as if he/she were looking at someone else, because the body is already an inseparable part of the human being. Objects, on the other hand, always appear to people from a certain perspective and can never exist without perspective. What allows them to be seen from a certain perspective is the world that the body presents to human. The existence of objects due to the body means that the body is never a mere object [59].

The Sartre effect is seen in Merleau-Ponty's way of describing the body, and for both philosophers, the body was considered as a necessary means of communicating and interacting with the world. Human can know his living body (*corps vivant*) only through the perception of the living body that belongs to him, in other words, he/she can understand the living body only by realizing himself in it. Merleau-Ponty, who defines this living and living body as the "phenomenal body", separates it from the objective body of science and positions it behind the conscious world and objects, because the body is closer to human than things [60]. For the philosopher, who examines the kinesthetic structure of the body in order to understand the phenomenal body, he suggested that since objects are always presented to people from a certain perspective, their invisible parts can be known through motion. Ensuring this movement depends on the existence of a body to carry it. However, the body is not merely a mobile or a moving object among moving objects. According to the philosopher, who claims that human's bodily movements cannot be conscious as if they were made from a distance like other things, while things are being moved externally, the body appears as a subject that moves itself and thus creates its perception [61]. In line with this approach, the knowledge of the body is considered as a distance in its relationship with the environment, and this distance points to the opposite of the self-change provided by the body through movement. According to him, when it comes to perception and the body's self-movement, it is not possible to think in the context of classical subject-object because people do not move their own body like an object. The moving and the moved are not facing each other, this can only be explained as the movement reducing the distance [1]. According to the philosopher, who argues that the body is conceived in a bodily scheme and is a unity beyond space and time, there is an equivalence system between the senses functioning as an inseparable whole in his body. In this direction, the body has the quality of being the measure of the world, and since it is in the world with the human body, it is an open being to the world [60]. In line with this approach, Merleau-Ponty, who gives the example of the cube,

considers the cube as a limiting idea that enables the expression of an object that can be seen or touched. It is not possible for the body to see all six equal sides of a cube from all the perspective angles it can be found in. The fact that not all surfaces of the cube are visible does not mean that it cannot be understood as a cube. Because the past perceptual and sensory experiences and movements of the body around this object allow the idea of a cube to be created in the mind as a form. In other words, it is the body itself that makes this idea possible [58]. In line with this example, Merleau-Ponty's emphasis on the primitiveness of the intentionality of the body outside of consciousness is also revealed.

My body is geared to the world when my perception offers me a spectacle as varied and as clearly articulated as possible, and when my motor intentions, as they unfold, receive from the world the responses they anticipate. This maximum distinctness in perception and action defines a perceptual ground, a basis of my life, a general milieu for the coexistence of my body and the world [58].

The body's ability to perceive the world is based on the dual role of being both the object and the subject of the bodily experience to be lived. If the body were not an object that could touch and interact with its own limbs, it would be impossible for it to interact with other objects. Merleau-Ponty's definition of the subject positioned in the external world with his body and directed towards it with his body forms the basis of his acceptance of the unity of consciousness and body. This intentional relationship represents the interactional relationship of the subject with the outside world as an extended entity in the external world that has a certain space. In other words, the subject's body has the possibility of continuous interaction as an entity between objects, and the orientation of the body to objects, therefore the existence of objects always for a bodily perspective, means that human and the world he/she lives in are in an inseparable relationship. Thinking, meaning, and the construction of the external world emerge from this intentional relationship [62]. In this context, Merleau-Ponty defines the relationship between the subject and the outside world on the ground of perception, both intentional and interactional, as the intertwining of the fixed and indeterminate, in other words, the non-absolute subject with a fixed and undetermined world [63]. At this point, Merleau-Ponty's grounding his approach with the living, perceiving, experiencing and sensuous body is revolutionary in terms of body discussions in phenomenology. These discussions, developed by Merleau-Ponty by referring to Husserl, Heidegger and Sartre, have enabled the place of the concept of body in space discussions to be illuminated beyond revealing the semantics of the body. In this direction, through

Merleau-Ponty's approach, the spatiality of the living body and its spatiality as a being in the world will be discussed in the next section.

2.3.3. Being Body in the World

In the ongoing definitions of space in Cartesian thought, the thought of space as a container in which matter is filled does not reflect the truth for Merleau-Ponty, as such an understanding of space and content is only possible in an area where objects are in question. Contrary to treating space as something external on all physical objects stand, Merleau-Ponty there is no logically inferred relationship between space and spatial things, so that space is prior to its assumed parts [64]. Merleau-Ponty describes the physical space not only as an irreducible space that gives measurable and concrete relations between the body and things, but also ensures that spatial things and the spatial relations between them are given to an embodied subject embodied in the subject's daily experiences. On the other hand, geometric space is not a directly experienced space, it is the thought of space, its abstract mathematics. Displaceable dimensions in geometric space do not exist in physical space. In this direction, while geometric space includes "pure positions" that are not dependent on space, in physical space there are situations, not positions, and the situation must necessarily occupy space, either actual or possible [64].

The condition for spatial orientation is an embodied subject. At this point, while the mind displays a character that follows all directions in space, it points to a concept that has no direction at any point. Therefore, the absence of such a place would cause the absence of space. In other words, the way the subject can establish spatial relations is related to his being extended. A worldless perception is a perception of non-spatial reality, and the subject's being a perceiving being is also an expression of its bodily presence in the world. In this direction, perception is the body's adaptation to it with its actions in the world, and this harmony is not revealed by an isolated mind, but by an extended body that can enter into a relationship of harmony with its environment, orient itself [65]. The body-subject described by Merleau-Ponty, which is considered as moving, establishes an environment in the world through its intentionality. According to this approach, in which the body is considered as a concept that perceives, gives meaning, and shapes the space by moving, the ability of the body to turn towards things and therefore the fact that things always exist for a

bodily perspective means that human is reciprocal with the world [66]. At this point, it is clearly seen that Merleau-Ponty has extended Husserl's intentionality of consciousness thesis to the concept of body, and it is not possible for him to consider the intentionality of the body and the relationship of the body to space separately from each other. In this direction, although Heidegger's influence can be seen on Merleau-Ponty's approach, it is seen that Merleau-Ponty, in Heidegger's "being-in-the-world", places the body, unlike Dasein, which points to existence. As stated earlier in the section numbered 2.2.3., what Heidegger emphasizes with the discourse of "being-in-the-world" is a reference to Dasein's constitution of being rather than a spatial intertwining. Dasein resides in the world, as opposed to the body occupying space [31]. Despite Heidegger's attitude that avoids expressing the body explicitly, it is inevitable for Merleau-Ponty to consider human as being-in-the-world. Ultimately, human always conceives of himself as engaged in a particular situation in the world. The fact that the being in Heidegger's being-in-the-world is nothing but an embodied subject. According to Merleau-Ponty, the subject's positioning in the world is that his self forces him to enter into reality as a body. Precisely for this reason, the living and embodied subject in all its capacity, as an extended being, orients and accesses the world with its form and physical characteristics.

Merleau-Ponty's embodied subject emerges as a concept that perceives the space in it with sensory organs, gives meaning with experience, and shapes it with its movement and intentionality. This semantic and spatiality that he attributes to the body allows the space to be reconstructed and interpreted in line with the characteristics such as perception, sensation and experience attributed to the body. According to Merleau-Ponty, who considers the perceptual and sensory experiences of the body as a multidimensional situation that includes tactile, auditory and visual phenomena, this multidimensionality indicates a holism in which different senses cannot be separated from each other. Within this approach in Merleau-Ponty deals with existence in a spatial framework and space in an existential framework. The concept of spatiality and the movement and orientation of the living and experiencing body in the world are the elements that form the basis of the experience of perception [58].

Space, as opposed to being a homogeneous, geometric and mathematical three-dimensionality expresses a heterogeneous spread that relates to the body, while at the same time it is considered as a concept that maintains its existence in motion with the body's movement and orientation ability. For this very reason, it is out of the question for Merleau-

Ponty to define the space as if it is arranged sequentially according to the width, height and depth of its parts [58]. Space is now a multi-layered place that is experienced with the presence, movement and perception of the body. It contains the traces of the body's experience and enveloping the body, as opposed to being an abstract Cartesian space that can be measured and viewed from the outside and an extension of a transcendent mind. In this multi-layered understanding of space, what the body experiences is not only space, but also its own spatiality.

2.4. BODY-CENTERED PHENOMENOLOGY AND CONSCIOUSNESS

With the phenomenological method put forward by Edmund Husserl to establish science and philosophy on solid foundations, many concepts such as body, space and perception have undergone a comprehensive change by gaining different meanings, while the concept of consciousness has been redefined and reached different dimensions of semantics. Revealing the reality of phenomena, has created a new field of discussion by completely separating itself from the dualist perspective of Cartesian philosophy, which suggests that perceived objects and images can only be realized in consciousness, and has revealed the necessity of human-centeredness. In line with this approach, the concept of consciousness has also gained new semantics by being handled from different perspectives by different philosophers in their own works. In fact, the novelty that the phenomenological theory adds to the literature is manifested in the point of comprehending the world as a relationship, leaving aside the question of the primacy of the world or the subject. Although Husserl was also aware of this, he turned to the concept of consciousness in an effort to establish philosophy as a precise science, and sought an answer to the question of how consciousness is established independently of its own world of experience while taking place in the world, and aimed to reach the essence by eliminating the sharp distinction existing between consciousness and being with the thesis of directionality. On the other hand, Husserl's determinations point to the constitutive dimension of transcendental consciousness rather than being about the body. Accordingly, the way he depicted the body was shadowed by his understanding of consciousness, which was his main point of departure, and left in a state of obscurity [1]. However, although there is no direct reference to the body in Husserl's work, his claim that "every consciousness is the consciousness of something" reveals that consciousness is related to a being transcendent from itself, rather than meaning that consciousness actually

establishes the existence of its object. As it was mentioned in the previous part of the thesis which is numbered as 2.3.1., Sartre, like Husserl, agrees with the statement that every consciousness is the consciousness of something. On the other hand, even if the first reality encountered is consciousness, Sartre still argues that it is not consciousness that creates and carries the world [50]. In line with this approach, it is inferred that in order for consciousness to be the consciousness of something, it first needs the existence of the world. Precisely for this reason, consciousness emerges by being carried by a being that is not itself, and that which is not consciousness itself corresponds to the world. So, it would not be a correct point of view to say that consciousness exists first and then it constitutes the world, since the world is already there to be understood by consciousness [1]. On the other hand, Sartre's aim is different from others. The problem that is shown as his most important point of departure is that of human freedom. As seen in his work named *Being and Nothingness* which he wrote in 1943, his treatment of consciousness, the concept of being-itself and nothingness is entirely due to the effort to ground freedom. The necessary emergence of the concept of being-itself in the relation of freedom to nothingness prevented Sartre from thinking of the body only in itself and made it necessary for him to make a compulsory analysis of the body [1]. At this point, Husserl and Sartre's references to the body, even if for different purposes, undoubtedly paved the way for discussions on the body in phenomenology.

Considering the literature since Husserl there are many different theories of embodiment that define human beings' relationship with the world and their unique intellectual productions through the presence of an embodied subject in and interacting with the world. In these theories, it is generally claimed that the place of the body in all cognitive processes of human beings and, most fundamentally, that it is not possible to think without a body or to be a consciousness without a body; or the place of the body in thinking processes is defined in a pre-reflexive context. Considering these approaches, in which the embodied existence of human beings is considered in the context of different vital and environmental elements,. Some studies made in recent years argue that human beings are biological organisms, while others emphasize that human beings are social and cultural beings. On the other hand, when these approaches are summarized, for the most part, in such theories, the relationship between human beings and the world is handled in the context of basic vital elements by being embodied. At this point, Merleau-Ponty's philosophy has an important place among the theories of embodiment due to its phenomenological approach to the notion of the body

in an epistemological and ontological context. As a matter of fact, Merleau-Ponty, taking a stand against the epistemological and ontological distinctions of traditional philosophy, put forward the phenomenology of embodiment in the definition of consciousness and consciousness acquisitions and presented the unity of the concepts of consciousness and body. Merleau-Ponty, who preferred to use phenomenology to justify the perceptual belief that Husserl had bracketed, devoted his philosophy to learning to see the world anew, unlike other philosophers. The problem of perception he confronted led him to an analysis of a compulsory perceiving body, likewise Sartre. In this direction, Merleau-Ponty emphasized the corporeality of consciousness by adding the orientation of the body to the orientation of consciousness underlined by Husserl. At this point, what he does is to reveal the corporeality, which is the missing dimension of a being living in the world as seen in Sartre and Heidegger, and to eliminate the sharp distinction between consciousness and the body. Undoubtedly, one of the most important approaches that phenomenology has contributed to the literature has been to place the human being in the world with his/her bodily being in a way to include all his/her feelings, perceptions and experiences, rather than just being a thinking mind. To speak of the existence of a conscious human being requires a body in which this consciousness finds existence. At this point, the fact that the subject is positioned in the world with a body enables consciousness to establish a relationship with the world. The conscious subject, positioned in the world and space in its embodied form, lives the world as if it were its own product, while organizing and appropriating its environment with its bodily existence to which objects will refer. Accordingly, while consciousness exhibits an internal character as it is the function of the body, it is also dependent on the external world because the external world can only be known through consciousness. Merleau-Ponty, who avoids falling into a Husserlian idealism of transcendental consciousness, explains this with the concept of perceptual consciousness, even though consciousness is always the consciousness of this world. It is still necessary for consciousness to be situated in the world. The condition for being in the world is to be a corporeal being. At this point, consciousness has a body and the body has a consciousness.

Consciousness, in its simplest form, is the state of being aware. The condition for the perceiving subject to comprehend the act of perception is to have a consciousness. As a matter of fact, the act of perception will not be permanent unless what consciousness perceives is grounded on a ground with its imaginary beings. The consciousness in question

is a consciousness directed towards the world as a phenomena, just as in Husserl's philosophy. In this respect, the mind appears as the place where what is perceived through consciousness is concretized and grasped. Consciousness, which allows the world of the subject to exist, realizes this not as opposite to the world, but within the world together with phenomena [58]. Since the living subject, who sees and hears, performs the act of sensing through appearances, it is not possible for it to treat the visible as separate from itself. Consciousness, which is from within the world and is not independent of the subject, is structurally not an entity in its own right; on the contrary, it exhibits a character of transcendence in that it contains the perceptions and thoughts of those outside of it, while it is internal in that it is the consciousness of a subject [67]. The fact that all the elements of perception and thought in consciousness are the world which is not the same as reducing these things to consciousness, on the contrary, reducing consciousness to things. Although consciousness is co-constituted with the world, it finds its own unique intellectual structure, that is, its reflection. Merleau-Ponty argued that any object perceived by consciousness is first of all passed through a filter of reasoning, and in this direction, the field of consciousness is taken as a ground where the installation and semantics of phenomenal things can be found. According to Merleau-Ponty, who emphasizes that consciousness has a past and memory, this fact prevents the perception from becoming blurred and Husserl's essence from being reached. The memory of consciousness is always at work in space. A place that has been experienced before can remind of a different place experienced later on, causing the subject's perception to blur and the original experience to become muddled and alienated. Merleau-Ponty does not ignore this blurring of perception as if it were not part of the experience, as Husserl brackets it. In his embodied phenomenology, consciousness is handled by acknowledging its past and memory.

If finally it is conceded that memories do not by themselves project themselves upon sensations but that consciousness compares them with the present data, retaining only those which accord with them, then one is admitting an original text which carries its meaning within itself, and setting it over against that of memories: this original text is perception itself [58].

The fact that subjects with perceiving bodies cannot be thought of as beings separate from the world connects them to each other on the plane of consciousness. At this point, the commonality shown by consciousness actually becomes possible due to a common phenomenal field. In other words, embodied consciousnesses are in a state of harmonious interaction because they perceive the same world. However, this commonality of

consciousness does not mean that all consciousnesses have the same characteristics, such that each embodied subject's understanding of the world is a process realized through the subjectivity of their consciousness. The commonality of the phenomena perceived by two subjects experiencing the same sensation is not equal. At this point, each consciousness makes sense of phenomena in line with its own past and lived experiences. Perception, which can be considered as a sub-process of consciousness, also includes acts of sensation. The perception of phenomena perceived through acts of sensation by an embodied consciousness, the subject, requires their presence in a space. Thus, no matter what is perceived, sensibility can only be realized in space and it coexists with the things that include itself in perception. All of the sensory acts that are unique to the sensing and living body, such as seeing, touching, tasting, hearing and smelling, provide the subject with information that is immanent to perception. On the other hand, where perception cannot be grasped, that is, in a state of non-spatiality, sensations to phenomena will remain unqualified. Perception is realized not only through the orientation of consciousness, but also through the body's ability to move and sense. At this point, it is out of the question that body, space, consciousness, perception and sensation can be treated as if they were separate concepts, such that the sum of all of these concepts are elements that reveal the uniqueness of the subject. Therefore, the semantics of space emerges through the embodied conscious subject's reconstruction of space with every movement and the simultaneous perception of all its senses.

2.5. MIND-CENTER PHENOMENOLOGY AND THE SPACES OF THE MIND

In the process leading up to this section of the study, the approaches through which the concepts of space, body and consciousness have been addressed in the literature and how they have reached their semantics have been revealed within the scope of the views covering the theory of phenomenology starting from enlightenment philosophy. The semantics of these concepts have been examined in detail from René Descartes' Cartesian Philosophy, which exhibits a dualist attitude, to Edmund Husserl's phenomenological approach, which focuses on the discourse that "consciousness is always a consciousness of something", and in this direction, the works of thinkers such as Heidegger, Sartre, Merleau-Ponty, whose works constitute the literary scope of the thesis, have been taken into consideration, and the entire literature related to the thesis has been read through the concepts of consciousness,

body and space. This discourse, on which Husserl based his phenomenology, obviously necessitated that the concept of consciousness always be handled with reference to something more transcendent than itself. At this point, Martin Heidegger, one of those who included the philosophy of being in the issue in question, argued that the consciousness that Husserl emphasized in his works could not be a concept more transcendent than being and with the concept of "Dasein", which it substitutes for being and shows as a kind of reference to human, and the discourse of "being-in-the-world", provided the opportunity to discuss the spatiality of Dasein, which it refers to being, so much so that in Heidegger's works, it has been seen that being in a place in the world cannot be considered separately from having a body. In the analyzes made by Martin Heidegger in his work, although the spatial dimension and spatiality of Dasein were not explicitly addressed through a physical body, it was inferred that it implicitly pointed to a conscious body in a space. In this direction, the effect of this was clearly seen in the works of the Jean-Paul Sartre, who came after him. Similar to Heidegger, Sartre, who started out with the influence of Husserl, focused on consciousness like Husserl in his studies on phenomenology. On the other hand, unlike Heidegger, the concept of consciousness in Sartre's works is directly addressed as an embodied consciousness and its perceptualism of embodied consciousness regarding the world and space is discussed. At this point, although the emphasis on the concepts of body, consciousness and space is clearly seen in Sartre's works, it is obvious that the concept of body is shadowed by remaining in the background of consciousness. In this direction, Maurice Merleau-Ponty undoubtedly carried the discussions of body, consciousness and space in phenomenology to a completely different point. In Merleau-Ponty's works, consciousness and the body, which has sensory and kinesthetic abilities, are considered as two inseparable concepts, and the condition for the perception of a conscious body is also claimed to be in the space and the interlocking of these three concepts is clearly emphasized. From another perspective, the existing literature's assertion that the physical body, which is capable of sensation and movement, and consciousness are always a condition of each other in a space, as concepts that cannot be considered separately from each other, shows that the phenomenological approach exhibits a reductionist attitude in this regard.

In fact, it is seen that the ongoing phenomenological approaches are built on the coexistence of the body and consciousness, reducing the possibilities of phenomenology regarding the human mind and its consciousness to a physical body that lives in a concrete way, thus

casting a shadow on the semantics of both concepts. This situation, which is ignored within the framework of phenomenology and not included in the literature, raises the question of why states of disembodiment and unconsciousness cannot be read architecturally through space, while a spatial reading of the coexistence of body and consciousness through space can be made in phenomenology. Accordingly, in the next chapter of this study, a phenomenological reading of the states of unconsciousness in which consciousness is not open and active with a body whose sensation and kinesthetic faculties are not active, in other words, with a state of disembodiment, will be realized through space. The realization of a phenomenological reading of the state of unconsciousness through space requires a narrowing of the scope of the thesis, such that at this point, the unconscious states in which the body and consciousness do not actively participate are taken into consideration. In this direction, dreams, which constitute the main scope of the thesis by offering a field of disembodied and unconscious experience, allow the concepts of consciousness, body and space, which constitute the structural triad of the thesis, to be read through spatiality. On the other hand, beyond being read through the spatiality of the concepts of consciousness, body and space, dreams can be characterized as uncanny due to the absence of consciousness and corporeality, since dreams point to the return of the familiar in a different way by offering an unconscious state reminiscent of consciousness and an disembodied experience close to physical corporeality. This shows that the phenomenology of dreams, which represent an unconscious space, can only be read in conjunction with the uncanny. Accordingly, in the following chapters of the thesis, the non-coexistence of the unity of consciousness and body, which has been going on since the emergence of the phenomenological theory, will be taken as Sigmund Freud's uncanny in itself, while dream spaces, which enable the experience of an disembodied and unconscious space, will be conceptualized through the uncanny it represents.

3. DREAM SPACES AS THE PHENOMENOLOGY OF UNCANNY

The 20th century philosophy and theoretical discussions have been shaped by the phenomenological approach, continues to be theorized by many thinkers. However, studies on space and the perception of space, which are constructed through the unity of body and consciousness in phenomenology, can also be opened to discussion through situations in which the body does not actively participate physically and sensually, in other words, in a state of almost disembodiment, and consciousness does not have the ability to actively reason and think.

In this direction, spatiality, which is always considered in the literature as always coexisting with the state of consciousness and emerging by putting forward consciousness as a condition, is reexamined in the scope of the thesis through situations in which the consciousness is inactive, in other words, the unconscious is in question, since situations in which the unconscious is active offer a field of experience close to a real spatiality. At this point, while opening dreams, which represent a space of the unconscious, to a phenomenological discussion, first of all, the unconscious, which forms the basis of psychoanalysis, is discussed from a phenomenological point of view in title 3.1. in line with an approach in which Freud's works are taken as a model, since the concept was introduced to the literature by Freud. At this point, since Freud's definitions of the concept of the unconscious are seen to be related to the concept of the uncanny, which was also put forward by Freud, the phenomenology of the uncanny is included in title 3.2. While the concept of the uncanny is firstly explained as a concept in the title 3.2.1. under this heading, in the following title 3.2.2. the concept of the uncanny is discussed from a spatial point of view through the motifs that Freud included in his works and opened to a phenomenological discussion. Then, in order to make an spatial reading of the unconscious and disembodied states through space and to associate them with the uncanny, the selected dream spaces and the uncanny of dream spaces are included in title 3.3. Finally, the phenomenology of the uncanny of dream spaces is discussed in section 3.4.

3.1. PHENOMENOLOGY OF THE UNCONSCIOUSNESS

Towards the end of the 19th century, with the studies of Sigmund Freud, the approach of psychology towards consciousness expanded towards unconscious processes. So much so that these developments in the world of psychology paved the way for the concept of the unconscious to be placed at the center of the Psychoanalytic Theory, which was introduced into the literature by Freud. On the other hand, in the 20th century, the concept of the unconscious ceased to be the subject of psychoanalysis alone and was addressed from a different perspective within the scope of the phenomenological theory, which influenced the intellectual system of the period from a fundamentalist perspective. The fact that Husserl's theory, which was introduced to the literature by different thinkers in different scopes and methods over time, caused the theory to evolve in line with the concepts of body and space, and made it necessary to reconsider the concept of the unconscious in line with this approach.

Accordingly, in this part of the thesis, the concept of the unconscious is examined within the framework of both a neurological and Freudian axis under the title 3.1.1., while the concept is analyzed in line with Husserl's phenomenological approach under the title 3.1.2. Finally, under the heading 3.1.3., with the explicit inclusion of embodiment in phenomenological discussions with Merleau-Ponty's work, the theory that adopts a body-centered approach is examined in terms of how the unconscious is contextualized within this framework.

3.1.1. The Unconscious from the Perspective of Psychoanalysis

In the nineteenth century, during the process of progress and developments in the field of science in Europe, the foundations of mental disorders were examined and the bigoted thoughts of the past were replaced by scientific foundations. During this period, while some mental illnesses were treated by different scientists using different methods, the studies in this field gained a great momentum with treatments that yielded positive results. Freud, who was studying to become a neurologist at the Vienna Medical School and trained by leading scientists of the period such as Ernst Brücke, Sigmund Exner, Theodor Meynert and Hermann Nothnagel, won a scholarship to visit Paris in 1885 and had the opportunity to work with Jean-Martin Charcot, one of the greatest neurologists of the period [68]. Charcot, who mostly dealt with hysteria cases at that time and used hypnosis in his treatments, thought

that the cause of hysterical paralysis was not related to the physical structure of the patient, but rather to the patient's past experiences and memories. According to this approach adopted by Charcot, the possibility of changing the memories of people with diseases such as hysteria and neurosis would also solve psychological problems. Charcot, who ensured that his studies on hypnosis were accepted in scientific circles, argued that beyond this approach, some of the lost memories of people could be brought back with hypnosis. At this point, Charcot's statement that some ideas settled in the mind of the person are the cause of some neuroses seen in patients points to the existence of the unconscious, which had not yet entered the literature at that time [69]. Freud's observation of the patients who came to his clinic during this period when he worked with Charcot, and his observation that hysteria was a disease caused by the thoughts that people had formed in their minds, in other words, psychological reasons, changed his views on neurology to a great extent and encouraged him to study psychology. Freud, who was influenced by the hypnosis treatments he observed during his visit to Nancy, one of the leading psychiatric schools of the period, started to lay the foundations of the theory of psychoanalysis in line with the experiences he gained and the scientists he worked with. On the other hand, Joseph Breuer, whom he had met at the Brücke Institute of Psychology, had a great influence on his work to establish a bounded theoretical framework. Breuer hypnotized his patients in line with the technique he called catharsis, and as a result of this method, the patients could easily reflect their unconscious feelings and thoughts without suppressing their feelings of shame and thoughts while under hypnosis, which led Freud to adopt this technique [70]. On the other hand, Freud, who continued to work with Breuer for a while, later parted ways with Breuer when he adopted the idea that hypnosis was a temporary solution and that it was not possible to fully access the patient's memories, and started to treat with free association, that is, the method of analyzing patients by making them speak in a conscious state, in contrast to the catharsis method. The theory in which this new method is used is Psychoanalysis itself [71]. Freud, who placed the free association method at the center of his theory, noticed that his patients often talked about their dreams within this method. In fact, this is a phenomenon that is interpreted by the people as the fact that an issue that is thought during the day or that frightens the person occupies the person at night through dreams [72]. At this point, Freud, who adopted the idea that the changes in emotions and thoughts that people experience in their daily lives combine in line with instinctive impulses from childhood to form the content of dreams, considered dreams as the expressions of unconscious desires at the level of consciousness. In this

direction, the Psychoanalytic theory put forward by Freud is a theory of psychological development and functions that focuses on the conflicts between the role of the unconscious and human behavior. Psychoanalysis, which was used as a scientific method as a result of Freud's work, was used to find the cause of human bodily malfunctions and mental disorders by pursuing the conflicts and desires that people suppress in their relationship with the unconscious. Freud not only used the technique of free association during the treatment of his patients, but also developed the Topographical Theory of Personality, in which the consciousness was centered and he tried to determine the position of people's mental activities. Even though there were no clear explanations about the concept of the unconscious in the literature until the emergence of this theory, the results obtained as a result of Freud's studies with the scientists he was together with during the process point to the existence of a mental structure beyond consciousness, and with the development of this theory, concepts such as consciousness, subconsciousness and unconsciousness have gained a much clearer view and have taken a more prominent place in the literature.

Consciousness is a process of knowing oneself, a state of being aware of oneself, of existence, of emotions and bodily sensations, perceptions and information about the audiovisual external world. The most obvious distinction between consciousness, which encompasses everything that is known, felt, thought, remembered and desired, and unconsciousness is the state of sleep, since consciousness is the awareness of internal and external states and factors in the moment. At this point, it is possible to say that consciousness has two aspects. First of all, consciousness involves the person's awareness of environmental stimuli, so that consciousness represents the side of the person that faces the environment. When a person is in a conscious state, it means that he or she both understands and perceives what is going on around him or her and recognizes himself or herself and realizes that he or she is in a relationship with his or her environment. On the other hand, consciousness also includes thoughts about one's own mental events and processes. These thoughts stem from feelings and memories of self and awareness. Herein, thinkers who have been working on the subject since ancient times have suggested that there may be mental processes outside the state of consciousness. One of the concepts used in relation to these processes is the subconscious mind. The semantics of the concept causes some confusion in the literature, as the concept of subconscious and unconscious have very similar definitions. Like Freud, Charchot's work on hypnosis greatly influenced the

psychologist Pierre Janet. Between 1860 and 1880, when magnetism and hypnotism were methods that were strongly criticized in medical circles and even risked the loss of their practitioners' medical licenses, Janet secretly started to practice hypnosis on his patients and achieved successful results [71]. Continuing Charcot's work, Janet dealt with such cases in his book "L'Automatisme Psychologique" published in 1889 and suggested that patients he observed might not consciously store the memories that emerged during hypnosis in their minds [71]. He argued that behind the layers of critical thinking functions of a conscious mind lies a powerful field of awareness called the subconscious. This concept introduced by Janet encompasses mental processes that occur without the knowledge of the thinker. The subconscious, which affects one's consciousness and one's actions and behaviors in daily life but does not allow one to be directly aware of it, represents a kind of veiled subconsciousness. According to Janet, the state of consciousness is a central and active state, while the subconscious is an inactive state located in the periphery. There is a contact between the two and the peripheral state can become conscious under certain conditions. It is clear that Janet established a connection between conscious and subconscious thoughts and psychological symptoms under the dissociation theory [73]. Freud, here, differed with Janet over the cases of hysteria. According to Freud, Janet's statement that the cause of hysteria is the inability of consciousness to cope with it and its dissolution is an erroneous approach [10]. On the contrary, Freud and Breuer, who found traces of the unconscious during the time they worked together, defined hysteria as psychogenic processes leading to medically unexplained psychological symptoms and claimed that the cause was unresolved unconscious conflicts in the "Studies on Hysteria" they wrote together in 1895 [74].

The unconscious is the larger circle which includes within itself the smaller circle of the conscious; everything conscious has its preliminary step in the unconscious, whereas the unconscious may stop with this step and still claim full value as a psychic activity. Properly speaking, the unconscious is the real psychic; its inner nature is just as unknown to us as the reality of the external world, and it is just as imperfectly reported to us through the data of consciousness as is the external world through the indications of our sensory organs [75].

According to Freud, who argues that human personality is determined by the stages of id, ego, and superego, the id represents an unconscious and uncontrollable center; the ego represents the conscious part of identity; and the superego represents a conscientious and ritualistic area. A person under the influence of the id seeks only to satisfy his or her own physical needs. He is aggressive and his behavior is impulsive. Wild fantasies of sexuality

and violence reside here. So much so that when these human structures are in conflict or approach the limits of consciousness, it is the cause of psychological disorders such as neurosis and hysteria. At this point, when the semantics of the concepts of the subconscious and the unconscious are taken into consideration, the subconscious includes perceptions, some automatic movements, intellectual associations, and more than that, the whole set of ideas that are not consciously thought of but are suddenly in the field of consciousness in a mature state, while the unconscious is formed by repressing desires that are not accepted by society and keeping them completely outside the field of consciousness. Similarly, all traumatic memories and bad experiences from childhood are among the materials of the unconscious. Accordingly, the unconscious appears as a defense mechanism through repression, through which the social Ego protects itself against primitive impulses [76]. According to Freud, who conditions the existence of any notion in the unconscious with the act of repression, nothing in the unconscious is lost, on the contrary, it is always stored in the unconscious. The function of repression here is to ensure that the repressed material cannot be easily brought to consciousness. Freud, who talks about the necessity of distortion for any information in the unconscious to come to consciousness, states that because of this distortion, human restructures his whole world. An important element here is that according to Freud, everything repressed remains in the unconscious. On the other hand, the unconscious does not consist entirely of repressed materials, while the unconscious is a broader phenomenon, repressed materials constitute only a part of the unconscious. Thus, according to Freud, if the mental structure is to be likened to an iceberg, the visible side of the iceberg represents the consciousness, while the invisible part of the iceberg represents the unconscious. Similar to Freud's approach, Jung also draws attention to the capacity of the unconscious. According to Jung, all the functions of consciousness are already present in the unconscious. Just like the consciousness, the unconscious also contains motives, visions, emotions and thoughts about human beings. In line with Jung's views on consciousness and the unconscious, it is concluded that the unconscious can access data on the human psyche in a deeper and more comprehensive way and has a more functional structure than the consciousness at the point of understanding the inner world of human beings [77]. The preconscious system, another entity in Freud's Topographical Model of Psychic Structure, acts as a curtain between consciousness and the unconscious, preventing the access of the information in the unconscious to consciousness. The totality of memories, emotions, thoughts and desires that are not recognized by the person at that moment, but

which can easily be brought to the level of consciousness, in other words, which are not blocked by processes such as repression and defense mechanisms, constitute the preconscious [78]. The preconscious, which can be considered as a bridge between the unconscious and consciousness, is the area where material from the unconscious is brought to consciousness. At this juncture, in the unconscious, which is an instinctive impulse center for the person and allows his/her wishes and desires to transform into behavior, it is quite difficult for the material to reach consciousness. This is because the censorship mechanism applied by the mind prevents these hidden thoughts and feelings from coming to light. In spite of all this, it is essential that this structure, which contains all the vital impulses necessary for the survival of the person, reaches satisfaction. At this point, Freud argued that these hidden thoughts in the unconscious can come to consciousness through slips of the tongue, free association, dreams, jokes and thus the impulses of the mind can be satisfied [79]. So much so that, just before Freud put forward his Psychoanalytic Theory, his patients, to whom he applied the free association technique, frequently mentioned their dreams as evidence for this.

3.1.2. The Unconscious in line with the Husserlian Phenomenology

Human beings are not only beings who interact with their environment while carrying out their vital activities, but also beings who are aware of their own existence, who sense and experience their own existence, and who live in their own subjective reality. Here, subjective reality corresponds to one's own unique ideas about the totality of one's experiences. Sensoriality and mobility, which enable a person to understand and make sense of their environment and themselves, obviously enable them to incorporate many elements such as colors, shapes, dimensional perceptions, sensations, sounds and tastes into their mental processes. On the other hand, it is not possible for two different people in the same space to treat the space in exactly the same way. At this point, it does not seem possible to understand the dynamic and fluid character of life by ignoring the integrated subjective realities of individuals that emerge with temporal and spatial continuity and to comprehend all aspects of consciousness in a transparent manner. These subjective experiences, which are unique to the person, are in a state of uninterrupted flow despite their ever-changing content, and this constitutes the conscious life of the human being, or in other words, the experience of "I". Accordingly, it is not surprising that this subjective and qualitative point of

consciousness, where the body and spatial elements can be understood and perceived by the individual, becomes the subject of phenomenology due to its characteristics. Although this phenomenal consciousness in question is itself a problem related to human existence, it cannot exist without an experiencer. So much so that Descartes' statement "Cogito, ergo sum", when phenomenology was still in its infancy, points to this. According to this principle, the conscious ego is treated as an irreducible entity, the existence of the thinker and the experiencer is made necessary, and it is emphasized that experience is meaningless without the experiencer. According to this approach, in which experience corresponds to a phenomenal consciousness, the experiencer is a phenomenal subject. In fact, Husserl's statement that everything is the consciousness of something points exactly to this. In this respect, the phenomenal subject is placed in the place of a real and substantial being, as opposed to being treated as a conceptual, intellectual or ideal being, and it would not be possible to speak of consciousness and experience in a situation where its existence is not accepted. Similar to Husserl, Sartre, adopting the approach that everything is the consciousness of something, emphasized that transcendence is the constitutive structure of consciousness and argued that consciousness is born by being carried in a being that is not itself [50]. Although the first reality encountered is consciousness, according to Sartre, it is not consciousness that creates and carries the world; since consciousness has to be the consciousness of something, it needs the existence of the world to exist. Therefore, consciousness is born carried by a being that is not itself. What is not consciousness itself is the world. Therefore, it is not possible to say that consciousness exists first and then creates the world; on the contrary, the world is there to be understood by consciousness, and the world exists around it thanks to the body that the person has [52]. Arguing that consciousness is born by being carried by a being that is not itself, Sartre argued that consciousness is also always conscious of itself. In other words, in the state of being conscious, that is, conscious of the objects to which one is oriented, one is also conscious of oneself by being conscious of something. Beside this, unlike Descartes' cogito, this represents a positional consciousness. Herein, the non-positional nature of consciousness means that it does not directly define itself as an object. Non-positional consciousness is an implicit awareness of the object of consciousness, which is not to say that consciousness has the status of direct knowledge. Consciousness is always aware of itself in every action. Because every awareness also contains a self-awareness [1].

From a phenomenological perspective, it is clear that consciousness is treated as a constitutive element intertwined with embodiment and being-in-the-world, whereas things change when it comes to the unconscious. When it comes to the unconscious and phenomenological thought, Freud, who firmly established the concept of the Unconscious in the literature, and Husserl, the founder of phenomenology, undoubtedly come to mind. It is not surprising that both thinkers worked on consciousness, as both were once students of the German philosopher and psychologist Franz Brentano. In Brentano's studies on consciousness, Brentano's examination of whether there is a mind beyond consciousness led Freud to recognize this concept and make it one of the building blocks of his theory, even though he denied the existence of the unconscious as a result of his research; while his definition of conscious actions in terms of directionality and his assertion that these actions constitute psychic or mental phenomena by separating them from natural and physical phenomena constitute the basis of Husserl's phenomenology. Here, although there are some commonalities in the unconscious approaches of Freud and Husserl, who have common studies with Brentano, both thinkers have handled the unconscious from different perspectives [26]. Brentano's idea that the unconscious is opposed to consciousness and his contradiction of the idea that it affects the subject without any awareness of the subject herein also affected Husserl [80]. Husserl rejected the idea that thoughts that later become conscious during retention can have an unconscious content and adopted the idea that there is necessarily a consciousness in every stage of consciousness [81]. Thus, for Husserl, consciousness represents both an open field of waking awareness and the dark and mysterious background of a conscious life. While Husserl's approach shows that the field of self-consciousness cannot be limited to the narrow scope of waking awareness, it also points to the fact that this entire background must equally include the experiences of indeterminate consciousness [42]. At this point, the treatment of the experiences of consciousness as indeterminate experiences makes the unconscious a problem of consciousness for Husserl. According to him, the first and most fundamental meaning of the unconscious is that it is lifeless in contrast to the different degrees of vitality that consciousness possesses. It is seen that Husserl used some metaphors such as sleep and wakefulness in order to define the unconscious in his works. At this moment, the loss of intuitionality in consciousness corresponds to falling asleep [82]. Again, apart from the metaphors of sleep and wakefulness, Husserl also uses the unconscious as the realm of death/underworld. Here it is clear that Husserl places the concept of the unconscious at the threshold of emotional

intensity, while for him the difference between the conscious and the unconscious is grasped with reference to emotional power and powerlessness in terms of the distinctions between foreground and background. Husserl's approach to the unconscious as a kind of unconsciousness led him to define consciousness with the term "affective-zero-horizon" representing the zero level of vitality [83]. Undoubtedly, Husserl's use of these different metaphors and analogies is nothing but his attempt to place the concept of the unconscious at the boundary of the affective vitality of consciousness. On the other hand, this boundary is not something that can exist objectively or be quantitatively measured and determined. Herein, it would be redundant for Husserl to propose any functional relation between the intensity of conscious representations and the intensity of physical phenomena, since Husserl preferred to attribute intensity and vitality to consciousness itself, not to content [84].

[The unconscious] designates the nil of this vivacity of consciousness and, as will be shown, is in no way a nothing: A nothing only with respect to affective force and therefore with respect to those accomplishments that presuppose precisely a positively valued affectivity (above the zero-point). It is thus not a matter of a "zero" like a nil in the intensity of qualitative moments, e.g., in intensity of sound, since by this we mean that the sound has ceased altogether [83].

By referring Husserl's words, the unconscious is clearly based on the idea of the affective gradualism of consciousness, and accordingly the unconscious literally marks the zero point of affective vitality. Moreover, the unconscious is never and under no circumstances the counterpart of consciousness, it is necessarily relative to it. According to Aaron Mishara, who works in neurology and phenomenology, Husserl's approach points to two types of the unconscious: the pre-affective unconscious in the impressionistic field of consciousness and the unconscious as the field of forgetfulness, of the distant past [85]. The pre-affective unconscious refers to the whole multiplicity of emotional tendencies that, for the most part, do not reach the awareness of the ego and therefore remain in the background where the prominent tendencies are differentiated [83]. Husserl treats the possible development of these affects as awakenings from the unconscious and shows an affinity with Freud's theory of repression. Treating the repression of affective tendencies as a function of opposition, Husserl characterizes the highest form of opposition as emotional conflict. As a matter of fact, according to him, opposition is an affective combination of opposites, and here, phenomena such as competition and conflict are the disagreement of opposite things. A possible opposition experienced in this form of affective conflict, especially if there is no holistic harmony, may lead to the suppression of simultaneous affects. Such suppression can

result in an increase in emotional vitality that is limited to the unconscious [83]. In other words, emotional conflict suppresses unconscious emotional tendencies, but it suppresses them in such a way that the emotional vitality of these tendencies increases rather than decreases, so there is nothing lost. This shows that Husserl embraced the idea that repressed elements are sent to the unconscious. What he means here is not a harmonious, undifferentiated, past unconscious that has lost its emotional impact, but rather that this repressed unconscious he describes is alive and has its own emotionality, implying that affects can evolve and progress from it [84]. While Husserl refers to the second type of unconscious, the field of the distant past, by the term horizon, this makes the inclusion of the past in the field of the living present possible only as a potentiality, not as an actuality. This potentiality of the past-horizon is possible due to the fact that it belongs to the impressionistic present, which serves as the source of affective power, as well as due to the structure of the retention of consciousness. At this juncture, the past-aspect is forgotten by being divided into fields of the recent past. This approach shows that it carries the unconscious to a vague empty horizon, a forgotten space. The past is indeed a real obstacle for any theory of memory that tries to understand not only the processes of retention and recollection, but also how past experience can be preserved so that it can be brought back into awareness [83]. It is precisely for these reasons that the unconscious for Husserl represents for Husserl a kind of precipitate field in the sense that it is not an affective being, but a horizon of the distant past that remains affectively connected to the living present. Another subject that Husserl examines in his phenomenological treatment of the unconscious is impulses and instincts. According to Husserl, impulses, which are tendencies that emerge in uncertainty, belong to the realm of the senses, which he also calls a hidden cause and constitutes the precognitive passive level of subjective experience [42]. Although Husserl included the physical body in his phenomenological discussions on the unconscious, he caused the unconscious to remain in an ambiguity. On the other hand, of course, his work has been developed and presented in much more detail by many thinkers who came after him.

3.1.3. The Concept of the Unconscious in Body-Centered Phenomenology: Maurice Merleau-Ponty

Merleau-Ponty, who emphasized the role of embodiment, being-in-the-world, and intersubjectivity as the fundamental constitutive dimensions of subjectivity, argued that consciousness does not have a private sphere, that it is a complete transcendence, and that it is in simultaneous contact with its own existence and the existence of the world. According to him, this situation requires a reassessment of the idea of transcendence and directionality. Thus, according to Merleau-Ponty, an object should not be understood as a cognitive relation by mentally assuming it in one's mind, but rather as a concrete, embodied and located orientation towards the world [58]. Over here, for Merleau-Ponty, who takes Husserl's notion of operational intentionality as a pre-reflective intentionality that establishes the natural and pre-predicate unity of human being in the world, the body in the world expresses the concrete and spatial pre-thinking orientation of the body subject [86]. Accordingly, underlining the importance of the embodiment of the subject and the practical nature of bodily orientation, the philosopher argued that subjectivity consists of a number of different representations that may or may not be available to conscious awareness, and that they reflect a false subjectivity. The problem he sees in the philosophy of consciousness is the impossibility of conceiving of any content of experience beyond the overt content spread across different representations, whereas the problem with theories of the unconscious is that these overt contents are doubled by a hidden content, also composed of representation [58]. Merleau-Ponty's criticism that the approach to consciousness and the unconscious is constructed from representations is directly related to the idea that subjective experience cannot be made self-transparent, but is instead intrinsically characterized by its own opacity and fundamental ambiguity. This is a clear departure from Husserl as well as from the Cartesian ideal of certainty and the belief that self-consciousness provides a perfect insight into the inner workings of the mind. In contrast to this idea, Merleau-Ponty draws on the idea of the corporeal structure of perception in which the body is both the perceiver and that which remains invisible to it; for him, the body is neither tangible nor visible as long as it is seen and touched [58]. Placing the ambiguity of bodily experience and the non-representational character of bodily awareness and perception at the heart of his view of subjectivity, Merleau-Ponty argues that beyond the representational approaches that emphasize the content of conscious experience through what appears to the subject, what is acquired

through experience is not consciously or unconsciously represented in one's mind. As such, experience is in no way limited to the content of intentional representations [58]. Accordingly, Merleau-Ponty, who wants to avoid conscious and unconscious representations in the discussions on the phenomenology of the unconscious and not to treat the unconscious as a sedimented practical shema as Husserl saw it, offers a different proposal. In his lectures on *Institution and Passivity* and *Visible and Invisible*, Merleau-Ponty, who presents the unconscious as perceptual consciousness, does not stray too far from the definition of the unconscious in terms of the opacity of the essence of conscious experience [83]. His approach implies that perceptual consciousness is based on unconscious syntheses that, through certain subjective predispositions and a sedimented history, complement an otherwise fragmentary view of reality. The unconscious can therefore be treated as a background against which objects appear, rather than as something to be grasped in the representations of these objects.

Merleau-Ponty's definition of the unconscious as "interval between the trees" in his working note, in which he approaches the questions of the other and intersubjectivity, shows that the unconscious is related to the way humans fill the ambiguous gaps in the perception of objects and how to relate to them. Hereby, of course, different people will fill the gaps between these metaphorical trees in different ways, in line with their own experiences. As mentioned earlier in the thesis, Merleau-Ponty argues that experience, even if it is incomplete information, is filled in line with expectations based on previous experiences. At this juncture, perception, despite all its shortcomings, exhibits a complementary characteristic, as in the case of visual perception, even if the object is not visible from all angles, perception allows the mind to see it as complete. When this approach is applied to the concept of the unconscious, for Merleau-Ponty, the unconscious is both perceived and not perceived, since one perceives only figures on levels and this indicates that it is perceived only in relation to the level. On the other hand, Merleau-Ponty's idea does not mean that the distinction between consciousness and the unconscious is completely ignored. On the contrary, instead of adopting such a dualistic and absolute idea, the unconscious is a necessary part of a conscious experience in his phenomenology. Therefore, the unconscious is not the opposite of consciousness, but perceptual consciousness in its ambiguity, opacity, plurality of meanings and endless search for interpretation [87]. Herein, when we look at the semantics of the concept of the unconscious from a phenomenological perspective, it is obvious that the

concept is left in limbo and still harbors question marks. Although there are similarities between the phenomenological approach to the concept and psychoanalytic theory, it has been observed that there are sharp distinctions between these two disciplines. Aside from the problematic nature of these approaches to the concept, the unconscious has always been treated as a part of consciousness in a phenomenological perspective. However, psychoanalytic perspective proposes the unconscious as a very broad concept that includes acts of consciousness. All this aside, the unconscious, which is treated as a part of consciousness, cannot exist separately from embodiment, from the living body in the world from a phenomenological perspective. On the other hand, sleep and dreams, which Freud emphasized as areas where the unconscious can be observed, are contrary to this approach adopted in the literature. Indeed, while the unconscious is seen as a kind of orphan child of theory for phenomenology, which reduces the possibilities and semantics of the mind to a physical body and a physical space, it actually has potentials that can be discussed through spatiality far beyond this. At this point, the dreams that people have in sleep, which come into play in the discussion of the spatiality of the unconscious, are the most concrete evidence of this, since it seems impossible for a dream to manifest apart from a space. In fact, space, which can be perceived in a conscious state, offers a field of experience close to reality in cases where the unconscious is active, just like in dreams, and shows that spatial discussions can also take place in the absence of active consciousness.

3.2. PHENOMENOLOGY OF UNCANNY

Psychoanalytic Theory shows that, it does not seem sufficient to analyze the state of consciousness through the states of wakefulness and awareness. Beyond this, the mental processes that are specific to the individual should include logical operations that are in accordance with reality, cause-effect and place and time connections. [88] According to Freud, these mental processes show a relational structuring that is shaped from the deepest to the surface: unconscious, subconscious and conscious [88]. In line with the approach adopted by Freud, consciousness represents the highest but smallest layer of the mind in which the fully realized processes take place. The subconscious, which is just below the consciousness, is defined as the memory of the person and his/her inner experiences becoming recognizable with a conscious effort or sometimes spontaneously. Despite the structures of consciousness and subconsciousness, there is a power in the mind that

undertakes the function of censoring, excluding all tendencies that the person does not like from consciousness and preventing the effects of these tendencies on actions to a great extent. Such tendencies are repressed tendencies and the person, through his/her defense mechanism, prevents the internal materials that pose a threat to his/her personality from being directed to his/her consciousness and protects himself/herself in a way. The structure in which these repressed tendencies reside literally points to the unconscious. Accordingly, the unconscious has no logicity and limitations that can be seen and observed in the other two layers. In fact, the unconscious literally represents the dark and shadowed part of the mind. In other words, the unconscious is like an attic where unwanted and repressed emotions and thoughts are thrown away. The suppressed instinctive impulses in the unconscious, which greatly affect the daily life of the person and cause neurotic symptoms in people, do not always disappear completely. Herein, these repressed tendencies are always looking for other channels, indirect or substitutive ways to infiltrate.

The return of the repressed and the situations in which the invisible is made visible point to the uncanny, which is put forward by Freud and is included in many disciplines in the literature and handled from different angles. When emotions and thoughts repressed in the unconscious reappear unexpectedly, except for psychotherapy methods, they become strange and incomprehensible, representing a familiar but alienated state. In other words, repressions that are metamorphosed, encountered as foreign and other, are in fact something familiar, something belonging to the person, something related to the body. Eerily and ambiguously neither transcendent nor immanent to the person, this familiar other, which shapes the self and inhabits deep within, is nothing but the shadow of the unconscious and its existence. In these situations where the invisible is made visible, concepts need objects and, accordingly, a space to disclose them. At this juncture, certain objects and motifs that are not within the possibility of the space can also make the spaces uncanny in line with the person's unique mental processes. Dream spaces, which offer a disembodied, unconscious and subjective experience space where the uncanny and the unconscious can be clearly observed, enable a spatial reading of the phenomenology of uncanny. In this direction, under the title 3.2.1 of the thesis, the conceptual definition of the uncanny is firstly explained, followed by a phenomenological perspective on the spatiality of the uncanny under the following title 3.2.2. Dream spaces, which are the production of the mind and a reflection of the unconscious, selected to discuss the spatiality of the uncanny, are opened to discussion

through the uncanny under title 3.3. Finally, the phenomenology of the uncanny of dream spaces as an unconscious production is put forward in section 3.4.

3.2.1. The Concept of the Uncanny

The Unconscious is in fact the real psychical, as unknown to us in terms of its inner nature as the reality of the outside world and as incompletely rendered to us by the data of consciousness as the outside world is rendered by the information supplied the sense organs [72].

The concept of the uncanny is first encountered in the work of German philosopher Friedrich Schelling, "The Philosophy of Mythology", written in 1835. In this work, Schelling defined the uncanny as "everything which should remain mysterious, hidden, latent and has come to light" [78]. On the other hand, the concept was first discussed in the field of psychology with the article "On the Psychology of the Uncanny" published in 1906 by German psychiatrist Ernst Anton Jentsch. In his work, Jentsch, based on E.T.A. Hoffman's story "Sand Man" published in 1816, sees the uncanny as related to an intellectual confusion experienced by the reader of the text. Defining the uncanny as a form of anxiety in certain events in art and daily life, especially in some motifs in fantasy literature, Jentsch argues that the source of this anxiety is experiences such as relationships between living things and inanimate objects, death, dualities, strange repetitions, the idea that thoughts do not come true, superstitions such as the evil eye. According to him, people are worried about extraordinary and new situations, and accordingly, extraordinary and unfamiliar phenomena appear as factors that cause uncanny in literary works. In other words, Jentsch explains the uncanny by basing it on intellectual uncertainty. On the other hand, Jentsch's views on the uncanny were found insufficient by Sigmund Freud, so that Jentsch could not carry the concept of uncanny beyond the familiar and unfamiliar dilemma. The concept of the uncanny was discussed by Sigmund Freud in his article "The Uncanny" published in 1919, as Jentsch had done, through the same story of Hoffmann. This article, developed by Freud by reconsidering the concept of the uncanny, is generally a response to Jentsch's work "On the Psychology of the Uncanny" [78].

Contrary to Jentsch, Freud also examined the concept of the uncanny from an etymological point of view, taking it into a more comprehensive examination with all its positive and negative aspects, such as "alienation and concealment of the familiar through repression, the

return of the repressed, anxiety, twin/double states, and disturbing repetitions of miraculous coincidences" [89]. Trying to reveal the layered structure of the uncanny concept in his work, Freud firstly showed the meaning of the uncanny by going to the root of the word, and then determined the common features of objects, sensuousness and experiences that arouse the feeling of uncanny in the individual. After the common characters pointing to the uncanny he has identified, he mentioned the necessity of making inferences about the unknown nature of the uncanny [90]. At this point, it is possible to say that the concept of the uncanny could not find a conceptual reflection before Freud.

In German, the word uncanny (*unheimlich*) comes from the root "heim" and "heimlich". The word "Heimlich" actually has two different meanings that are not contradictory to each other. While the first of these means home, safe space, familiar, close, not strange, the suffix "un-", which comes before the word in German, leads to the meaning of hidden, suppressed, private, concealed. According to Freud, there is an undeniable connection between the two words, although the word *heimlich* has a negative suffix in front of it. In other words, the word "heimlich", which is the expression of a reliable area as a result of an internal formation, represents a protected area that people cannot see and reach, while at the same time it becomes avoided and hidden, and therefore begins to go beyond its own borders by alienating. At this point, the shift of the word's visible form to a mysterious field brings it closer to the uncanny. Therefore, the concepts of "heimlich" and "unheimlich" have become two words that meet in the same meaning group and produce double meanings beyond being opposites. According to Freud, the etymological ambiguity of the word uncanny shows the inner tension of the word between the known and the unknown. This tension is nothing but the repressed experience of the mind that represents itself in a strange and frightening way. In other words, this double meaning of the word can be accepted as the definition of the uncanny feeling [89]. In this context, considering the meaning of uncanny in itself as well as its meanings in other languages, it becomes clear that it has a strong connection with the conditions produced by fear and uncertainty.

Freud tried to explain the uncanny based on Hoffmann's horror-themed story "Sand Man". In this story of Hoffmann, Freud focuses on the unexpected and disturbing emergence of the uncanny and memories of the past. The themes of internal and external disturbing things, the feeling of being watched, the blurring of the boundaries of reality and imagination are clearly handled and the feeling of uncanny is given to the reader. At this point, a simple narration

of the main plot of the story is necessary to see how Freud handled the uncanny. The "Sand Man", which gives its name to the story, is described as an evil figure who throws sand into the eyes of children who do not sleep at bedtime, steals their eyes and takes these stolen eyes to feed his children living behind the half-moon [91]. Nathaniel, the main character of the story, is intimidated by the stories of the Sandman figure in his childhood to get him to sleep on time, and he has a great curiosity about him. One day, a scary-looking man named Coppelius visits Nathaniel's father. Caught spying on this meeting, Nathaniel witnesses a strange man named Coppelius yelling at his father: "Bring his eyes!" Exactly one year after this visit of Coppelius, Nathaniel's father died mysteriously, and after this death, Coppelius disappeared. After what he gone through, Nathaniel establishes a connection between Coppelius and the "Sandman" told to him as a child and coequate them. On the other hand, this situation of Nathaniel was left obscure by Hoffmann, in other words, it was not directly given to the reader whether what the child experienced after the death of his father was real or imaginary. Years later, Nathaniel buys pocket binoculars from a man named Giuseppe Coppola, who sells optical products in the city where he lived for university education. Although he is actually engaged, Nathaniel becomes obsessed with the daughter of Professor Spalanzani at his school, named Olympia, and begins to watch her with these binoculars. In the story, the character of Olympia is described as a very beautiful person with dull eyes. The Olympia is actually an automaton made by Spalanzani and the eyes of this automaton were placed by the optician Coppola. One day, Nathaniel witnesses an argument between Coppola and Spalanzani. While this discussion reminds him of the memories of his father's death, it causes his memories and experiences to be mixed. Time passes, and one day, while Nathaniel is wandering around with his fiancée and her brother, they decide to go to the tower of the government building. Seeing Coppelius there, Nathaniel goes mad and tries to throw his fiancée off the building. Her fiancée is spared by her brother, but Nathaniel throws himself down and dies, shouting "Beautiful Eyes!". Afterwards, Coppelius or the Sandman disappears again [91]. In the story, while the ability to see and its loss express a fearful situation for children, it has been seen that this is related to being blind in adults. It is clear that Hoffmann gives a different meaning to the sense of the eye and seeing in his story. All of the themes such as the uncertainty of who is who and who replaces who in the figures in the story, the blurring between reality and imagination, repeated plots and experiences, and the names of the characters all seem to be elements of the uncanny. All of these concepts lead to a feeling of uncertainty in consciousness, driving the experiencer to a strange

obscurity. At this point, one of the main elements of uncanny is considered as double states for Freud. The double states have been the subject of studies not only by Freud but also by many other researchers. Austrian psychoanalyst Otto Rank, one of these researchers, explained situations such as twin, mirror, image, shadow, guardian spirit, mystical teachings, fear of death in his work called "Beyond Psychology" [92]. *Doppelgänger*, which is the German equivalent of double/lookalike, is proof that its meaning is in the root of the word, just like the uncanny. While *Doppel* carries the meanings of double, spouse, copy, duplicate, dual; *gänger* means walking, moving, wandering. In other words, the concept can be translated as "wandering/wandering together" and often refers to the dark, demonic and uncanny side of a living person, the ghostly twin who is the harbinger of death, and the state of being two conscious in one body [93]. Aside from its etymological origin, the emphasis on embedding the real by shadowing in Rank's explanations already reveals the uncanny character of duality.

In his article "Uncanny", Freud gave an example from his own life in which he experienced the twin imagery, in addition to Hoffmann's "Sandman" story. During a train trip, Freud, sitting alone in the compartment, saw that the door of the toilet next to him was opened when the train shook violently, and an old-headed man in a dressing gown strayed into his compartment. On the other hand, he soon realized that the intruder he saw was his own image reflected in the mirror of his door. For Freud, who did not call this experience a pleasant one, seeing one's own face suddenly and unexpectedly, as if looking through someone else's eyes, is another uncanny created by double. Because in such a case, the image that is a reflection and the image that actually exists, that is familiar, are mixed together, and there is a moment when it is not known which one is real [89]. Similar to the double states, the repetition states also lead to the experience of the uncanny. Repetition can be explained through situations such as encountering the same situation or objects many times in different contexts and the strangeness that this creates, and the loss of meaning of repetitive things. In the same article, Freud explained the repetition situation through his own experience. Wandering the empty and unfamiliar streets of a small Italian town on a hot afternoon, he found himself in an area where he did not feel safe. Then he tried to leave by passing through a narrow street without asking anyone for directions, but he always came back to the same point, even if he chose different routes each time. Another aspect of the uncanny is an automaton for Freud, like the character Olympia in the "Sand Man" story. This automatization situation is also due to the

ambiguity between living and non-living things. Freud argues that the inability to distinguish the difference between automaton and reality creates tension and arouses the feeling of uncanny. According to Freud, who cites objects such as dolls and puppets as an example, the more similarity an object known to be to a living one becomes, the more uncanny will it become. The opposite is also valid. Likewise, the inactivity and lifeless appearance of an object/being known to be alive is just as uncanny. For Freud, on the other hand, it is possible to deal with uncanny experiences through fiction. The imaginative world of fiction, such as fairy tales, novels, and fantasy stories, removes the anxiety caused by the inability to distinguish between real and imaginary dualities, so that the suppressed can return without creating any sense of fear or uncanny [89]. In this direction, Freud, who first defined the uncanny as “the absence of a sense of belonging, feeling of alienation and mental uncertainty”, later described this concept as “repressed familiar objects suddenly return in unexpected forms, the familiar suddenly becomes alienated to the person or the person finds a familiar part in an unfamiliar environment, repetitive objects/language lose their meaning, duality situations” [78]. The meaning of the word uncanny is an equivocalness of secrecy rather than the secrecy of something. Freud proposes that the uncanny is an experience that comes from the unconscious, that is, from the repressed. So much so that the unconscious is a place where a person sends his experiences and thoughts, which he once saw as familiar and reliable, when he wants them to remain hidden and concealed and with the feeling of uncanny, things that are known and familiar in the unconscious become alien to the active consciousness, causing feelings such as fear, anxiety and anxiety to appear in the person.

3.2.2. Phenomenology and Uncanny Spaces

Freud argues that the uncanny is first experienced in the womb [89]. While the uterus represents a safe space for a baby inside, the fact that the baby leaves its home, that is, the mother's womb, with the birth of the baby, and actually falls into a position facing the house from the outside, seems to be a situation that obscures its internal and external boundaries. The womb is the very safe place in which the Dasein of the German philosopher Martin Heidegger comes into being. In his work “Being and Time”, Heidegger argues that Dasein's existential depth lies in angst, a state in which it is inevitable to live [31]. For Dasein is conscious of being a finite, mortal being in its thrown into the world. Dasein's awareness of its own temporality, in other words, that one day its life will end and that it will have to leave

the world in which it lives and knows, in other words, "not-being-at-home" in Heidegger's words inevitably leads Dasein to angst. At this point, Dasein's being-at-home state indicates that it is alienated from its own existence and the outside world, and that it exists in a safe and peaceful place away from feelings such as anxiety, angst and fear. On the other hand, the uncanny he/she experiences arises as a result of his inability to feel belonging to any place in the world, his feeling of no identity, and his alienation from his own existence. It is possible to say that the uncanny is experienced by human beings from the moment of birth and that this experience cannot be considered separately from a place and existence, because human being is spatial in nature and defines objects, space and himself by experiencing it through perception.

In order to reveal how the uncanny is conceived in space, the perception of the body should be addressed primarily from a phenomenological point of view. The philosopher Merleau-Ponty, based his philosophy of perception by referring to the perceiving subject being in the world [58]. According to him, the subject achieves the possibilities of perception not by standing against the phenomenal field, but by perceiving it himself within it. So much so that all perceivers have to be in a world, and the subject, by being in the world itself, directly reaches the phenomena that always have to be included in a field. Gestalt theory had a great influence on the grounding of Merleau-Ponty's views on perception. Gestalt psychology, which emerged in Germany in the first half of the 20th century, focused on perception and perceptual organization within cognitive processes, and emerged on the basis of making sense of what is based on having a meaningful perception in the world [94]. According to this theory, in which studies on perception are made, the whole, contrary to being a simple structure consisting of parts, contains the combination of parts and a separate structure independent of the parts, and when the subject with the will to sense is directed to existence, the actual images of perception have sensory signs that include the wholeness rather than the parts [94]. In other words, the information obtained from the pure and naive branches of sensation consists of space and figure perception. On the other hand, Merleau-Ponty thought that Gestalt psychology was insufficient in terms of the phenomenology of perception, because although Gestalt's basic thesis allows to reach the nature of perception, the fact that he considers perception as a result and feeling in embodied being as a cause shows that he could not get rid of the attitudes of natural science [58]. However, according to Merleau-Ponty, the act of sensing is understood as being together, intertwined with reference to being

one, so that this is exactly what reveals the essence of perception. Rather than being the cause of perception, the body is what gives the subject the possibility of perception [61]. In other words, perception and body are not separable concepts, the body is perception itself, and it reveals itself not only from the orientation of consciousness, but through the activity of the body. Therefore, at this point, while perception has the status of being the founding link of the relationship between subjects and objects, it has the feature of being the way of the intelligibility and intelligibility of the world. In this direction, the body existing in the world, the perception of the body existing in the world and the concepts of space are clearly intertwined. This proves that in the meaning and perception of space, the perception takes place primarily in the body [61].

In this direction, sensation, which is the precursor of body perception, is of great importance. So much so that it is the sensory perception that allows the physical space to be made sense of and known, and it is not possible for a person to create a space perception of the uncanny without experiencing the space itself with sensuality. The perception of a place is based on the acquisition of qualities such as atmosphere, form, depth, perspective, spacing, space, direction, size, space, distance through sensation. According to Merleau-Ponty, the primary way of establishing the world is based on perception through the act of seeing, and the giving of the world to the subject is established through visibility [58]. So much so that seeing is a priority for the philosopher because it is spatial. In other words, vision has the feature of being spatial with its spectacle while sitting in the space of the eye and body. While the visual experience allows the world to be established in the subject, it connects the subject and the phenomenon with an invisible bond in perception [61]. At this point, the deterioration of visual perception experiences should be considered as elements that can reveal the uncanny. It is clear that the formation of visual perception is directly related to the lightness of the space, because darkness minimizes the perception of space. The darkness of the space can be considered as the absence of a holistic bodily experience, rather than the absence of light, where the sense of sight is eliminated. Because darkness, which equals vision and causes the distinction between subject and object to become ambiguous, seems to be a factor that causes the person to lose the visual border established with the place they are in. The place is misty and foggy, apart from the darkness and light, which also complicates the perception of space. The hazy images that occur regardless of whether inside or outside the space cause the boundaries of the silhouettes of spaces and objects to become

blurred, causing the three-dimensional perception of space to be distorted and preventing the eye from describing the act of seeing, that is, the space/objects, in other words, by putting the space into an unknown state, causing the uncanny to come to light. It is possible to read the concepts of repetition and twinning, which Freud included in his works on the uncanny, in a similar way, through space. So much so that examples such as roads and spaces that create a labyrinth feeling, long and narrow corridors, and the monotonous streets of cities that are indistinguishable from each other, blur the perception of the individual about the space and cause the feeling of uncanny that arises with the feeling of uncertainty and loss [89]. In addition to this, the existence of beings and objects in the space also seem to be factors affecting the uncanny. In other words, the fact that a place is completely empty, there is no one around, or on the contrary, a city full of buildings and a dense circulation of people can also cause a feeling of uncanny. Space-related colors are also related to visual perception, and colors, like other physical features of space, have the potential to make the space uncanny. Space adorned with monochrome colors can also cause uncanny, because a human being is a creature that sees and experiences the world in which he/she exists with all its colors. The suitability of spaces and elements of space to the human scale is also of critical importance in terms of the uncanny. Because, structures that are outside of human proportion, too big or too small for what he/she knows and are familiar with, also give people a feeling of alienation. The most important of these features is undoubtedly perspective perception. Under normal conditions, the distortion of the three-dimensional perspective perception of people in the direction of distorted angles in the space, the experience of the familiar space perceived by their eyes in different dimensions, is another factor that reveals the uncanny. On the other hand, these physical twists can be handled not only through the physical appearance of the elements that make up the space, but also through the objects in the space that structure the space and make it meaningful. So much so that the objects in the space showing themselves in different and unfamiliar manifestations also cause the feeling of uncanny. It is clear that besides the visual elements, the auditory elements also have a sanction on the uncanny; very loud places or very quiet places can be considered as factors that cause blurring of the perception of space.

It is clearly seen that the act of sensation of the perceived takes place in the space and the primacy of sensibility in making sense of the space. On the other hand, according to Merleau-Ponty, at a point where the nature of perception is not grasped, sensations about any

phenomenon are nothing but empty qualities, in other words, the perceived object or space contains much more loaded meanings beyond its felt qualities [58]. In other words, while the perceived space is comprehended and interpreted with its physical features in the direction of the senses, it is defined with the same qualities by everyone. The human being's understanding of the space and objects in which he/she is in the direction of his body, by sensing, enables them to be described as phenomena. On the other hand, according to Merleau-Ponty, the existence of a certain depth of the phenomenal field includes all visible and invisible phenomena. In other words, it can be said that there are phenomena that do not get caught in the perception of the body that is performing the perception experience or that it does not appear to be behind it [61]. In Merleau-Ponty's phenomenology, where the body is centered, proposes space and objects do not come into existence with the experience of perception, because invisible things also exist. In this respect, the nature of the perception is at least as important as the nature of the perceived. So much so that the sensed world is included in perception as a phenomenal field, and if it is isolated from it, it will consist of an empty objectivity, and in this direction, perception will not go beyond being a psychic act by moving away from its original nature.

This approach of phenomenology makes the concept of space, more important by determining the place in which the human is located and in fact its quality. First of all, the distinction between the concepts of place and space should be made. Although they are in a close relationship in terms of meaning, they mean different things. Place can be thought of as a physical and geometric space. While the physical place is the space consisting of concrete relations of people and objects up and down, left and right, near and far; the geometric place is a unique, indivisible and interchangeable place [58]. On the other hand, space represents the spirit of a living and existing subject in the world, place, and finally the spirit of the place that arises from the union of the subject and place when they can coexist. Since the person takes an action in line with the experience of time and place, space is realized and when it is included in that space and comes together by relating to things in a certain time period, it is embodied as a real entity. Space represents content, place represents form. Space, which cannot be grasped by mere observation, is the medium in which the perceived world is rediscovered [58]. It can be stated that space is an abstract phenomenon that takes place in place and that it is a concept that determines the perception and experience of the human being, who is a spatial entity, and has the capacity to affect it. The fact that

even one of the factors of space, subject and time, which determines the quality of the perceived world, changes, causes the perception of the world to change. The realization of situations such as angst, fear and anxiety that people have experienced is related to the space, which is the spiritualized state of the place and has the potential to make the place uncanny [95]. The functional process of life is related to the physical features of the place, and the concept of place gains new meanings with emotional and intellectual behavior [96]. Meaning, on the other hand, is shaped by the way the place is perceived, so that what a person perceives is directly related to what he/she knows [97].

The space in which a person lives and experiences gains meanings beyond the visible with the mind attributed to him, the mind refers to a subjective mind fully embodied. In this direction, experiences that are unique to each person come to the fore, such that the perception of the uncanny in the space is based on the past subjective experiences and experiences of the person experiencing the space, beyond being fictionalized only with the physical features of the space. Within the concept of the uncanny, the common point of the factors that create the uncanny is opacity and obscurity. It has been stated that the sense of uncanny experienced at this point causes the space to turn into an unsafe area by blurring its boundaries within the space. A person's meaning of space is shaped by the way he/she perceives his place, so that what a person perceives is directly related to what he knows [97]. On the other hand, there are cases where the subjective experiences experienced in the process of making sense of the place through perception cannot be reduced to the individual. So much so that, according to Freud, the uncanny is not only a product of individual memory, but can also be associated with collective memory. At this point, it should not be thought that Freud's collective memory is a phenomenon opposed to subjective experiences. On the contrary, collective memory is based on both universal and subjective and learned experiences of societies with the same ethnic group, origin and beliefs.

Here are those contents which have been put aside – for out consciousness can take in only a very few contents at once – but which can be raised again at any time into consciousness; further more those which we repress because they are disagreeable for various reasons – i.e., ‘forgotten, repressed, subliminally perceived, thought, and felt matter of every kind. . . . The unconscious consists of contents that are entirely undifferentiated, representing the precipitate of humanity’s typical forms of reaction since the earliest beginnings – apart from the historical, ethnological, racial, or other differentiation – in situations of general human character, e.g., such situations as those of

fear, danger, struggle against superior force, the relations of the sexes, of children to parents, to the father – and mother-*imago*, of reaction to hate and love, to birth and death, to the power of the bright and dark principle, etc. A basic capacity of the unconscious is that of acting compensatively and of setting up in contrast to consciousness – which normally always gives an individual reaction, adapted to outward reality, to the situation in question – a typical reaction derived from general human experience and conforming to internal laws, thereby making possible an adequate adjustment based on the totality of psyche [98].

Swiss psychoanalyst Carl Gustav Jung argues that the collective consciousness, which is the common value of all humanity, unites the individual with people of different races he/she has never met. Just as every person belonging to a different race, nation or state has the same anatomical characteristics, they also have the same archetypes when evaluated psychologically [99]. Since the foundation of the world, people who were born in different societies, with different genders and within the framework of different cultural characteristics, have had some common feelings and thoughts. Common values such as fear, joy, anxiety, sadness are transferred to the subconscious of people from their ancestors. In this way, the fear of the dark for someone who is in the dark for the first time, although he/she has never been in the dark before, is a continuation of a pre-existing collective image in his mind [70]. In other words, every human being is shaped by a common past transmitted to him in a certain geography, in certain groups, and within the framework of the collective codes, symbols, belief systems, language and signs conveyed to them by these groups. At this point, a person's perception of the uncanny in the space emerges as a common mixture of his experiences that he/she is aware of today and his collective memory consisting of inherited behavior patterns from the past and inherited from his ancestors. In this direction, the feeling of uncanny is also the product of a collective unconscious at some point, and it is clear that many of the motives that give rise to the uncanny are actually collective thoughts transferred from the masses from the past. For example, the double situation, which causes the uncanny, is based on "an ancient Greek belief that seeing one's own reflection brings bad luck and death" [100]. This reflection occurs when the self that is seen on surfaces such as mirrors and water becomes alive or when the person encounters a secondary form of himself in a mental or physical dimension and causes the emergence of an uncanny perception. To continue with the mirror example, mirror and mirror breakage are associated with bad luck and damnation according to many beliefs. It is clear that a person in a room covered with mirrors will undoubtedly face an uncanny situation both with his own reflection and with

the repetition of the space he/she is in. At this point, what is actually wanted to be emphasized is that there is a definition and perception of space in the narratives of beliefs and myths from the past, even when space is not emphasized, and the places where the superstitions brought by these beliefs are realized make themselves felt as uncanny in the space even today in line with what the person has learned. In this context, it does not matter whether the person himself lived in the place where the ominous thing is depicted, so much so that he/she is sure from the narratives that have been going on for generations, that the place is uncanny, as if he/she had been in those places before. Although the place of the teachings of the collective unconscious in one's perception of the place as uncanny is undeniable, his personal unconscious, self-experiences and memories are still primary. According to Jung, in the personal unconscious there are forgotten memories, suppressed emotions, experiences, perceptions that have not reached the level of consciousness, and contents that are not yet mature for the level of consciousness. These contents develop as a result of a number of events experienced in the recent past, as well as the suppressed experiences and emotions that a person has experienced in his childhood [101]. At this point, spatial manifestations, which do not have the characteristic of being uncanny for everyone, can make the place uncanny in a way that is special only to the person, due to the phenomenological memories he/she has had in the past. Feeling of uncanny can be experienced in the space is mostly related to negative emotional states such as fear, anger, sadness, angst, anxiety experienced in that space. In this context, the space, which is the common output of the collective memory and individual personal experiences, which are the products of the unconscious, also deteriorates physically, making the person feel the uncanny in his mind in a surreal manner. These elements that structure the space combine in the mind, causing the line between reality and imagination to become obsolete, resulting in the emergence of surreal perceptions and therefore the feeling of uncanny. In this direction, dream spaces, where the perception of three-dimensional space is distorted, which reveals the uncanny in a surrealist framework with an unlimited imagination, intertwined with the experiences of the person and which is a product of the unconscious, will be discussed in the next section.

3.3. THE UNCANNY OF THE DREAM SPACES

A dream, which is one of the general and characteristic features of the concept of sleep, which can be considered as a periodic and temporary state of unconsciousness that can be awakened by some bodily stimuli, can be defined as a symbolic expression of emotions and thoughts accompanying the images, sounds and other bodily sensations that the mind in the state of sleep produces out of its control, depending on the unconscious mind. Considering the development of the concept of dream, which is the common point of human in existence, in the historical process, it is seen that the first explanations on the subject are, of course, quite far from scientific foundations. In this pre-scientific period, the dream was seen as a source that enabled speculation about the future and was handled in close relation with the concepts of body, soul, religion and morality. The earliest written documents on the concept of dreaming date back to the Assyrian period and have been handled in different ways by many civilizations such as the Ancient Egyptians and Greeks with some commonalities. The idea that the soul separates from the body at night and lives a life of its own and reports what it sees during this life to the body as a dream is an example of the way ancient societies and some primitive tribes explained the formation of dreams. This approach, that the life of the soul is a real life, could lead the Ashantis to punish a person who committed a crime in a dream in real life [102]. In addition, during this period, dreams were believed to bring news from the absent or the future, and it was thought that God and the devil communicated with people through dreams. On the other hand, these divine visits were sent to important people in history, and the person to whom the dream was sent was a noble and special person chosen by divine beings. In this respect, the dream was also seen as a means of divination, an alternative to fortune-telling. So much so that in the Hittites, one of the civilizations that treated dreams as a method of divination in order to gain the favor of the gods, priests used to sleep a kind of fortune-telling sleep to understand whether people's wishes would be granted or not [103]. Similar to the Hittites, the North American Indians have an ancient tradition that if questions are thrown to the sun during the day, the moon responds at night, so the members of the tribe collectively pray for dreams until the meaning and signs of their dreams are clear [104]. During this period, the sacredness attributed to dreams was such that people even used special medicines to put them into a state of sleep and dream in order to receive these divine messages. Similarly, the concept of dreams became the subject of research by important thinkers of antiquity. So much so that Socrates interpreted dreams as

the voice of conscience that one must obey; Plato treated them as the work of irrational desires; and Aristotle, unlike these thinkers, argued that dreams were a random meaningfulness [102]. By the Age of Enlightenment, however, thinkers became skeptical of the idea of dreams as a reflection of a divine power. As a matter of fact, the common view of thinkers in this period was that dreams were a reflection of certain bodily impulses and desires and that it was not possible to predict the future through dreams. Undoubtedly, with this skeptical approach in the Age of Enlightenment, the concept of dreaming has moved beyond the mystical and religious aspects to the limits of science.

The views that dreams were prophecies, explanations of mysterious events and speculations were broken in the 1800s by neurophysiological studies linked to the state of sleep in which dreams are experienced, and the concept of dreaming was handled empirically and replaced with scientific foundations by considering it as a physiological and psychological phenomenon [72]. These studies in the field of neuroscience reveal the relationship between dreaming and brain activity. During sleep, although the body's sensory perception is minimized, the mind continues to process the information it has acquired throughout the day and continues to work uninterruptedly by creating new images, ideas or scenarios using its memory [105]. This process, in which the body's ability to move is minimized but the mind continues to function so actively, includes dreaming, so much so that imaging studies conducted during dreaming have shown that while the activity in the cortex, amygdala and frontal cortex areas of the brain increases, the activity in the prefrontal cortex decreases significantly [106]. According to Allan Hobson, a psychiatrist and dream researcher, dreams have a number of specific characteristics and differences. These are mostly hallucinations experienced through visual, auditory or other sensory sensations, strange and unusual disconnected images, persons and actions, intensification of emotions, the belief that one is awake in a dream, incompatible jumps in space, place and time, weakness of will and memory. According to Hobson, who strongly disagreed with the ideas about dreams in the past, in other words, the idea that dreams are a magic, a message or divine news transmitted from the future, the mystery of dreams is the processes that people invent in line with their expectations [107]. Although it is rather pointless to look for a mystery in dreams, the development of dream science depends on the ability of dream scientists to work in close relationship with neurology. Hobson stated that the reason why dreams are strange is due to the shutdown of the prefrontal cortex, which manages reasoning, judgment and logical

processes, and the intensification of the limbic system, which controls emotions, and the activation of the cortex related to visual senses, and suggested that the limbic, paralimbic and parietal cortical regions in the forebrain are activated before the dorsolateral region, allowing the images, people or events in dreams to turn into an illogical or surreal scenario. Similarly, the intense sense of fear in surreal dreams is due to the production of the limbic lobe, which is intensely activated during the REM phase of sleep. It is possible to say that Hobson's studies are based on understanding the functions of dreams in the brain rather than revealing the meaning of dreams. In other respects, Hobson's attempt to explain dreaming only in terms of activations and changes occurring at a neurophysiological level has been criticized by psychologist David Foulkes. In fact, this explanation of dreams causes the semantics of the concept to be ignored. At this point, according to Foulkes, dreams should be handled at a phenomenological level through information processing processes and the content and functions of dreams should also be focused on. In this direction, Foulkes studied the dream experiences reported by many people both in the laboratory environment and at home in order to reach the phenomenological meaning of dreams and revealed the subjectivity of dreams by categorizing them [106].

Taking a phenomenological perspective on dreams, of course, allows the dreamer to reveal the existence and unique experience of their own subjective qualitative inner being; their own phenomenological consciousness. It is not surprising, then, the dream is the subject of psychoanalysis, since psychoanalytic theory is based on the idea that human behavior and experiences are largely driven by the unconscious impulses and conflicts that are unique to the individual [108]. Between 1880 and 1882, Josef Breuer, a Viennese physician, attempted to treat the neurotic episodes of a young girl who was caring for her sick father with hypnosis. According to this method, the patient, while under the influence of hypnosis, deciphered the suppressed emotions and thoughts that disturbed her in her past life by expressing them from her memory and showed signs of recovery near the end of the process. Although Breuer left the follow-up of the findings he had observed for a certain period of time, he chose Freud as a working partner approximately 10 years later. As a result of their joint work, Breuer and Freud, who reached the assumption that the neurotic episodes that people experience are the result of the unconscious manifestation of psychic energy, suggested that if patients suffering from neurotic episodes consciously recall the situations and events that put them in this state, the repressed emotions will be released and thus they will recover by making a kind of

discharge state [10]. In the following process, Freud came to the conclusion that the hypnosis-based treatment of neurosis, which he had done together with Breuer, did not have the same effect on every patient and that the method depended on the skill of the therapist who applied it, and he concluded that the hypnosis method was useless [109]. Freud, who concluded that amnesia after hypnosis could not lead to definitive judgments, developed his own method of free association (einfall), aiming to reach the inner world of individuals with a method other than hypnosis [109]. This method put forward by Freud means that the patient lies down on a couch and talks freely about what comes to mind without any restrictions. In other words, with this treatment method, clients express the visual symbols that pass through their minds without considering the relationship between them, the rules of morality and society, and without any mental control. In this way, suppressed secret feelings and thoughts, past experiences and all other materials in the unconscious of the person can be revealed and easily detected. Freud, who assumed that the associations obtained during these treatments aimed at making the client talk were a reflection of repressed and irrelevant thoughts of the unconscious, aimed to reach the unconscious by focusing on these thoughts. Accordingly, this new special treatment method was defined as psychoanalysis by Freud and was accepted as a way to enable the recovery of patients suffering from neurosis. Herein, it is quite clear that Freud thought that neurosis was caused by the repression mechanism. According to this mechanism, the human mind keeps some traumatic experiences of the past, and therefore the emotional anguish or shameful thoughts and actions arising from these experiences in the depths of the unconscious, preventing them from coming to consciousness [110]. On the other hand, Freud's treatment process with free association, which he put forward with the aim of revealing these forgotten experiences pushed deep into the unconscious, was found inadequate by Freud after a while. So much so that this process does not work fluently, because as a result of the therapies he applied to his clients, he concluded that the patients to whom he applied the free association technique did not consciously want to confront these repressed feelings and thoughts. At this moment, trying to uncover these forgotten repressed traumatic experiences and emotions in the unconscious through the free association technique on a conscious patient becomes misleading, and these repressed states, which are biasedly described by the patient, make the treatment of certain psychological disorders such as neurosis much more difficult. That is to say, Freud argued that repression will always find other channels to seep through and that it is not possible to completely get rid of what is repressed. The clearest example of this is undoubtedly dreams. According to Freud,

traumatic memories, negative thoughts such as hatred, greed and resentment, and distorted sexual desires that are eliminated by consciousness emerge through dreams. In other words, thanks to the suppression mechanism of the ego during sleep, the id is released and libidinal and aggressive structures based on instinct become visible through dream spaces with a number of symbols and images [111].

The formation of the dream is possible thanks to two separate functions of mental activity; first, dream thoughts must be produced, and then these thoughts with a latent content must be transformed into a visible and identifiable content. So much so that the desires that are repressed by the consciousness and sent to the forgotten parts of the unconscious appear in dreams as disfigured symbols, images that take on different shapes and sometimes even seem meaningless [112]. Freud clearly differs from the dream interpreters who came before him, as they focused only on the visible contents of dreams and ignored the hidden contents that are of great importance in the inner life of the dream. Freud suggests that there is a censoring mechanism behind the divergence of what the dream means from its visible form. In other words, impulses and desires perceived as forbidden by the unconscious do not appear in dreams in their true identity and therefore, dreams express themselves in different forms within certain processes. According to Freud, this censorship mechanism seen in dreams is one of the ego's defense activities, in other words, according to him, during sleep, unconscious mental activities intensify to the extent that they can wake the person up. That is to say, a person who is asleep is dreaming when he or she should be waking up with some thoughts overflowing from the unconscious [70]. Here, it is clear that the formation of dreams takes place under the domination of a censorship that leads to the distortion of dream thoughts. According to Freud, who explains the transformation of dreams from these hidden meanings and contents into an explicit meaning and content through dream activities, the process that enables access to the hidden thoughts is realized through interpretation. Through interpretation, the authentic meanings of dreams are reached by overturning the contents of dreams, in other words, by destroying the dream activities in a sense. According to Freud, the primary work performed by dream activities is intensification. According to Freud, some contents that appear obvious in a dream always contain less rich and less profound meanings than a closed dream content. Sometimes the hidden elements are eliminated and only a small part of the hidden dream is transferred to the open content. Sometimes, hidden thoughts with common characteristics are brought together as if they were a whole in the open dream. It is

precisely at this moment that an act of condensation takes place in the dream, because even though the images in the dream are limited, the thought of the dream is quite rich and comprehensive. While the flow of thought in a dream is uninterrupted, this results in a number of thoughts that have a high intensity. Sometimes the intensity of many chains of thoughts can be gathered in a single thought, which in Freud's terminology is condensation. Intensification is a phenomenon that psychic life does not encounter in a conscious state except in a dream. At this point, the correct connections in the preconscious and some visual memories from the unconscious are the factors that determine the intensity of the dream [72].

The second work of dream activities is shifting. Shifting, which means the transfer of spiritual energies from one element to another, occurs in two ways. In the first, a hidden element is replaced not by a part of it, but by something much less related to it, something with a suggestive aspect. In the second, the emphasis is shifted from one important element to another less important one. In this way, it is as if the center of gravity of the dream is shifted, thus giving it an alien appearance. In the case of removal by implication in dreams, there is a very distant and superficial connection between the element it replaces and the new one. Therefore, they are not easy to understand. Dream censorship succeeds only to the extent that it makes it impossible to go from the allusion to the original thought [112].

The process of dream formation involves a transfer and displacement of psychic intensities, and the difference between the dream content and the texts of dream thoughts is the result of this. This process is nothing but the basic part of the dream process. As a result of the shifting process in the dream, the content of the dream no longer resembles the essence of the dream thoughts and gives nothing more than a distortion of the unconscious desire to dream. The desire to dream can be traced back to the censorship practiced in the unconscious. Accordingly, it can be assumed that the shifting process in the dream takes place under the influence of the same censorship, that is, the censorship of defense within the psyche [72].

The third task performed by dream activities is the transformation of dream thoughts into visual images by the mind. This process is closely related to the first two dream activities. Such that a figure resembling A can dress up as B, remember what C did, and appear as D in the dream [110]. In this direction, all kinds of materials in dream thoughts symbolize another, more comprehensive idea by acquiring the feature of representation. In other words, the symbols seen in the dream sometimes resemble a substitution, sometimes a representation, and sometimes even an implication, and these symbols and symbols can be universal or accidental. In universal symbols, there is a meaningful and definite relationship

between the symbol and the thing symbolized. It is rooted in the source between feelings and thoughts and the accumulation of meaningful experiences. These symbols are embedded, so to speak, in the body, the senses and the mind. Now, it would be appropriate to say that universal symbols are a language that all human beings have created in common. In other respects, symbols that are coincidental do not show a real affinity to the things they represent, at this point, in order to reveal the meaning of coincidental symbols, the other associations of the dreamer must first be known. This situation makes it essential to first reveal its phenomenological meaning in order to reveal the feelings and thoughts represented by the dream. In fact, addressing the images in the dream through the subjective physical and mental experiences of the dreamer will provide an accurate dream analysis.

At this point, from a psychoanalytic point of view, when looking at the explanations of what the concept of dream is and after what kind of activities it emerges, it is obvious that the dream is essentially considered as a mental manifestation of unconscious repression. These definitions seem to be related to the concept of the uncanny, as well as allowing the concepts of the uncanny and dream to be considered together, since the uncanny also emerges when repressed feelings, thoughts and experiences pushed into the unconscious come to light. When scientifically based physiological explanations of dreams are taken into consideration, it is seen that the brain's reactions in the dream state and in the waking state show similarities. The amygdala region in the brain, which enables the emergence of emotions such as fear, excitement, anxiety, etc., is active in dreaming, just as it works actively in wakefulness. On the other hand, the forebrain, which leads the reasoning and decision-making mechanism to work, does not work actively in the dream state. This causes the reactions that the person has seen in the dream to be hormonally different from the reactions he/she has given while awake [107]. In a situation where the phenomenon of reality is not reduced to reasoning, controlling the flow and physical displacement; dreams that cannot be controlled but are sensed and reacted to in an intense atmosphere can be considered as a different kind of reality. In other words, the narrative formed by the images that are repeatedly sensed in the dream state presents the person with many elements from his/her current and past life, and exhibits a very ambiguous attitude in its distorted state as well as being so familiar. In this respect, the dream represents an uncanny situation in itself due to the loss of the perception of reality and the blurring of the delicate boundary between dream and reality, and beyond that, by bringing repressed desires, thoughts and anxieties to the surface as different images, making

the familiar unfamiliar. In addition to this, when the concepts of dream and body are handled in line with phenomenological approaches centering on the body, the fact that the human being, who perceives and defines the space in a physical space as a bodied space under normal conditions, experiences a disembodied but bodied experience in a dream causes a similar ambiguity and makes the dream experience uncanny. Freud, who mentions that the female genital organ creates an uncanny feeling in many of his male clients, treats this kind of uncanny as an antecedent and starting point as a home-home that all humans inhabit [89]. Herein, this interpretation of people who describe the places they have seen in their dreams with the words “I have been here before” can also be associated with the mother's body and the womb. So much so that the womb is the first place where the uncanny is experienced. In this respect, it is impossible to handle dreams separately from space. The situations where the uncanny, space and time manifest in a surreal way, and in this direction, situations where the familiar is as alien as the familiar are also seen in dreams, and just as a real physical space can be defined as uncanny, the places where the event patterns in dreams, which exhibit the characteristics of being uncanny in themselves, can also point to the uncanny while being shaped by the infinite possibilities of the unconscious of the person. This situation shows that an architectural reading of the uncanny of a physical space can also be applied to the spaces of dreams, which are a product of the mind and its personal unconscious. This is because scientifically based physiological studies reveal that the functioning of the brain between the dream phase of sleep and the waking state is quite similar [107]. At this point, physical elements that provide the perception and sensation of space in a physical space and make the space meaningful and defined from an empty volumetricity are also of great importance in dream spaces. There are, of course, some spatial differences between a real physical space and a dream, which is an output of the unconscious where one's past experiences, learnings and certain emotional states are repressed and stored. So much so that constants such as space and time in a real physical world become quite flexible and accordingly surreal in a dream. At this juncture, in order to address the uncanny of the dream, it is useful to remind the motifs that reveal the uncanny in Freud's explanations about the uncanny and to define it by reconstructing it through dream spaces. The concept of the uncanny, which can be considered as the distortion and unexpected reappearance of the known and the familiar, clearly points to ambiguity and unknowability due to the alienation of the familiar. Here, the handling of the uncanny, which has a vague characteristic, through space is clearly related to one's visual perception. This is because

perceiving and making sense of the space in one's mind is primarily realized in line with the information gained through the sense of sight [61]. In this respect, of course, the ambiguity indicated by the uncanny seems to be directly related to the deterioration and dysfunction of the sense of sight and thus visual perception. In other words, the visual elements related to the space that make a real physical space uncanny are also valid in dream spaces where the body and consciousness do not actively function but are still full of possibilities. At this juncture where visual elements are important, of course, the sensuousness of the eye comes into play. When the concept of the uncanny, which can be associated with the unknown, is considered together with sensation based on visual perception, situations that minimize the eye's ability to comprehend space in three dimensions can also be considered uncanny in the dream space. Here in, the eye's perception of space is largely related to the limitations of space. These boundaries are the components that form the borders of a perceived space and provide information about the surfaces of the space [58]. In this direction, the perception of a three-dimensional space and the definition of the boundaries of the space are directly related to the brightness of the spaces. As a matter of fact, at a point where the eye does not perform the act of seeing, the activation of the senses other than the eye causes the boundaries of a holistic space which is completely phenomenological to become vague and the darkness, which causes all the elements that make the space a whole to be undefined, causes the visual boundary to be lost and causes the uncanny to be felt in the dream space just like in a real physical space. Now, of course, the color of light also plays a major role in defining the space. In a real physical world, the earth appears as illuminated by the sun. On the other hand, the fact that the person who sees that he/she is in an open space in a dream sees the light coming from the sky in a different color than it is, causes the world he/she knows and recognizes to be perceived in a different way than usual and thus causes the uncanny to be experienced. Here, the presence of natural phenomena such as haze and fog, which minimize the perception of vision, in the dream space also points to a similar uncanniness by causing the boundaries of space to blur [61]. Another factor that enables the determination of spatial boundaries can be structural elements such as walls that separate or unite two regions. Walls, corridors, halls and ramps that establish the relationship between programmatic divisions within a space are physical elements that provide circulation within the space. The distortion of such structural elements and their manifestation in dreams, or some repetition caused by these elements, leads to a similar sense of uncanny. In fact, for Freud, one of the motifs that cause the uncanny is involuntary repetition. Getting lost, which

is a common theme in dreams, and then the person who loses his/her way finding himself/herself at the same point again and again in the dream is related to the physical elements that determine the boundaries of space and points to a spatial uncanny [89]. The elements that cause repetition not only create a sense of uncanny but also intensify a sense of spatial closure. The person who thinks that he/she cannot leave the space no matter what he/she does, feels as if he has fallen into a labyrinth in a dream. In line with this situation, everything in a closed world is repeated in a horrible and endless cycle. This state of uncanny that emerges as a result of repetition in the dream is directly related to the unconscious. As a matter of fact, the uncanny is shaped directly by the unconscious, as Freud has stated, and is spatialized by the person's instinct to survive, that is, to exist [89]. At here, labyrinths, claustrophobic narrow and long corridors, structural elements that are clearly physically degraded cause a spatial uncanny by making the boundaries of space challenging for the individual. Of course, the physical factors that distort the perception of space are not limited to these. In fact, another element that makes the space a place is the objects in the space. As Freud has stated, some thoughts and emotions symbolized through the censorship mechanism manifest in dreams in different ways. In dreams, objects that appear differently from what is known in reality and structural elements of space also appear to be factors that will reveal the uncanny. At this moment, appearing differently from what is known is also related to scaling. Although the dimensions of the elements in a real physical space have a certain limit, the structural elements and objects that allow the space to be perceived as a whole with the infinite possibilities that the dream space contains are very prone to go beyond the known and the familiar. The fact that such elements appear considerably larger or smaller than what is familiar, in other words, that they appear outside of human proportions, has the potential to make the space uncanny by distorting perception. Perspective perception, another factor that provides the perception of space, is very important in dream spaces as opposed to a real physical space. Because the limitlessness and surrealism in the dream space cause the elements that make up the space to appear distorted with distorted angles. This situation, which distorts the perception, causes a spatial uncanny because the things learned from a real physical space appear in different dimensions in a way that distorts the perspective perception. Considering that the space forms a meaningful whole with its contents and that it has a dynamic structure, it is clear that the objects and people in the space also affect perception [58]. It is also possible to read Freud's uncanny motifs of duality through the distinction between animate and inanimate. Herein, the fact

that those who are known to be alive in reality appear as inanimate objects in the dream space, or on the contrary, witnessing that structural elements and objects known to be inanimate unexpectedly come to life, stuns the person experiencing the space and causes the experience of space to become uncanny. It is also possible to read this through Freud's automation motif, such that witnessing a doll, which is known to be lifeless, being able to speak and move in real life can indirectly uncanny the physical space where this event is experienced, as well as uncanny a space that is dreamlike and a product of the mind.

Dream spaces are not only uncanny due to the fact that they offer a disembodied experience that feels like a disembodied experience and that the familiar emerges with unexpected flashbacks by symbolizing the repressed thoughts in the unconscious as content, but it is also seen as a space that causes the uncanny experienced in a physical space to be experienced at an extreme level with the decay of the physical building elements and objects that make up the space. At this moment, it becomes irrelevant whether the uncanny space is real or a fiction of the mind. Because the uncanny is literally a product of the unconscious and the fact that these motifs evoke uncanny feelings for the person is related to their past experiences, childhood memories, repressed feelings and thoughts. This shows that the correct interpretation of an uncanny experienced in space depends primarily on understanding its phenomenological meaning. From now on, the phenomenological meaning of the uncanny in dream spaces will be discussed in the next section.

3.4. RETHINKING THE PHENOMENOLOGY OF DREAM SPACES AS UNCANNY

The distinction between the real and the oneiric cannot be identical with the simple distinction between consciousness filled with meaning and consciousness given up to its own void. The two modalities impinge on one another. Our waking relations with objects and others especially have an oneiric character as a matter of principle: others are present to us in the way that dreams are, the way myths are, and this is enough to question the cleavage between the real and the imaginary [61].

To be able to reveal the feelings and thoughts represented by the dream makes it essential to first reveal its phenomenological meaning. In fact, addressing the images in the dream through the subjective physical and mental experiences of the person will provide an accurate dream analysis. At this point, the concept of dream has become the subject not only

of psychoanalysis but also of existentialism and phenomenology. For the dream is an expression of Heidegger's Dasein. In fact, since understanding or cognition is constitutional for Dasein, the analysis and interpretation of dreams is also valid for him. On the other hand, here, dreams are treated hermeneutically rather than as a causal explanation of a naturalistic character as Freud practiced. In this hermeneutic approach, what is valued is the formal aspect of the dream rather than any symbolic content. Therefore, it is the explicit, formal contents of the dream that are considered for interpretive purposes. The dream must therefore have a formal aspect and an essence. On the other hand, neither Daseinanalysis nor phenomenological psychology recognizes the realization of a latent or unconscious part of the human mind, because it does not appear as a phenomenon as it does in consciousness. Herein, dreams and unconscious sources of dreaming are ruled out. Nevertheless, in Daseinanalysis, the therapist needs to know the dreamer and the context in which the dream takes place, but the technique of free association that Freud introduced is absolutely rejected, since they are not part of the dream as in Psychoanalysis, because they do not form part of the dream phenomenon as data. It is only manifested in the mind of the dreamer at the moment of dreaming. For phenomenological psychology in general, the phenomenology of dreams is believed to depend on the current life situation of the dreamer himself, his being-in-the-world, and his hermeneutics proceeds in this direction. Therefore, realizing the dreamer's spatiality, temporality, embodiment, relations with otherness, the dreamer's situational freedom in a dream has been very important for the hermeneutic interpretation of dreams [113]. On the other hand, addressing the dream phenomenon, which is a reflection of the unconscious, from a phenomenological perspective interrupts phenomenology at a certain point. Indeed, in phenomenology, phenomena such as space, perception, experience and consciousness are presented as intertwined with embodiment. These body-centered approaches adopted by phenomenology show some variations when it comes to dreams. The unconscious experience of the being in the world embodied in the dream state in an abstract space points to an disembodied experience. This can be characterized by a geometric loss of one's own position in which the subject can feel detached from the physical body. Nevertheless, in an disembodied experience reminiscent of dream-like embodiment, one perceives one's surroundings from an isolated perspective that resembles the phenomenological structure of the real body. Although it is clear that in the dream state the sleeping body and consciousness do not actively participate in the dream, the person in the dream perceives his or her surroundings as if he or she were actually perceiving a physical

space and experiences a disembodied corporeality and an unconscious consciousness. While the sleeping body, which actually has a consciousness while awake, does not physically move and does not have an active consciousness capable of reasoning, the other self in the dream continues to move, speak, feel and sense and activates the unconscious. The disembodied corporeality in the dream theme, which is created by the human mind and serves as a bridge to the unconscious, and the ambiguity between sleep and wakefulness exhibit a clear duality. This dualistic situation points to the uncanny suggested by Freud. The distortion of the perception of reality during the dream, feeling as if you are there when you are not there, actually feeling while not physically sensing, conscious but unconscious states can be considered as uncanny motifs. This leads to the characterization of the dream as an uncanny state independent of its content. At this juncture, discussing this special state of consciousness, in which the body's relationship with its world changes and disembodiment and unconsciousness coexist, as uncanny not only offers a phenomenologically different perspective, but also enables a phenomenological architectural reading to be made through an abstract space laid out on a mental ground. As a matter of fact, the spatiality of Heidegger's *Dasein* and the symbolization of the unconscious-based thoughts of psychoanalysis that reveal the subjective experiences of the person meet in a common denominator in the dream and the spaces created by it. For, just as the existence of *Dasein* in a world necessitates the existence of a space, it is not possible to think of the dream as separate from a space where unconscious-based event patterns take place.

However, it is obvious that the dream space has some differences from a real physical space. The waking person is obliged to experience his/her unique emotional states and thoughts within the limitations of time and space, and the laws imposed by real life are valid when he/she is awake. However, dreams are, as Freud has pointed out, a censored version, a disguised expression of the unconscious; of one's own unique experiences, fears and repressions. Dreams, in which spatial and temporal constants are shaped with great flexibility, appear to be a supra-temporal and superspatial process with symbolic reflections and condensation [114]. Because while space manifests as an empty ground within the scope of the dream, the infinite possibilities of the unconscious of the person allow the space to be shaped together with it. In dream spaces, which are beyond the reality and possibilities of a physical space, while some elements that make up the physical space and make it possible to be perceived by the body and mind are manifested in the dream as if they were elements

of a real space, some elements are censored in line with the past experiences of the person and undergo a formal distortion, and in this direction, the space is broken with all its components that make it a whole, goes beyond its known meanings and reveals a different reality space. In this phenomenological space full of infinite possibilities, it is possible to see traces of the uncanny as in a physical real space. The motifs that cause a real physical space to be characterized as uncanny can also make dream spaces, uncanny, while the mental symbolization of some repressed feelings and thoughts in the unconscious points to the appearance of actually known elements of the space in different manifestations; the unexpected return of the familiar, the uncanny.

At this point, during the literature review conducted throughout the study, it has been observed that the concepts of consciousness, body and space, which are subjected to a spatial reading and also constitute the structural triad of the thesis, have been handled from a reductionist perspective within the scope of a phenomenological perspective and have overshadowed the semantics of space. As a matter of fact, the findings obtained as a result of the literature review show that the spatial reading of the unconscious and disembodiment can also be done from a phenomenological perspective. In fact, dream spaces, which are considered as a field of investigation within the scope of this thesis, provide a phenomenological experience area that is very close to a real physical space experience, both by offering a disembodied experience that is very close to physical embodiment and by offering an unconscious experience close to consciousness for the person experiencing the dream space. In this direction, the inclusion of disembodiment and the unconscious in the phenomenological experience of space shows that the uncanny, which can be experienced in a physical space, can also be read through dream spaces that exhibit a surreal characteristic, and beyond that, the dream itself can be considered as uncanny due to the characteristics of the dream itself. In line with this approach adopted by the thesis, despite the approaches to the unity of the body and consciousness put forward by phenomenological thought and still ongoing, while the dream phenomenon, which has a disembodied and unconscious structure, is considered as an uncanny experience in itself, it is argued that the traces of the uncanny motifs that Freud brought to the literature can be spatially addressed through the dream, which is the production of the mind. In accordance with this approach adopted in this study, in which the concepts of consciousness, body and space are re-examined from a different perspective, dream spaces, which provide a subjective experience

space, are a product of the unconscious and are conceptualized through the uncanny, will be discussed in the next part of the thesis through the 2006 film "La science des rêves", which was selected as a case study.



4. CASE STUDY

In this chapter of the thesis, the 2006 film "La science des rêves", written and directed by Michel Gondry, will be taken as a case study. Throughout the study, all the acts and phenomenological experiences of the main character Stéphane, through consciousness, body and space, will be discussed and analyzed within the context of a spatial uncanny. In this direction, firstly, it will be explained why the film is deemed appropriate for the case study, including synopsis of the film will be given through the interpretation of the character's phenomenological experience. The entire thesis consists of a trilogy shaped by the concepts of consciousness, body and space respectively. In this direction, in order not to disrupt the structural order of the thesis and to interpret the film to be analyzed systematically, it was divided into 5 different sequences to explain the themes of "Reality" and "Dream" respectively. Then, each sequence of the film, which was divided into 5 separate sequences, was analyzed again through the concepts of consciousness, body and space, which constitute the triad of the thesis. At this point; (i) in "Uncanny of the Dream Space Through the Experience of Consciousness" (Chapter 4.3.), the conscious and unconscious experiences of the character, (ii) in "Uncanny of the Dream Space Through the Experience of Body" (Chapter 4.4.) the character's experiences of the physical body and the body in the dream; (iii) "The Uncanny of the Dream as a Spatial Experience" (Chapter 4.5.) the character's experiences of the real physical space and the space in the dream will be interpreted from the character's perspective from a phenomenological point of view. Separate analyses for each sequence will be discussed in line with the spatial uncanny. As mentioned in the second chapter of the thesis, the concepts of consciousness, body and space have always been put forward as a condition of each other in line with a phenomenological perspective. At this point, it is aimed to realize a phenomenological reading of an active consciousness, a body that senses with its physicality and a space that does not exist in the real physical world, and in this direction, to show that the concept of uncanny, which is always handled in line with a physicality through space, can also be revealed in dream spaces that are produced by the mind. Eventually, it is aimed to present a new perspective on existing approaches shaped around phenomenological thought in the findings (Chapter 4.6.).

4.1. DETERMINING THE CASE

In this study, which involves the phenomenological interpretation of a mind-generated space that does not exist in the real world, where there is no active consciousness and accordingly no physical and sensing body, and the uncanny of the phenomenological spatial experience in line with these elements, it was deemed appropriate to choose a movie as a case study. As a matter of fact, when the concept of uncanny, which was introduced to the literature by Freud, is considered within the framework of space, the environment where uncanny motifs can be easily observed is primarily visual areas. The body's sensation of space, which lies at the basis of the phenomenological thought shaped through the body in the process up to this part of the study, is primarily shaped by the perception of vision. At this point, the visual perception that phenomenological thought has placed at its foundation is certainly of great importance in terms of the selection of the case study. As a matter of fact, the case study to be selected should be able to provide visual data and at the same time be subjected to a phenomenological inquiry. Considering these elements, it would be logical for the case to be a movie. In fact, although movies are based on visual perception, they constitute a suitable basis for the audience to make sense of the phenomenological experiences shaped through the characters. On the contrary, many films that have been shot so far can be interpreted in line with consciousness, body and space. At this point, when it comes to the concept of the uncanny, which is associated with the unconscious, embodied disembodiment and dream spaces throughout the study, it was thought that the film to be selected should be directly related to the dream. However, when it look at the films shot in the world of cinema, here, the scope needs to be narrowed in order to choose the right film for the study. Thus, the film to be selected should have a structure in which both phenomenological unconscious reflections can be interpreted as uncanny through a clear space, the phenomenological concept of the body can be related to the dream with both its physicality and non-physicality, and in this direction, the body can be seen as a factor in making the space uncanny, and finally, the space can be defined as uncanny both physically and mentally. At this point, the spatial analysis of the dream as a result of the case study will be carried out through the film, which is an artistic representation of the dream, as a matter of fact, subjecting a real dream to a phenomenological spatial reading is seen as a limiting point of this research. In fact, in the dream studies in the literature, it has been observed that people have difficulty in remembering their dreams, and those who can remember their dreams tell about the people

they have seen and the events they have experienced rather than spatial descriptions in their dreams [72].

Considering the film chosen as a case study, it is seen that the main character of the film confuses reality and dreams from an early age and has difficulty in realizing what is real and what is a dream. At this point, the vagueness of the character's border perception is directly related to the concept of uncanny that Freud introduced to the literature. Indeed, according to Freud's uncanny, the intersection point of all motifs of the concept of the uncanny points to uncertainty. The fact that the film is shaped through the character's subjective experiences in the physical world and the dream space creates an opportunity to reveal the relationship between the concepts of consciousness, body and space with the phenomenological perception of the character, as well as an opportunity to reveal the uncanny aspects of the dream space experience structured in relation to these concepts. When the film is analyzed in terms of its spatial configuration independent of its script, it is seen that the scenes in the film show both physical spaces and dream spaces. On the other hand, considering the dream sequences in the film, the fact that the spaces in the dream are structured in a surreal way in line with the character's phenomenological experiences, as well as being ordinary and not using visual effects technologies that would make the dream too fantastic, allows a spatial uncanny analysis to be read much more clearly and within a logical framework.

4.1.1. La science des rêves: Film Synopsis

- **Director:** Michel Gondry
- **Writer:** Michel Gondry [screenplay]
- **Cast:** Gael García Bernal [Stéphane], Charlotte Gainsbourg [Stéphanie]
- **Cinematography:** Jean-Louis Bompont
- **Year:** 2006
- **Genre:** Fantasy/Romance

Synopsis: The plot of the film, which tells the story of Stéphane, a dreamer and creative character who has been confusing dreams with reality since childhood. The plot begins when Stéphane's father dies and he moves from Mexico to Paris, France to live with his mother. The character moves into his old childhood home with many photographs of his

childhood, his family and his past on the walls, and his mother arranges a job for him at a company called "Latreille", where he can draw on calendars. However, when the character goes to the interview, he realizes that this job arranged by his mother is not a job that requires creativity and drawing skills as he described it. Despite all this, Stéphane, who has no choice but to work for a living, is forced to accept the situation. The real story of the character, who settles back into his old apartment and starts a new job, takes place when a woman moves in across the street from him, and over time he develops intense feelings for his neighbour Stéphanie. Realizing that he is in love with Stéphanie, the character no longer knows how to control his feelings. On the one hand, his stressful job and his love for his next-door neighbour are too much for Stéphane. At this point, the character finds the answers to the problems he cannot solve in his daily life in his dreams. In fact, the character is so immersed in his dreams that he almost does nothing but sleep, since everything he cannot do in real life is possible in his dreams.

4.2. METHODOLOGY OF THE CASE STUDY

	THE BEGINNING OF REALITY	THE END OF THE DREAM
1st Sequence	03:36	17:45
2nd Sequence	17:45	41:01
3rd Sequence	41:01	56:25
4th Sequence	56:25	01:07:00
5th Sequence	01:07:00	01:20:00

 **01. CONSCIOUSNESS**

 **02. BODY**

 **03. SPACE**

Figure 4.1. The start and end times of film sequences and the order in which the sequences are analyzed through the triad of consciousness, body and space.

Considering the structure of the thesis, the concept of the uncanny, which Freud introduced to the literature, is handled from a phenomenological perspective through a trilogy consisting of consciousness, body and space, respectively. In the analysis phase of the film "La science

des rêves", it was decided that the structural order of the trilogy in the thesis should be preserved in the same way in order to prevent any confusion of meaning and to maintain the continuity of the existing system. Accordingly, the spatial experiences of the main character Stéphane, which reveal the uncanny through the concepts of consciousness, body and space, will be discussed with phenomenological perspective. Consisting of 1 hour and 46 minutes, the film is divided into a total of 5 sequences in the order of "Reality-Dream 1,2,3..." in order to simplify the interpretation process. Each of the sequences, 5 in total, was created to cover first reality and then dream content, respectively. In this direction, 03:36-17:45 is presented as sequence 1, 17:45-41:01 is presented as sequence 2, 41:01-56:25 is presented as sequence 3, 56:25-1:07:00 is presented as sequence 4 and finally 1:07:00-1:20:00 is presented as sequence 5. The inclusion of the real body, which is living, physically sensing and possessing kinesthetic abilities, the active consciousness capable of questioning and reasoning, and the physical space experiences that provide three-dimensional space perception under the name of "reality" in the sequence contents will enable a more systematic and comprehensive interpretation of the spatial uncanny experienced in the dream. As a matter of fact, the dream phenomenon, is shaped not only by repressed desires, fears, traumas and instincts, but also by the consciousness, body and spatial experiences of the person in his/her daily life in the physical world. On the other side, since the main character of the film constantly fluctuates between the state of sleep and wakefulness, the parts of reality and dream in the sequence contents are not experienced in the order given in the analysis. However, this order is not important in the analysis of the study, since the point emphasized in the study is that what the character experiences while in a conscious and embodied state manifests the dream space as uncanny motifs. In line with this approach, the reality and dream parts that determine the content of the sequence are handled sequentially in order to understand the manifestation of reality in the dream. In the analysis phase of the film sequences, the acts of consciousness, body and space that cause the character's dreams to become spatially uncanny will be revealed by supporting them with visual sections taken from the film scenes.

On the other hand, the experiences of concrete body, active consciousness and physical space, which do not have any effect on the uncannyization of the dream spaces that the main character named Stéphane sees in the state of sleep, are excluded from the analysis on the grounds that they cannot provide any findings. In addition to all these, the movie chosen as a case study begins with the dream of the main character Stéphane. At this point, Stéphane's

dream is not sequenced as "Reality+Dream" as in the rest of the movie, as it is not known what the character experiences under the name of "Reality" before the dream. Accordingly, the dream scene that takes place from the beginning of the movie until 03:36 minutes will be excluded from the scope and will not be opened to a phenomenological discussion that points to the uncanny through consciousness, body and space as in other sequences. In this scene the character explains how the dream occurs and the factors that make up the dream, and although the first scene is excluded from the analysis, it is not completely ignored on the grounds that it may contain clues for the analysis of the other scenes.

Accordingly, the concept of consciousness, which constitutes the first stage of the structural trilogy pursued in the thesis, is discussed under the title "Uncanny of the Dream Space Through the Experience of Consciousness" in chapter 4.3. Chapter 4.3. includes, the experience of consciousness that Stéphane, the main character of the film, has, and thus how this subjective experience spatially uncanalizes the dream he has, through each of the 5 film sequences. The independent consciousness analyses made separately for each sequence shaped by the "Reality-Dream" sequence are handled as two separate structures in a way to contain the same logicity as the method used in creating sequences. In the first of these, under the part of "Reality", the spatial uncanalization of the dream that the character has experienced in a physical world through an active and vivid consciousness will be addressed. Under the part of "Dream", the spatial uncanalization of the dream by the phenomena that the character has experienced in an abstract world through an inactive consciousness, in other words, the unconscious, will be addressed.

Then, the concept of the body, which constitutes the second stage of the structural trilogy, is included under the title "Uncanny of the Dream Space Through the Experience of Body" (Chapter 4.4.). Under this heading, the character's bodily experiences, and how the corporeality, which provides a subjective experience space, spatially uncanalizes the dream he had, will be explained through each of the 5 film sequences in line with a phenomenological perspective, accompanied by visual sections taken from the film scenes. Herein, the independent body analyses made separately for each sequence shaped by the sequence "Reality-Dream" are handled as two separate structures in a way to contain the same logicity as the method used in creating sequences within themselves, likewise the previous chapter "Uncanny of the Dream Space Through the Experience of Consciousness". In the first of these, under the part "Reality", the spatial uncanny of the dream that the

character has experienced in a physical world through the sensation and kinesthetic movement capability he has through the five sense organs will be explained. The part "Dream", will be reveal how the phenomena experienced in an abstract world by the character experiencing a kind of bodily disembodiment render the dream uncanny from a spatial perspective.

Finally, the concept of space, which constitutes the third and final stage of the structural trilogy, is included under the chapter "The Uncanny of the Dream as a Spatial Experience" (Chapter 4.5.). Under this chapter, the uncanny of the dream space, how the character's subjective perception of space shaped in line with his body and consciousness experiences makes his dreams spatially uncanny, will be explained through each of the 5 film sequences, respectively, in line with a phenomenological perspective, accompanied by visual sections taken from the film scenes. Here, as in the other two stages of the trilogy, the independent spatial analyses made separately for each sequence shaped by the "Reality-Dream" sequence are handled as two separate structures in a way to contain the same logicity as the method used in creating sequences within themselves. In the first of these, the character's experiences of three-dimensional physical space under the part of "Reality", which emerges with an active perception of perspective, which is not subjected to any distortion or censoring process by the mind, reveal the potential of the character's dream in sleep to spatially uncanny. Under the part of "Dream", Freud's uncanny motifs such as double, repetition, animate-inanimate distinction, ambiguity, and the manifestations of phenomena such as sound, color, light that affect the atmosphere, which arise with the distortion of structural elements, will be discussed through space.

4.3. UNCANNY OF THE DREAM SPACE THROUGH THE EXPERIENCE OF CONSCIOUSNESS

The unconscious, which includes repressed desires, instincts, childhood memories, traumatic feelings and thoughts, triggers the formation of dreams accompanied by the censorship mechanism with the desire to saturate the mind. As a matter of fact, the dream is the most appropriate channel through which the unconscious part of the mind can infiltrate within the framework of its infinite and limitless possibilities. In another saying, a correct phenomenological analysis of a spatial experience that is far from reality and physicality,

such as a dream, cannot be done only by interpreting the symbols of the unconscious. In fact, according to Freud, dreams contain not only unconscious factors but also the conscious experiences of people's daily lives. At this moment, an accurate spatial analysis of the dreams of Stéphane, has in his sleep state, and the association of these spatial analyses with the concept of the uncanny requires the interpretation of unconscious experiences as well as the consideration of phenomena experienced in an active state of consciousness.

Under this subchapters of the case study, how the experiences of the main character of the film through consciousness are manifested in an uncanny way in the dream spaces he has seen in his sleep, is interpreted separately through a total of 5 sequences, firstly in line with "Reality" representing the first stage of the sequence, First of all, it will be traced how the character's experiences obtained through a clear and active consciousness in the waking state, and then, in line with "Dream", which represents the second stage of the sequence, how the unconscious experience obtained in situations where there is no active consciousness makes the dream spatially uncanny.

4.3.1. 1st Sequence: Reality-Dream 1

The first experience of consciousness in the first sequence of the film takes place between 10:41-12:45 minutes. Stéphane's mother has arranged a job interview for him. The day before the interview, the character enters his parents' room and takes a suit that used to belong to his father from the closet to wear to the interview. When he tries on the suit, he realizes that in the pocket of the jacket is a razor that probably used to belong to his father. The character goes to the interview the next day and is very disappointed. On the other hand, this job does not fit the descriptions given to him by his mother, nor does it meet his expectations. Realizing this misunderstanding during the interview, the character goes to his boss and shows his portfolio of doodles with great excitement. The boss, who examines the portfolio, states that the expectations of his clients do not coincide with Stéphane's drawings, finds his work unnecessary and dismisses him, stating that this is not his job.



Figure 4.2. 14m 40s of the movie [115].

After the day, the character falls asleep and dreams of arguing with his boss. After this argument, the razor he found when he woke up comes out of Stéphane's pocket as if it were a creature and starts to shave his boss on the ground. However, the razor, which is supposed to cut the hair, grows the hair and beard of the man on the floor and turns him into a homeless man. The man then gets up, jumps out of the window behind him and finds himself a beggar carrying garbage through the city streets. Herein, it is neither surprising nor uncanny that the character, who met this man the day before, sees him in his dream. Indeed, as Freud pointed out, the content of dreams can contain repressed events and emotions that people experience in their early years, as well as events and emotions of excitement or fear that they experience in their daily lives [116]. At this juncture, Stéphane's negative experience with his boss while in a clear consciousness is an example of Freud's approach. What should be noted in this section is that this man, whom the character had met in his waking state of consciousness, manifests in this way in the dream. As a matter of fact, the fact that the man looks like a dirty homeless man because of his razor and then jumps out of the window and falls right next to the garbage is an expression of Stéphane's belief that his boss does not deserve his position and his desire to eliminate him. In that moment, it would not be the right approach to treat this experience of the character directly as a spatial uncanny. On the other hand, the fact that this man, whom the character knows even though he has just met him, takes on a different appearance as a result of the character's mental acts, the man jumps out of the window and falls into the dirty streets may indirectly point to a spatial uncanny. Indeed, a reading of the uncanny through space does not necessarily mean that the space must have uncanny motifs. On the contrary, the uncanny can emerge due to the different manifestations of the events experienced by the person, but in a way that is unique to him/her. The subjectivity of the uncanny lies precisely here. At this point, this event, in which negative emotions are

experienced and which appears in different manifestations in the dream, does not directly make the place uncanny, but it has made it uncanny by taking place in a place.

The first unconscious experience in the first sequence of the movie takes place between 13:45-14:20 minutes. This minute interval constitutes the first part of the character's dream. In this part of the dream, the character is seen working in the office where he is employed. During his work, the character is under great stress as he is pressured to work harder by other coworkers. The factor that escalates the situation and increases the tension is that while all this is happening, there are piles of papers flying around the room.



Figure 4.3. 13m 55s of the movie [115].

The character was able to tolerate the negative emotions during an active experience of consciousness. Moreover, the job assigned to him seems to be much easier than the one he would like to do. Because the character is only expected to cut and paste some texts on the pages. On the other hand, the papers flying in the air in the dream space, the messiness of the space and the large number of files accumulated on the table represent the character's unconscious fear of failure. In this juncture, the factor that makes the space uncanny consists of the objects in the space making the space uncanny. Just like "repetition", one of Freud's uncanny motifs, the character exhibits a depressed attitude by entering into an endless and endless work cycle.

4.3.2. 2nd Sequence: Reality-Dream 2

Back in Paris, in his childhood home, Stéphane has a chance meeting with Stéphanie and her friend Zoé, who have moved in across the street. When they meet, Zoé tells Stéphane that Stéphanie is a talented composer and that they are doing creative executive work. According

to this job description, they go to concerts and get the bands that play there signed. However, this is just a lie that Zoé has invented. At this point Stéphanie says that they are in the music business and hangs up.



Figure 4.4. 39m 39s, 40m 05s, 40m 10s of the movie [115].

Stéphane's knowledge that his neighbour was engaged in the music business, which he had learned while he was awake and conscious, was manifested in his dream that emerged as a result of his mental acts. As a matter of fact, in the character's dream after this meeting, he is seen in an abandoned building. On the interior walls of this old, worn-out and abandoned building, which constitutes the dream space, there are posters of many artists and bands, concert and event posters, while the floor of the building is filled with a pile of records. The character has difficulty walking due to the hills created by the large number of records on the floor. The way in which the knowledge that the character has learned in a physical world, through a physical body and an active consciousness is reflected in his dream contains an uncanny motif of repetition. So much so that the fact that the walls and sections of the abandoned space that constitutes the dream are completely covered with posters and banners, and the floor of the building is filled with vinyl records causes the space, which is the production of the mind, to become undefined and ambiguous. At this point, it is seen that the events and situations that the character goes through in waking life are clearly spatialized in an uncanny way by being symbolized as an abandoned derelict building in the character's dream.



Figure 4.5. 29m 26s-29m 36s of the movie [115].

The house of Zoé, the neighbour the character meets in real life, is still almost empty, as Zoé has just moved into that apartment. On the other hand, the neighbour's house, which the character sees in his dream, contains different elements than what is known. At this point, it is of great importance that the space that consciousness perceives as empty is manifested as full in the dream. Up to this point, it has been seen that Stéphane has repressed his childhood memories, that he was and still is an inventor, and that he has a strong imagination. In fact, the toys seen in the previous scenes, the inventions he made with his father, the designs he made with craft papers and cardboards are proof of this. These elements, which reflect Stéphane's unconscious, are reflected in his dream in the neighbour's house. In other words, the character's unconscious world is spatialized by the neighbor's house he saw in his dream. In the dream space, Stéphanie's house is equipped with cloth and wooden toys, figures and craft papers in the shop windows, as opposed to being empty as it is in reality. At this point, the reflection of the familiar space in reality to the dream space with different manifestations in line with the character's unconscious points to Freud's unexpected return of the repressed and causes the character's unconscious to be spatialized in the dream in an uncanny way.



Figure 4.6. 29m 52s of the movie [115].

Immediately after this scene, Stéphane pays attention to a cloth toy that looks like a horse on Stéphanie's piano. Stéphanie states that she did not make this toy, but that she has adopted it, and mentions that this horse, whom she names "Golden the Pony Boy", is going through sad and difficult days, and that she will never leave him and will always be with him. No such figure is found in Stéphanie's house in the part that constitutes the reality part of the second sequence of the movie. At this point, it is thought that the toy reflects Stéphane and is a product of his unconscious. As a matter of fact, Stéphanie's explanations about the toy point to Stéphane's childishness and sadness. In this direction, the manifestation of the traumatic experiences that constitute the unconscious of the character in space through a battered-looking toy, in other words, the appearance of the horse figure symbolizing the unconscious of the character in the dream space, which is a product of the mind, again points to Freud's unexpected return of the repressed and feeds the uncanny of the unconscious that the character spatializes in the dream in the context of spatial elements.

4.3.3. 3rd Sequence: Reality-Dream 3

Under the 3rd sequence of the movie, there is the cave space that was previously seen in the 2nd sequence. In the 2nd sequence, this space represents the character's safe space. In line with what happens in this sequence, this space, also reflects the character's state of sleep. The deep dark area of the cave represents deep sleep for the character, while the part that opens to the outside represents the end of the character's sleep.



Figure 4.7. 49m 14s of the movie [115].

In this particular dream space, there are his coworkers Guy and Serge, whom he has met in a conscious state. It is seen that these two force Stéphan out of the cave. At this point, the character's inability to distinguish between dream and reality from an early age is an important point. The character also often sleeps to escape from reality and prefers the dream state to reality, in a way seeing the dream space as a safe space. The character, who is aware of the fact that he is late for work by falling asleep, is forced out of his sleep by his colleagues at work in his dream. Gerard, Stéphan's mother's boyfriend, is the new face that appears in this space where repressed feelings and thoughts, traumatic events, bad experiences and memories are known to reside. The fact that the character, who had a traumatic childhood and lost his father at a young age, sees Gerard in the space that reflects his unconscious, shows that the feelings, thoughts, situations and events related to him are also repressed. In the following seconds, the character is having dinner with his family in the kitchen of his childhood home. In this scene, the mother figure is the character's real mother, while the father figure is not her dead father but her mother's boyfriend. Herein, the disruption of the family unity, the problems related to the father and the mother, the new boyfriend the mother has caused the kitchen space, which has been familiar to the character since her childhood, to feel foreign. So much so that under normal circumstances, the character has dinner with his family at this table. However, the manifestation of the person who replaced his father into the kitchen space seen in the dream shows that the space has now been traumatized and has become uncanny in line with the fears and anxieties lying in the unconscious.



Figure 4.8. 49m 55s of the movie [115].

In the next scene of the movie, an interior space made of cardboard and egg cartons appears. In the previous sequences, this space has been treated as representing the character's unconscious and his life between sleep and wakefulness in line with the materials of the objects and structural elements it contains. The new face that appears in this space, which is

known to harbor repressed feelings and thoughts, traumatic events, bad experiences and memories, is Gerard, Stéphane's mother's boyfriend. The fact that the character, who had a traumatic childhood and lost his father at a young age, sees Gerard in the space that reflects his unconscious, shows that the feelings, thoughts, situations and events related to him are also repressed. In the following seconds of the scene, the character is having dinner with his family in the kitchen of his childhood home. In this scene, the mother figure is the character's real mother, while the father figure is not her dead father but her mother's boyfriend. At this point, the disruption of the family unity, the problems related to the father and the mother, the new boyfriend the mother has caused the kitchen space, which has been familiar to the character since her childhood, to feel foreign. So much so that under normal circumstances, the character has dinner with his family at this table. However, the manifestation of the person who replaced his father into the kitchen space seen in the dream shows that the space has now been traumatized and the dream, which is a dream production in line with the fears and anxieties lying in the unconscious, has become spatially uncanny.

4.3.4. 4th Sequence: Reality-Dream 4

In this part of the 4th sequence, the first of the uncanny that occurs with the reflection of the consciousness experience on the dream space occurs when the character sees himself in a ski resort in his dream. This place that appears in the dream requires first of all to address an event that takes place in the 1st sequence of the film. After the job interview, Stéphane meets his new colleagues and learns that Martiné is in charge of the ski events organized on weekends and that Sergé, who lives directly opposite him, is Martiné's assistant. In another incident in the 4th sequence of the movie, Stéphane's constant sleeping in and showing up late for work, and some days not showing up at all, has caused his colleagues in the office to resent him. In this scene, his office mates, knowing that Stéphane has a girl he likes, demoralize the character by giving him some sarcastic and sarcastic advice.



Figure 4.9. 01h 07m of the movie [115].

In the dream, the character is on top of a ski lift in a ski resort with Stéphanie. The point at which the character positions himself in the space he has created through the production of the mind is important. In the following seconds of the scene, the character hears the voices of his colleagues in the distance and the advice they give in the office, just like in reality. At this point, it is seen that the character's unconscious affects his position in the space, as he is at a higher point than his coworkers. In the following scenes, the 3 people in the office, Stéphan and Stéphanie are together at the same spot and take turns skiing. At this point, the information about the skiing event that the character received from his friends while he was in a conscious state, combined with the advice he heard from his friends in the sequence, caused unrelated people who did not even know each other to be together in the dream space. When this unrelated group of people is added to the space, which is depicted in a very surreal way, the space, which can already be described as uncanny, indirectly becomes even more uncanny for the character.



Figure 4.10. 01h of the movie [115].

Another dream in this sequence takes place in the cave that Stéphane has often seen. On the other hand, the cave, which until this part of the movie has almost always been empty, is strangely furnished with objects from the house of the girl Stéphane likes. In Sequences 2

and 3, the cave space is treated as a safe space that symbolizes the character's sleeping space. In line with the same idea, the fact that the character fills this space, which is the production of his own mind, with Stéphanie's belongings shows that the character has some repressed thoughts about his neighbour. In other words, it is seen that the unconscious of the character is spatialized in this scene as well. The manifestation of these objects in the dream space can also be considered in terms of Stéphane's trust in Stéphanie. Here, the fact that the character, who has some repressed thoughts about his neighbour, has actually placed Stéphanie's belongings in a mind-produced space created by the reflection of the unconscious, as if it were a house, makes the cave space, which has been defined as uncanny until this part of the study, much more uncanny.

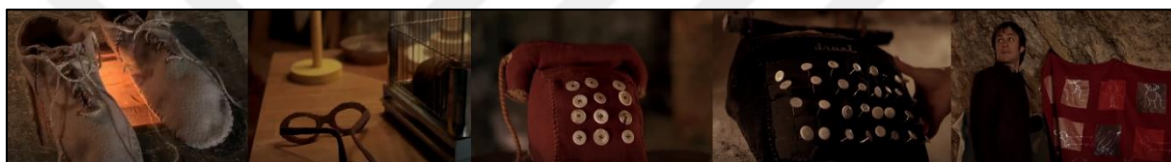


Figure 4.11. 01h-01h 01m of the movie [115].

At the very beginning of this part of the dream, the character enters the cave with a market cart. Stating that he is going to collect beautiful objects and display them, the character adds a pair of old shoes, a pair of glasses, a telephone with a handset, a typewriter and finally a surreal red cloth blanket with white stitching and moving animal figures running around on it. Two of these objects are seen in previous scenes of the movie. In fact, the telephone object is the same as the telephone on the character's desk in the mental space that represents the character's unconscious and the space between sleep and wakefulness. Likewise, the typewriter is an object that the character owns in reality but manifests in surreal states in his dreams. On the other hand, in this dream, the objects are created by stuffing fabrics, similar to the rest of the house. Herein, the fact that these objects, which are already unconscious objects, undergo a secondary form change in line with other repressed in a space that is also an unconscious production, triggers alienation from the objects recognized in dreams and increases the uncanniness of the space where the objects are located.

4.3.5. 5th Sequence: Reality-Dream 5

In the second of the character's dreams in this sequence, the character and Stéphanie are in a hotel room. In the scenario of the dream, Stéphan, a drug trafficker, is wanted by the police. The character sees the police coming in front of the hotel, says goodbye to Stéphanie, who is wearing a blonde wig in the dream, and leaves the room. On the other hand, he realizes that the police are coming from the staircase he was going to descend on his escape, so he heads upstairs again, to the floor where their room is. Meanwhile, the door to the room is still open and Stéphanie is being comforted by a blonde man. This man is Guy, Stéphanie's friend from work.



Figure 4.12. 01h 19m of the movie [115].

According to the script, Stéphan thinks that Guy is a womanizer, a sex addict, untrustworthy. Just before the character falls into this dream, he sees Stéphanie getting close to and dancing with another man at a party, which can be interpreted in terms of the characters in the dream wearing wigs. The character who sees Stéphanie with another man now thinks that she is also unreliable. At this point, the information that the character realized while in a conscious state caused them to appear in the dream space with yellow wigs. In this direction, while the character's feelings evoking insecurity are symbolized by the unconscious in the dream, firstly through the wig, then the manifestation of the symbolized wig object in the space appears as an element that makes the space uncanny. As a matter of fact, the fact that the similar characters in the space appear strangely different from what they are and become twins has caused the dream space, which is a production of the mind, to become uncanny in line with the people in it.



Figure 4.13. 01h 19m of the movie [115].

One of the people chasing the character, who is seen running away from the police in the dream, is Gerard, her mother's boyfriend, while the other two are her friends from work, Serge and Martine. In line with the other four sequences analyzed above, it is possible to say that these names have taken place in the character's unconscious. As a matter of fact, in the situations that represent the character's unconscious, there are events that take place in line with these three characters. At this juncture, the fact that the character escapes from the people he actually recognizes in the dream space but sees as uniformed and foreigners shows that the character actually escapes from the repressed feelings and thoughts in his unconscious. Here, the place where these familiar people are alienated has become uncanny in an indirect way.

4.4. UNCANNY OF THE DREAM SPACE THROUGH THE EXPERIENCE OF BODY

In line with a phenomenological perspective, it is impossible to think of the perception and experience of space as independent of the perception and experience of the body, which senses through the five sense organs and possesses kinesthetic abilities. As a matter of fact, Merleau-Ponty's reinterpretation of Heidegger's "Being in the World" discourse, which Heidegger emphasizes on being, in a way, on the human being and grounded on Dasein, as the "Being Body in the World" discourse is proof of this. In addition to this, in the phenomenological explanations of the body that have gained a place in the literature in the previous chapters of the thesis (Chapter 2.2., 2.3.), although the inseparability of space and body is emphasized, these approaches are mostly constructed through the physical body and physical space. In other respects, the spaces far from physicality and reality that dreams,

which are an abstract product of the mind, contain, evoke a sense of reality for the person in the dream state and cause the boundary between reality and dream to blur. The dream, which can be defined as an uncanny experience in itself, offers an experience space close to reality due to the person's inability to comprehend the distinction between reality and imagination. As such, it does not seem possible to speak of a physical body when it comes to the body in dream spaces that offer an experience close to the experience of a real space. The sleeping person does not actively use his/her physical faculties in the dream space. However, at this point, it is not possible to say that the dream is completely far from the experience of a physical body. In fact, dream analyses obtained within the framework of Psychoanalytic Theory emphasize the memory of the body. This shows that the experience in the dream state points to a disembodied corporeality. At the same time, beyond the memory of the body, the external stimuli to which the sleeping person is physically exposed can manifest in different ways in the places that the dreamer sees. In here, it is concluded that, just like in a real space, dreams that contain a mental space cannot be considered separately from bodily experience. Accordingly, the uncanny, which is experienced with a physical body in a real space, can also be experienced in dreams that offer an experience space that is close to reality both physically and spatially.

In line with this approach, under this heading of the case study, how the experiences of the main character of the film through the body are manifested in an uncanny way in the dream spaces he has seen in his sleep is interpreted separately through a total of 5 sequences, firstly in line with "Reality", which represents the first stage of the sequence, first of all, the experiences of the character through his body, which has sensing and kinesthetic abilities, and then, in line with "Dream", which represents the second stage of the sequence, the experiences obtained in the direction of situations in which corporeality is not fully in question, representing a disembodied corporeality.

4.4.1. 1st Sequence: Reality-Dream 1

The night before his job interview, Stéphane shaves in the bathroom with the razor he found in the pocket of his father's old jacket, but his face is cut because the machine breaks down. The character manages to get the machine working again and continues shaving, but his face

is cut again. He gets angry and throws the machine on the bathroom floor, but it continues to misfire on the floor.



Figure 4.14. 14m 27s of the movie [115].

In the dream, the character goes to the office in his father's jacket to argue with his boss, when suddenly a razor appears in his pocket. The razor walks out of Stéphane's pocket as if it were a spider, walks away to attack his boss, and returns to the character's pocket after it is done. At this point, the razor, experienced through visual, tactile and auditory sensation in a physical world, is actually a familiar object. On the other hand, the fact that this familiar object takes on a different form like a spider and starts walking in the dream space points to Freud's uncanny. Indeed, Freud's main definition of the uncanny is the unexpected return of the familiar [89]. Another uncanny motif that can be observed through this object is based on the animate-inanimate distinction that Freud explains as automation. So much so that the legs that emerge from the body of the razor, which is an inanimate object, and its behaviour as if it were a living being by walking through these legs cause the animate-inanimate distinction in the dream space to become ambiguous and the perception of the space to become suspicious. This shows that the dream space, has become uncanny in an indirect way through a physical object perceived physically in a real world. In fact, it is not only the degradation of its structural and atmospheric properties that makes the space uncanny, but also the totality of objects that make the space a space that can become uncanny indirectly.

When Stéphane goes to the interview, realizing that the job description is different from what he thought, he goes to talk to the boss and shows him his portfolio. This portfolio is the outline of a calendar and consists of hand-drawn pictures of disasters occurring in different places and locations for each of the 12 months. However, the character shows only two pages

to his boss. The first one belongs to a plane crash. In the picture drawn by the character, it is seen that an airplane is split in half in the air and burst into flames. The character shows his portfolio and at the same time, as if the pilot of the airplane is making an announcement, the character reenacts the moment of the incident with the story that actually happened. In the second picture he shows, the character depicts an earthquake in Mexico in 1996, and this time he shakes his drawing from side to side to simulate the moment of the earthquake.



Figure 4.15. 14m 55s of the movie [115].

In this dream of the character, it is seen that the buildings in the window of his boss's room are two-dimensional. The buildings, which are positioned as if they came out of a piece of paper, move back and forth, just as Stéphane visualizes the moment of the earthquake when he goes to the meeting. It is observed that this two-dimensional picture reflecting the moment of the earthquake, which is drawn on paper in the direction of a physical body in reality, is directly reflected in the dream space. This is because there is a three-dimensional perspective perception in a real space and of course the buildings are three-dimensional. On the other hand, these two-dimensional buildings in the dream space cause the three-dimensional perception of space to be distorted, blurring the boundary between reality and imagination and thus making the dream space uncanny. In addition, in this two-dimensional manifestation of space in the background, it is observed that the buildings repeat each other in a sequential order. This points to the repetition that Freud explains as the uncanny motif.



Figure 4.16. 15m 55s of the movie [115].

The character's auditory and tactile reenactment of the pilot's announcement with his physical body while narrating the picture of the plane crash to his boss caused a huge announcement speaker to be positioned in the middle of the city consisting of 2-dimensional buildings in the dream space. This situation does not seem possible in a real physical space. This object in the middle of the city increases the uncanny nature of the dream city space, which is already composed of uncanny motifs. Stéphane has a clock from his childhood on his bedside table in real life, which makes a radio sound when it rings. While the character is still in a dream state, his alarm goes off in real life. At this moment, Stéphane hears the same sound in his dream from this giant speaker that appears in the middle of the city. Accordingly, the appearance of this giant speaker in the dream space shows that external stimuli perceived in line with the sleeping physical body can also make the dream space uncanny.



Figure 4.17. 13m 50s of the movie [115].

At the very beginning of the dream, the character is seen working at his desk in the office. In other respects, the character's hands have become so gigantic that they prevent him from doing the work he needs to do. Herein, the fact that the hand organ from a real physical body is almost as big as a window in the body manifested in the dream has distorted the perception

of space by making the space in the dream seem smaller than it is to the character. When a reading of the uncanny is made through space, the fact that the space is quite large or small compared to human proportions or vice versa makes the space uncanny due to the distortion of the perceived proportions of the space. This example can also show the manifestation of the unconscious to the body in the dream. From this point of view, it can be thought that the character in this scene thinks that he is overqualified for this job, that he underestimates the work given, and in this direction, it is observed that he spatializes these feelings he has. On the other hand, this example is explained under this title on the grounds that it describes an abstract body at first glance.

4.4.2. 2nd Sequence: Reality-Dream 2

During the character's tour of the house he has moved back into, one of the rooms is filled with boxes of waste materials, craft paper and cellophane paper. In his dream, the character attempts an art project with St phanie and they need such waste materials to realize this project. At this point, St phane, who says that he has such materials at home, draws attention to the fact that his mother had an art project that she had left unfinished in the past and that is why she kept candy wrappers and boxes. St phane and St phanie are looking for a substitute for water for the scene they will perform. At this point, St phane thinks of cellophane paper that can symbolize water.



Figure 4.18. 32m 38s-34m 55s of the movie [115].

While in the dream, the two suddenly turn on the sink faucet in the kitchen. What flows from the sink is a blue colored cellophane paper instead of water. At this point, the fact that this material, which the character experiences tactilely and visually with his real physical body, appears in the dream as a substitute for water makes the reality of the space jarring. Knowing

the structure of both the material and the water with the real physical body, its manifestation in a different way in the dream space symbolizes the return of the familiar in a different way. The blurring of the perception of reality in the space seems to be a factor that makes the space uncanny. Within the framework of this sequence, another example of the physical body making the dream space uncanny occurs when the character falls asleep in a bathtub filled with water. The character, who sees water as cellophane paper throughout the dream, falls asleep in a bathtub full of water, causing the character to see himself in a bathtub full of cellophane in the dream space. At this point, the character's physical bodily experience differentiated in line with the dream flow, causing a differentiation within the space. This again seems to be a factor that indirectly makes the space phenomenologically uncanny.



Figure 4.19. 39m 24s of the movie [115].

The fact that the character, who is still dreaming in a full bathtub, swims and moves in the dream space as if he is in water causes the water experienced through sensation, which belongs to the physical body, to appear as if the space is underwater. It is seen from the buildings around that the dream space resembles a real city. On the other hand, it is not possible for a person to move so much under water with a real physicality. Accordingly, the space is again rendered uncanny in line with physical stimuli experiences.



Figure 4.20. 37m 32s of the movie [115].

In this part of the film, it is seen that the character, who often wakes up half-asleep and then continues to sleep, writes something on his typewriter on his bed, again in a state between sleep and wakefulness. This event, which the character experiences auditorily, visually and tactilely, manifested differently in the character's dream. As a matter of fact, Stéphane, who is in an empty cave in his dream, sees a gigantic typewriter right behind him and a spider-like creature pressing the keys of the typewriter. At this point, the fact that the typewriter, an object that the character directly experiences physically, takes on a gigantic form in the cave disrupts the scale in the space and thus the perception of space. In addition to this, the fact that the character sees a shaving machine in a spider-like shape in his previous dream, just like in this dream, suggests that this structure represents a repressed phenomenon, event or person for the character. On the other hand, just like in the previous dream, the fact that the typewriter, which is an inanimate object, has spider-like moving live legs points to the concept of automation, which Freud explains as an uncanny motif, symbolizing the manifestation of the animate as inanimate or the inanimate as animate. At this point, the manifestation of an object that is known to be inanimate in space, whose dimensions are physically recognized by the person, as if it were alive in extraordinary size makes the dream, in which bodily acts are spatialized, uncanny.



Figure 4.21. 33m 19s of the movie [115].

According to the scenario of the movie, Stéphane and Stéphanie meet by chance. Leaving his apartment, the character encounters two men carrying a piano in the apartment building. The character wants to help the two men who are having difficulty carrying the piano, but his hand is injured when the piano overturns. After this incident, he meets his next-door neighbour Stéphanie, the owner of the piano. In the dream, Stéphane is doing a project with his neighbour. Thinking about how to make clouds, the two think that they can use cotton wool as clouds. On the other hand, the clouds need to be suspended in the air, just like in the

real physical world. At this point, Stéphane goes to the piano and plays something in the right chord to make the clouds hover. So much so that his method works and the clouds continue to hover as long as he plays the piano. At this point, it is obvious that the character establishes a physical relationship with the piano under the name of reality; however, the character has only carried the piano, not played it. In this respect, the act of playing the piano, which is not experienced physically, takes place in a dream and the cotton symbolizing the clouds hanging in the air afterwards is the manifestation of a bodily but disembodied experience in space. In a real physical world, gravity exists, and at this point, every object is nailed to the earth as it is. On the other hand, in this incident during the dream, the fact that the cotton, which is an object that cannot resist gravity, hangs in the air in line with the dream corporeality symbolizes the alienation of the familiar, and in this direction, the dream space, in which the physical body acts are spatialized by the unconscious, becomes surreal and causes it to be characterized as uncanny.

4.4.3. 3rd Sequence: Reality-Dream 3

The character, who has an intense imagination, still likes to make inventions, as he and his father did in the past. Wanting to control the rapid eye movements during REM sleep, the character built a device. In this device, the character glued a tape over his eyes and fixed the string passed under the tape to the tape recorder on his bedside table. During sleep, the character's eye movements caused the device to malfunction and the bedside tape recorder was accidentally turned on. Meanwhile, on the channel playing on the tape recorder, the presenter says that this song will bring the listeners closer to the moon and makes a sound similar to an explosion before putting the song on the air.



Figure 4.22. 52m 22s-52m 28s of the movie [115].

Meanwhile, the character, still asleep, dreams of a passenger plane crashing into a bowl-like moon in a black space. The explosion caused by this collision causes fragments of the moon to float out of the sky. The explosion of the passenger plane in the air is reminiscent of one of the drawings in the character's portfolio that he shows to his boss in sequence 1. In fact, in this drawing, a passenger plane explodes in the air and catches fire. At this point, the merging of the drawing that the character drew with his physicality and the words he heard on the radio with his physicality while he was asleep was manifested in the space. This space, which is a production of the mind, has caused a complete uncanny. So much so that when the space is considered in terms of content, neither the moon is in its known form, nor is it possible for a passenger plane to reach close to the moon. In this direction, it is seen that the character's bodily acts become spatialized and these spatialized acts make the dream uncanny in line with the unconscious.



Figure 4.23. 52m 47s of the movie [115].

Again, later in the scene, a volcano is seen erupting. This image is not specifically explained by the character earlier in the movie. On the other hand, among the pictures he shows to his boss, there is a picture of a volcano erupting. In this dream, where disasters are lined up one after the other, the lava gushing out of the volcano looks just like beads. The sky is almost red. The fact that the sky turns into a different color than normal, and the form of the lava gushing out of the volcano during the eruption is out of the known and unusual shows that the acts of the body are spatialized and that these spatialized acts make the dream space uncanny.

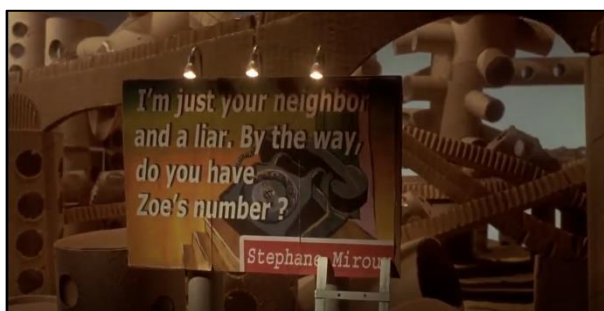


Figure 4.24. 54m 23s of the movie [115].

In Sequence 2, the character falls asleep in the bathtub and writes a letter to Stéphanie, his next-door neighbour. This experience, which points to a tactile and visual sensuousness, is spatialized in the character's dream. In the character's dream space, which is the production of the character's mind, a city appears, and on one of the city's billboards, the letter written by the character appears word for word. At this point, the fact that the act of writing a letter, which the character has experienced with a real physical embodiment, appears in the space of the character's dream in a way that exposes itself, has caused the city, which already contains many uncanny motifs spatially, to increase its uncanny in line with conscious and embodied actions.



Figure 4.25. 53m 35s-53m 40s of the movie [115].

In the dream space, the character, who controls the disasters in the city from the room of his boss in the office where he works, is convinced by his colleagues to stop these disasters. The convinced character reconstructs the city with the accompaniment of the song that he feels physically in the dream with his physicality in the dream, almost like an orchestra conductor in line with his disembodied physicality in the dream. At this point, it has been observed that the reconstructed city is made of waste cardboard, which the character often senses with his physical body and which has also taken place in his childhood memories. This has caused

the spatialization of cardboard, which is also experienced in a physical body, through a city in a dream, and has caused the city in the dream to take on a different form than it is normally accustomed to, making it uniform and causing the formation of a spatial uncanny.

4.4.4. 4th Sequence: Reality-Dream 4

In the part of the sequence related to the physical body, the character is in the space of the unconscious, in which he often finds himself and which remains between sleep and wakefulness throughout the work. It is thought that the character lying on the table with his head down is not in a deep sleep. At this point, the alarm clock of the character, whose alarm goes off in a real physicality, has rung. The manifestation of this in this space is reflected as a fabric bird that appears on the table. Herein, the alarm sound perceived auditorily in line with a real physical body has caused the formation of a different object in this space that the character always sees in the same way. At this juncture, the element added to this unconscious space, which is known and familiar, was realized in line with the character's sensibility, causing the space to differentiate and alienate.



Figure 4.26. 01h of the movie [115].

It was mentioned in the section covering the consciousness stage of the study that the character sees himself in a ski resort in his dream in the later scenes of the film. Waiting with his friends to ski down the slope of the snow-covered mountains, the character refused to ski when it was his turn. As a matter of fact, the character does not know how to ski. Upon Stéphanie's insistence, the character attempts to slide but is too timid and his feet cannot move out of fear. At this point, the character makes a great effort to move his legs and the mountain he is on splits in two.



Figure 4.27. 01h 07m of the movie [115].

When the character, who woke up from his dream with fear, returned to reality, it was observed that his legs were accidentally left in the freezer at the foot of his bed during sleep. In this direction, the bodily stimulation and cold perception experienced by the character during sleep caused the character to see himself in a snow-covered place in the dream, while the immobilization of his feet by freezing in a real physicality manifested as the splitting of the mountain that the character was on in the dream space into two. At this moment, the dream space, which has surreal elements and can be defined as uncanny from the beginning, is reflected in the character's dream as a factor that increases the uncanny of the space by becoming quite fearful as a result of the event experienced by the character in line with his physical acts. The dream, which is the expression of the unconscious that contains instinctive behaviors, has become spatialized as a result of the feeling of cold and freezing that the person experiences physically. When the dream is considered from this point of view, it also appears as an area where the person's survival instinct is triggered.



Figure 4.28. 01h 04m of the movie [115].

In one of the dreams that the character has the same night, Stéphanie's house is again present. The character goes to the neighbour's house to continue his art projects and makes a gift for Stéphanie. This gift is a one-second time travel device. The person can go one second forward or one second backward in time by pressing a red button after adjusting the forward and backward buttons. This machine invented by the character was not encountered in the

reality part of the sequence. Here, the character, who touches and senses an object he does not recognize with his disembodied body in the dream, has entered a state of continuous travel back and forth in time.



Figure 4.29. 01h 05m of the movie [115].

In the continuation of the dream, the character gets up from the device and goes to the piano and plays the piano by singing. While the character is playing the piano, Stéphanie is still dominating time through a one-second time travel. In this part of the dream, Stéphanie frequently presses the keys of the device, causing the character to enter into an endless loop. While Stéphane's corporeality in the dream continues in its normal course until the emergence of the time machine, it takes a strange turn with the use of this machine. So much so that the notes he presses on the piano are no longer compositions, but meaningless key movements, and the song he sings turns into the sound of a distorted record. This situation in the dream space reflects the uncanny motif of repetition and duality. In line with this example, even if the space is not directly uncanny in terms of its structural features, the uncanny experience in the dream has indirectly caused the space to be perceived as uncanny.

4.4.5. 5th Sequence: Reality-Dream 5



Figure 4.30. 01h 14m of the movie [115].

The first physical body state analyzed in the sequence begins with the character talking to St  phanie on the phone before falling asleep. Experiencing a day in which the boundary between sleep and wakefulness blurs, the character jumps from the balcony and enters his next-door neighbour's house. The character picks up a toy horse figure made of cloth lying on the piano, takes it home and ties it to a motorcycle. The character then jumps off the balcony to drop it back to his neighbour's house and is caught by St  phanie. In a very embarrassing and awful moment, St  phanie goes home and while she is lying down, her phone rings. St  phanie calls the character to console her, tells her that she is not angry and apologizes. After chatting on the phone for a while, St  phan falls asleep while the phone is still on.



Figure 4.31. 01h 14m of the movie [115].

St  phan, who is dreaming, is seen talking to a telephone with a handset in an empty green field. As seen in the scene, the cord of the phone is much longer than it should be. Soon, St  phanie's toy horse appears on the stage. The horse, which turns into a living being like Pinocchio, gallops on the grass. First of all, when the phone manifested in the dream space of the character who falls asleep while talking on the phone is considered, the fact that the character, who is in the middle of nowhere, talks on a wired phone even though there is no socket that can be plugged in, causes the loss of the perception of reality in the space. As for the horse figure that appears next, the fact that the horse can run as if it were alive is related to the fact that the character connects a motor to the toy in his waking state. The fact that the horse, which is known to be inanimate and does not resemble a real horse in the dream space, comes to life in the dream causes the distinction between animate and inanimate to become blurred and the reality of the space to be shaken. At this point, when considered through both examples, the phenomena experienced physically by the character are spatialized in the dream and reflected in the dream space as uncanny motifs.

4.5. THE UNCANNY OF THE DREAM AS A SPATIAL EXPERIENCE

The concept of the Uncanny, introduced to the literature by Freud, occurs in relation to the unconscious. The Uncanny, which is the product of the unconscious, which offers a personal experience space and can therefore be interpreted from a phenomenological perspective, can be felt as a mental act independent of space, or it can be read through space in a world in line with the acts of consciousness and body. When it comes to the perception of space, it is obvious that active consciousness and a physical bodily sensation are the primary factors. On the other hand, in the absence of an active consciousness and a physically sensing body, the uncanny can be read through a space that is a product of the mind.

In line with these inferences, in this section, how the main character's unique perception of space, which is shaped in line with his consciousness and body experiences, renders his dreams, which provide a subjective and abstract space of experience during sleep, spatially uncanny, is interpreted separately through each of the 5 film sequences, firstly in line with "Reality", which represents the first stage of the sequence, First of all, the character's spatial experiences in a real three-dimensional physical world reveal how the dream space is made uncanny through mental acts and experiences, while the second stage of the sequence, "Dream", represents the dichotomies that Freud introduced to the literature, again, it will be clarified how the structural and atmospheric factors that cause the distortion of visual perception are manifested in the dream space through motifs that point to the uncanny, such as automation, uncertainty, in which the distinction between animate and inanimate is explained.

4.5.1. 1st Sequence: Reality-Dream 1



Figure 4.32. 14m 10s of the movie [115].

The character's dream takes place in an office environment that he experiences with a real physicality. At first glance, the dream space, which is quite similar to the space experienced in reality, has actually undergone some changes. So much so that the wall heights are considerably higher than the space he actually experiences. Therefore, the space appears more empty and undefined than it actually is. At this point, the fact that the space has an excessive height compared to human proportions causes the space to manifest in the dream by taking on an unusual form and to experience the uncanny in the space. It has been stated in the previous section of the thesis (Chapter 3.2.2.), that the uncanny in the space is not only caused by the structural factors in the space. At this moment, the disorganization of the objects known to be in the space and the depiction of a chaotic environment in the dream also make the space uncanny. In reality, behind the table in Stéphane's boss's room is a picture of the city. In other saying, it is observed that this picture is replaced by a window throughout the dream. At this juncture, this window, as a reflection of the unconscious, symbolizes the character's desire to escape, but also points to a spatial uncanny because the space manifests differently from the known.



Figure 4.33. 16m 14s-16m 20s of the movie [115].

Stéphane is awakened from his sleep by the ringing of his alarm clock. On the other hand, here, the film depicts a space that the character has not experienced with a real physicality. This space is the same space that covers the first three and a half minutes of the movie. The walls of this mental space are made of cardboard and egg cartons. The presence of a piano and drums in the room suggests that the wall covering in the room was initially positioned for insulation. On the other hand, in the 7th minute of the movie, Stéphane and his first arrival visit the rooms of the house. In one of the rooms he enters, like the cardboard used on the wall, there are many objects such as toilet paper cartons, fiber paper, etc., which are stacked in boxes. There are two windows located side by side in the room and the curtains

of the windows are the same as the curtains in the character's real room. The character is awakened by the chiming of his watch and his eyes slowly open and close. Herein, it is observed that the curtains in the room open simultaneously with the character's eye movements in the scene where the mind-made space is still shown. In another corner of the room, there is a table made of cardboard with a telephone on it. When the phone rings, the character is observed to lift the handset on the table. Just behind the table is a screen resembling a television. On this screen, Stéphane's childhood memories are shown in a mixed way. Around the screen, on a coffee table, there is a caged toy, craft papers and books.



Figure 4.34. 16m 28s of the movie [115].

This mind-made space depicted in the film represents Stéphane's unconscious when considered in line with its spatial content. In fact, the unconscious includes traumatic and bad experiences and forgotten memories of his childhood [76]. As a matter of fact, in the first scenes of the film, the character visits the family home after a long time and receives a message from his mother, and learns that she is with another man. In addition to this, in the first scene of the film, which was decided not to be analyzed, there is information that the character's father lost his life due to cancer. At this point, the memories of the character, who is thought to have had a problematic family life in his childhood, were repressed in the dream space and manifested themselves in different manifestations in the space. Again, the childhood books found in the room and the caged toy symbolize the suppression of childhood. The fact that the character inherited his creative side from his father can be revealed through the images reflected on the screen in the dream space. As a matter of fact, in one of the images reflected on the screen, there are some inventions that the character has made with his father. In addition, when the character visited his house for the first time after a long time in real life, boxes of craft papers and cartons were seen in a room. The same

material content shows itself in the materials used on the wall in the mind product space representing the character's unconscious. The simultaneous opening and closing of the curtains in the dream space in line with the character's eye movements suggests that this mental space also represents a region between sleep and wakefulness for the character. This ambiguity allows the space to be defined as uncanny on the grounds that it blurs the boundary between dream and reality.

4.5.2. 2nd Sequence: Reality-Dream 2



Figure 4.35. 35m 19s of the movie [115].

In the second sequence of the work, the character's dream takes place in the workplace he has recently experienced. The character, who is primarily in his boss's room during the dream, sees the painting depicting the cityscape behind his boss's desk as a window covering the entire wall, just like in his previous dream. Behind this window, as in the previous dream, there are two-dimensional buildings that Stéphane designed as a calendar sketch, depicting a different disaster for each month, and the moment of the earthquake. On the other hand, unlike the previous dream, the character, who is known to have fallen asleep in a bathtub in real life, is lying in a bathtub embedded in the boss's desk in the dream. At this point, the place the character is actually in, in other words, the bathtub in the bathroom, is intertwined with the office space that he experiences in a physical reality. While this situation where realities are intertwined causes the character to be unable to draw the boundary between reality and imagination, the manifestation of the table object, on which things are normally placed, as a surface on which the bathtub is mounted by differentiating it in line with a real spatial experience, primarily points to the uncannyization of the object, and indirectly causes the uncannyization of the space where the object is located.



Figure 4.36. 40m 30s of the movie [115].

In the part of the dream that continues to take place in the office, where the character and his colleagues are present, there is a difference. As a matter of fact, this staircase leading to the top is not as long as it is shown in the dream, almost stretching to infinity. Here, the staircase, which is deconstructed in the dream space, can be considered in relation to the unconscious and evaluated through a spatial uncanny. In other respects, it was deemed appropriate to analyze this image, which takes place in the dream space and has a very clear image, directly through spatiality. At this juncture the fact that the staircase, which has countless steps, extends to infinity shows that the character who will use the staircase will never reach any point even if he continues to climb the steps. In this moment, the character has entered into a cycle that will continue forever and from which it is impossible to get out of the space. As Freud pointed out, repetition, going round and round and arriving at the same place is always associated with the uncanny and these phenomena are frequently encountered in dreams [89]. In this direction, such a deconstruction of the staircase, which is a structural element manifested in the dream, directly makes the space in which the staircase is located uncanny.



Figure 4.37. 35m 15s of the movie [115].

The character, who has fallen asleep in a bathtub in reality and is lying in a bathtub mounted on a desk in his boss's office in his dream, tells his co-worker, who is lying in the bathtub

with him in his dream, that he cannot always stay in his apartment and that he should not hide anymore, and makes a self-criticism. As the character utters these words, a huge bird's nest is visible behind the window just behind him. Then, from a perspectival point of view, a bird almost the size of an airplane is seen flying through the window of the nest. The fact that the structure depicted as a bird's nest is structurally almost the size of an apartment building and that a bird much larger than normal comes out of it causes the holistic spatial perception to be distorted. This situation, in which the spatial perception is distorted, directly causes the space where the character is located to become uncanny.

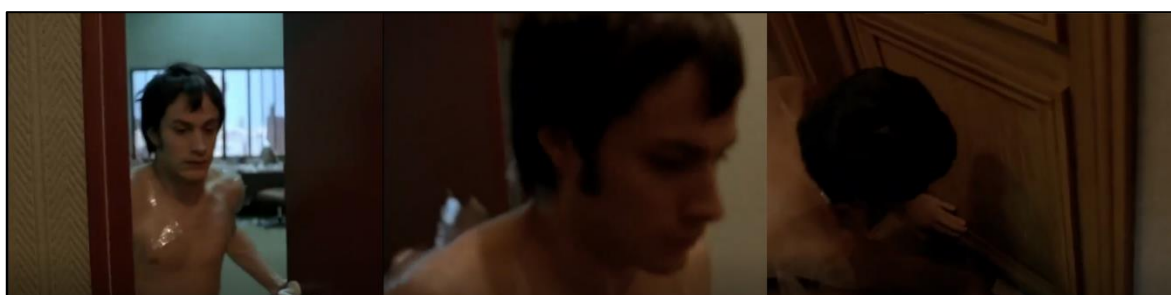


Figure 4.38. 36m 08s-36m 12s of the movie [115].

In the continuation of the dream, the character gets out of the bathtub, naked, and opens the door to his boss's office. In other saying, this door suddenly opens right in front of the apartment where Stéphane lives, and there is now the door of the neighbour across the street. Here, although it is clear that this fiction is based on two real physical spaces, it is strange that the character opens the door and immediately arrives in front of the door of his house, since in a real physical world the character must use roads to get from his office to his house. Accordingly, although the spatial fiction in the dream is handled through reality, the character's opening the door and arriving at a different point makes the space in question uncanny.



Figure 4.39. 37m 26s of the movie [115].

Towards the end of the dream, a cave space appears where the character has never been before in the movie under the name of any reality. It is observed that the character expresses himself quite comfortably in this space compared to normal. Herein the cave space, which actually represents a safe space for the character, seems quite high and imposing compared to the size of the character, beyond symbolizing emptiness, indefiniteness, nothingness and loneliness when considered only as a cave. This again points to a problem of scale that may arise through space and causes the space to be considered as uncanny. Of course, the reading of the uncanny through space is not only realized in terms of scale and proportions. At this time of moment, a spatial uncanny can also be based on the silence of the space, the echoing return of sound, dampness, dust, darkness. The fact that these concepts point to the cave space in the dream also supports a spatial uncanny.



Figure 4.40. 39m 39s-40m 05s-40m 10s of the movie [115].

The abandoned building that the character visits in his dream, where the walls are full of posters and banners and records are piled on the floor, is discussed through acts of consciousness under the chapter "Uncanny of the Dream Space Through the Experience of Consciousness". On the other hand, this production of mind points to the uncanny in terms of its spatial characteristics independent of space, consciousness and body. As a matter of fact, the deterioration of structural elements, abandoned dwellings, silence, rust, dirt, mold, rotten furniture, which cause the uncanny in a physical space, are also observed in the imaginary

dream space created by the character in line with his mental acts. Here, the uncanny of the space, which can be characterized as uncanny in itself, is supported by the objects pointing to the music that the character has placed in the dream scene in line with his acts of consciousness.

4.5.3. 3rd Sequence: Reality-Dream 3



Figure 4.41. 52m 51s of the movie [115].

In this part of the sequence, a catastrophe of a volcano eruption takes place. During this catastrophe, the character, who is in the office that he knows in reality but whose space has been transformed by his mental acts, experiences an earthquake caused by an explosion that did not happen in reality, in the dream space. In dreams where everything is within infinite possibilities, the reflection of the breezes of an outdoor disaster on the space the character is in and affecting the atmosphere of the already metamorphosed interior space, in other words, the sky and thus the office turning red, the items falling from the table and shelves as a result of the earthquake and the mess created by this, the bursting of the glass of the painting on the wall imagined as a window, increase the uncanny character of the physical space in the dream, which has already returned in an unexpected form.



Figure 4.42. 53m 18s-53m 49s of the movie [115].

Convinced to restore the city to its former state upon the insistence and pleading of his coworkers, the character reconstructs the city from the very beginning. At this point, the countless excavators seen in the middle of nowhere in the scene increase the uncanny in the dream. Indeed, the fact that this scene, which points to infinity and repetition, takes place in the middle of nothingness points to this. Then, when looking at the city constructed as a result of the character's body and consciousness acts, it is observed that the city is constructed entirely from a uniform material, that it is in a repetition, and beyond that, even the cars on the roads built in the city are made of cardboard material used in the construction of the city. Although this state of the dream space resembles a real city in the first place with its standing buildings, window openings, roads and bridges, a real city consists of buildings with different textures and materials, asphalt roads and colorful cars. At this juncture, the familiar city space is manifested in a different way in the character's dream, where monotonous materials are used and in this direction, standing at a point between reality and imagination, and it has turned into a space where uncanny motifs representing the alienation of the known are hosted.

4.5.4. 4th Sequence: Reality-Dream 4

The cave dream seen in the sequence, equipped with Stéphanie's belongings, is discussed in the part of the study that covers consciousness. On the other hand, in this section, the spatial uncanny is defined through the cave space, which is a product of the unconscious. In the film, where the boundary between dream and reality is constantly blurred and spatialized within the dream, the uncanny can also be read through Stéphanie's house as opposed to the cave space.



Figure 4.43. 01h of the movie [115].

As a matter of fact, the manifestation of all the furniture and objects in the neighbor's house in a cave-like space different from the room of the house can be an example of the metamorphosis of St  phanie's house that St  phane is used to and familiar with. According to such a point of view, the known space that is physically experienced is metamorphosed in the dream and reappears in a different space. In this case, the uncanny of the space is realized not only through the cave, which is the unconscious production of the character, but also through the neighbour's house. So much so that it is not St  phanie's house as much as it is.



Figure 4.44. 01h 06m of the movie [115].

Although the character's snow-covered dream seems real from a distance, it is entirely a figment of the mind. Even though the mountains, snow, paths, plants, people and all the objects in the scene are perceived as real at first, it is seen that they are completely imaginary in the later scenes of the film. As a matter of fact, the slopes of the snow-covered mountains are made of sheets, the paths are made of colored ropes, the trees are made of green wool, and the people are made of small figures resembling legos. At this moment, the reflection of the things that exist in reality to the space in similar forms by metamorphosing in line with the use of different materials in the dream symbolizes the alienation of the familiar. Furthermore, the creation of people and trees, which are known to be alive, by using inanimate objects and materials that behave like living things points to the ambiguity of the distinction between the living and the inanimate. So much so that the faintest point of this distinction is realized through St  phane, his neighbour and his colleagues in this surreal dream space. Herein, this mind-generated space where visual perception is distorted directly symbolizes the spatial uncanny.

4.5.5. 5th Sequence: Reality-Dream 5

Trying to escape from the police, the character jumps from the window of a room in the hotel and falls to the roof of a building. The space behind the character, who leaps from the roof to the ground, represents an uncanny reflection of a real physical space into an imaginary space. Indeed, in this image, the furniture in Stéphane's childhood room in his real house is propped up vertically, as if nailed to a wall.



Figure 4.45. 01h 19m of the movie [115].

Until this scene, the dream space that the character is in almost seems like a real space. The bedroom, which is nailed to the wall, is already in the room that Stéphane has in the real physical world. At this point, the fact that a space that exists in reality is added to the realistic space in the dream from a different angle, as if there is no gravity, makes the dream space seem strange. In this direction, the furniture placed in the dream at unusual, distorted angles symbolizes the alienation of the familiar, directly pointing to both a sense of the uncanny and a spatial uncanny.



Figure 4.46. 01h 18m of the movie [115].

Returning to the dream space, the places in the hotel where the character escapes from the police are clear examples of the uncanny. As a matter of fact, when the character leaves the room, it is seen that the entire interior walls of the hotel are covered with a monotonous

patterned wallpaper. The staircase used by the character to escape from the police seems to be a very narrow and claustrophobic space. Due to the way the staircase is constructed, it seems impossible for someone coming from the opposite direction to see someone from the opposite direction until they come nose to nose. These features of the elements used in this scene set in the hotel corridors point to the motif of repetition used by Freud in defining the uncanny. So much so that when the space consisting of a whole is divided into parts, all of the parts seem to be identical to each other.



Figure 4.47. 01h 19m of the movie [115].

Through the small window that the character sees as he descends the stairs, the restaurant part of the hotel is visible. When this space is analyzed as it appears, it is seen that the space is composed of uniform tables, tablecloths that look just like the wallpaper of the hotel and a floor covering with a similar motif. Here there, it is observed that the same uncanny motifs are present in this space as in the previous scene.

4.6. FINDINGS

The uncanny of dream spaces, which are a production of the unconscious belonging to the mind that offers a disembodied space of experience when considered in a space that is close to physical embodiment, which is capable of sensation and movement, but still unreal, where the decision mechanism and reasoning ability are limited, is analyzed from a phenomenological perspective through Stéphane, the main character of the film "La science des rêves" chosen as a case study. The trilogical order formed by the concepts of consciousness, body and space, which has been maintained until this chapter in the thesis, is preserved in the chapter that constitutes the case study in order not to disrupt the structure of the thesis and to present the analysis in a more systematic framework. The aforementioned

concepts would be analyzed through the film divided into a total of 5 sequences. First, the acts experienced by the character while having an active and awake consciousness, then the uncanny manifestation of repressed emotions, thoughts, events and people, which are the reflections of the unconscious observed during sleep, into the dream space are analyzed under the title of "Uncanny of the Dream Space Through the Experience of Consciousness" (Chapter 4.3.) in line with the phenomenological perspective of the character. Then, the experiences realized in the direction of the physical body that the character has when he is in a real space, which he senses through the five sense organs and has the ability to move, followed by the uncanny reflections of the character's experiences in the dream space in the direction of his bodily disembodiment in a mind-generated space with limited mobility while he is asleep, are discussed in line with a phenomenological perspective under the title "Uncanny of the Dream Space Through the Experience of Body" (Chapter 4.4.). Finally, the mental and physical experiences of the character in a real space where the character is physically present, and then the uncanny motifs based on Freud in the dream space are analyzed in line with the phenomenological experiences of the character under the chapter 4.5. "The Uncanny of the Dream as a Spatial Experience" through the uncanny of the dream space. Accordingly, in this section, which includes the findings of the case study, it has been decided to present the results obtained from the analysis of the film, which is divided into sequences, in line with the trilogical order consisting of consciousness, body and space in the thesis and the case study.

According to the results of the analysis obtained from the sequences, the situations, events and people who harbor the events that the character has experienced during the time when he/she has an active consciousness, i.e. when he/she is in the waking state, are manifested in the dream space. In other respects, the acts obtained through active consciousness point to the fear, anxiety or exciting situations in daily life, which Freud explained while expressing the content of dreams [72]. In other words, the reflection of active consciousness in the dream is usually realized due to the acts that the person has experienced for a few days before experiencing the dream. At this juncture, considering the analysis of consciousness in the sequences, if the actions of the character in a conscious state do not have any traumatizing qualities, they come together with the actions obtained through the person's corporeality and make the space uncanny due to a phenomenological spatialization based on people and objects. In fact, considering the example of consciousness in Sequence 1 under the chapter

4.3., the character's seeing his boss does not create an uncanny element. On the other hand, the reflection of the broken razor, which the character experienced physically the previous day, in the dream space and the collision of this reflection with the vision of the boss makes the space in which the event took place uncanny. Similarly, when looking at sequences 3, 4 and 5, it is clear that the characters seen in the dream are related to the character's conscious actions, besides, these characters are randomly manifested in the plot that takes place in the dream space. At this point, the acts of consciousness manifested in the dream, which are disconnected from the context and independent of the plot in the dream space, cause the dream space to become strange and reveal the uncanny. In addition to this, as seen in the examples, these non-traumatizing experiences of consciousness that make the dream space uncanny are always supported by other bodily acts. Considering Sequence 2, again see a conscious act of the character manifesting itself in the dream space. On the contrary, this act directly causes spatial uncanny. Considering the events that take place in this sequence, the character realizes that he has been lied to. In this respect, when considered through this example, it is concluded that the negative effects of conscious acts that traumatize the person can make the space uncanny in a direct way. When it comes to the unconscious, it has been observed that in dreams containing unconscious content, situations similar to the reflection of the acts acquired in the conscious state on the dream manifestations have been observed. As a matter of fact, similar coincidences were also observed in the character's dreams with unconscious content. Again, it was inferred that dreams with unconscious content are much more effective in making the space uncanny than conscious dreams. Here, as Freud states, the unconscious contains repressed and traumatizing emotions, events and situations, and the repression mechanism of the ego is released during sleep, and these released aggressive structures become visible in dreams through certain symbols and images [111]. From this point of view, the reflection of the unconscious contents of the character's dream in different manifestations in the mental space where the dream takes place corresponds to the return of the repressed. This in itself is an element that makes the space uncanny. Otherwise, just like the manifestation of acts of consciousness in the dream space, it has been observed that unconscious contents emerge in the direction of corporeality and spatiality. As a matter of fact, in the examples of the unconscious given through Sequences 1, 2, 4 and 5, it is observed that the character reveals his repressed emotions in a space through corporeality and thus causes the space to be rendered uncanny in an indirect way. For example, in Example 1, the character's repressed emotions such as work-related problems, the desire to avoid

responsibility, and the fear of failure are reflected in the character's hands, a physical organ. The character, whose hands are growing, has difficulty working in this scene. Similarly, in Sequence 5, although the unconscious is not reflected on the physical characteristics of the character, it is reflected on the kinesthetic ability of the body in the dream. So much so that the character, who runs away from his coworkers and his mother's lover, who appear as police officers in his dream as a result of the act of consciousness, as if he were a criminal, in this example, he actually aims to escape not from the police but from his repressed thoughts. In the 3rd and 4th sequences, it is observed that the places in which the dream takes place are already mind-generated, unreal places. Herein, the combination of the non-physical space with the unconscious has caused the space to contain uncanny motifs in a direct way. On the other hand, it is important that the places are not mind-generated but mind-generated places that the character often sees. The mind-generated space has now become uncanny for the character who sees his symbolized fears in these spaces that contain unconscious reflections that often enter his dreams.

Under the chapter "Uncanny of the Dream Space Through the Experience of Body" (Chapter 4.4.), the uncanny manifestations of the character's bodily and disembodied experiences in the dream space are discussed through a total of 5 sequences. In the analysis of the sequences under this chapter, it was determined that the physical body's ability to sense and perceive through its five sense organs has an undoubted effect on dreams. Considering the examples in the sequences, it is seen that tactile, visual and auditory elements are directly effective in making the dream space phenomenologically uncanny. These elements have different effects in terms of uncanny in object and space contexts. As a matter of fact, the razor experienced by the character in the 1st sequence is an object that the character experiences tactilely, visually and auditorily, and this object turned into a moving creature resembling a spider in the character's dream. Similarly, the sounds that the character heard while sleeping in the same sequence caused the character to see a huge announcement speaker in the dream space. In Sequence 2, the typewriter, which the character had experienced visually, audibly and tactilely before falling asleep, changed form in the dream and turned into a spider. In the last sequence of the film, the character falls asleep while talking on the phone and in his dream he is talking on a telephone with a long cord in an empty field. In contrast to all these, when the dreams in sequences 1 and 3 are taken into consideration, it is observed that the dream space is structured by the pictures drawn by the character with his body. So much so that

while the character who draws a city where an earthquake occurs experiences the earthquake in his dream, when he draws the moment of explosion, the outdoor space in his dream is shaped in the same way. The inference that can be made at this point is that if what is experienced bodily is an object, it takes on a different form than in the dream and manifests in the space and indirectly uncannyizes the dream space in which it is located. Besides, if what is experienced corporeally points to a space that the character can be in, this is directly reflected in the dream and directly makes the space uncanny. Here, what is experienced with corporeality is not necessarily a 2-dimensional picture drawn by the character on a piece of paper. The 2nd sequence of the movie where the character falls asleep in a bathtub, which causes the water in the bathtub to manifest directly into the space in the dream. The character behaves as if he is in an underwater city and swims from one place to another. In another part of the same dream, the character sees everything that is actually water as cellophane paper. In this example, it is concluded that the character's mind creates a phenomenological representational space through object analogy. Herein, it is possible to say that the body has a memory even in a dream state. The character will use cellophane paper instead of water in his art project with his neighbor in the film. This example points to an event that the character has recently experienced. On the other hand, in a dream in the same sequence, the character sees the clouds as piles of cotton wool. Here, in a real physicality, the cloud has a soft, fluffy and white appearance in the first place. In the real world, it is quite common for the cloud to be depicted as cotton. Herein, the fact that the cloud looks like cotton in the dream shows that the body's spatial memory is long-term. Another element where bodily experiences affect the dream is the experiences of the sleeping body. At this juncture, bodily situations, which can be considered as external stimuli, are directly manifested in the dream spaces and cause the uncanny to easily come to light. As a matter of fact, in Sequence 4, the character who falls asleep with his foot in a freezer finds himself in a ski resort in his dream. The character whose feet begin to freeze finds himself unable to move in his dream due to the external stimulus given by the physical body. In the examples representing disembodied states given under this heading, motifs that make the space uncanny have been captured. On the other hand, each of the examples representing disembodied states is in fact seen to be related to the character's actual physical body, which is supported by the fact that the character's bodily acts are represented by an experiential abstract space. So much so that all of these disembodied experiences, which are not experienced with a real physical embodiment, are phenomena that the real physical body can experience and are related to its

tactile, visual and auditory memory. At this moment in time, the body is only the body and it is not possible to suggest that the experience of the character in the dream is devoid of corporeality.

Under the chapter "The Uncanny of the Dream as a Spatial Experience" (Chapter 4.5.), the uncanny manifestations of the character's experiences of physical space and mental space in the dream space are discussed through a total of 5 sequences. At this juncture, while the spatial uncanny is primarily addressed through the character's experience within a physicality but manifested in a different way in the dream space, a space that is a production of the mind is analyzed through whether it contains the uncanny motifs pointed out by Freud. It has been observed that the manifestations of the spaces experienced by the character in the real physical world in the dream are shaped by the character's acts of consciousness, unconscious and body, and accordingly, the uncanny can be perceived in the space. Hence, when the dream space seen in sequence 1 is analyzed, it is seen that the space is almost identical to the office where the character actually works. At this moment, the difference between reality and dream is clearly seen through the extraordinarily high height of the walls of the office and the scattered objects scattered around the space. In this particular example, it is an indication that the space is presented as a distorted reality by detaching it from real physicality in line with the character's conscious and unconscious acts. Therefore, here, the uncanny to be read through the space is realized as a result of the character's conscious and unconscious acts. These actions caused the images of the scales that distort the spatial organization and the perception of space to manifest in the dream and the space, which is actually experienced by the character in a physical world, to alienate the character by taking on different forms. Similarly, the fact that the character sees the staircase in the corner of the office in a structure consisting of infinite steps in the dream, which is handled within the framework of the 2nd sequence, is again seen as related to the character's conscious and unconscious acts. This manifestation of the staircase in the dream can be considered as an uncanny element reflecting Freud's motif of repetition, while the character's thought that he will never get out of here represents his repressed fears about work. Herein, the effect of conscious and unconscious acts on the organization and structure of the space taken from reality in the dream is obvious. In the dream in the 3rd sequence under the chapter of consciousness (Chapter 4.3.3.), it is seen that the character is again in his boss's room in the office. This example contains reflections of both consciousness and body acts. So much so

that in the room where there is no window, the city picture behind the desk is seen as a window overlooking the city, which may contain the character's desire to escape from there. From another perspective, the character visually metamorphosed the picture he experienced with his physical body in his mind and saw it as a city silhouette, causing the space to metamorphose in the dream. When it comes to bodily acts, the reflection of the pictures drawn by the character on the exterior spaces is clearly seen. In these dreams of the character, the physical space combines with physical acts as phenomenology says and again metamorphoses the space. It has been observed that the spaces that the character has not experienced in real life, which manifest in his dreams as the product of his mind, are shaped in line with the character's unconscious and bodily acts. It is seen that these places are often composed of memories from the character's past, objects symbolizing repressed emotions, and objects and materials with physically experienced memories. As a matter of fact, the space that the character frequently sees and which is thought to represent the character's state between sleep and wakefulness throughout the case study is proof of this. Herein, the emergence of unconscious elements in spaces, which are the production of the subjective mind where repressed emotions can surface, makes the space even more uncanny than it already is. As a matter of fact, in these examples, an already symbolized space contains other symbolized emotions, thoughts and memories. That is, what makes the space uncanny are both the spaces structured depending on the acts of consciousness and body and the symbolized objects that represent the return of the repressed. In other respects, not all of the character's mind-generated dreams take on surreal images. As a matter of fact, the character sees his neighbor's living room in his own mind-made dream space in the 4th sequence and similarly sees his own bedroom in his own mind-made dream space with distorted angles in the 5th sequence are examples of this. At here, the uncanny is directly reflected on the space. The real-looking space produced by the mind is invaded by the space produced by the body. The combination of these two realistic spaces with distorted angles has caused the uncanny to come to light, even though they represent reality in the image. On the contrary, in some of the dreams analyzed for the uncanny, it has been observed that the spaces within the dream may also have uncanny motifs independent of the concepts of consciousness, body and space. In the 4th sequence, the repetitive wallpapers of the hotel space, the way the staircase is structured, the covers on the tables in the restaurant section are evidence of this. Similarly, the dream involving an abandoned building analyzed in the 2nd sequence is another example of this. In the dream, factors such as the deterioration of structural elements, abandoned

dwelling, silence, rust, dirt, mold, rotten furniture allow a spatial uncanny to be easily seen. As a result of the analyses, it is understood that the uncanny of the real spaces in the dream occurs in line with the consciousness and body acts of the experiencer, while the uncanny of the spaces of mind production is related to both consciousness and body acts and the way they are structured independently of them.

The findings led to the conclusion that the spatial uncanny in the dream cannot be phenomenologically manifested separately from an active consciousness, unconscious, physical body, body in the dream, physical space and dream space. All of these concepts are present in the person in an intertwined manner. Indeed, the results obtained from the study allow the spatial uncanny, which is experienced with subjectivity in reality and physicality, to be shaped through the person's experiences of consciousness, body and space and to manifest in a similar way in the dream in a phenomenological way. At this point, it would be a correct approach not to reduce the phenomenon of reality to reasoning and decision-making, controlling the flow and physical displacement. In fact, even though it is difficult to control compared to a physical world, dreams, which take place in an intense atmosphere, in which the unconscious, which also covers the consciousness, shows its presence and where sensuousness is at the forefront, can be considered as another dimension of reality. Actually, dream spaces, which can be considered as another kind of reality, exhibit extraordinary spatial features compared to a physical world as a result of the participation of unconscious activities in it and take on surreal states. Here, the fact that the spaces in the dream are an expression of the unconscious reveals that they can have much more uncanny characteristics compared to a space in the physical world.

5. CONCLUSION

In this chapter, which is the last title of the thesis, firstly, the aims and research questions of the research topic will be reminded. Then, the literature within the scope of the thesis regarding the aims and questions of the study will be summarized and structurally transferred, and the information obtained from the literature review will be synthesized and re-evaluated in line with the findings obtained from the case study, which constitutes the 4th title of the thesis. Finally, in line with the inferences obtained as a result of the synthesis, the study will be concluded by revealing the value of the research findings and their contribution to the literature.

As a result of the literature review conducted in line with the aim of the thesis, it has been observed that the concepts of consciousness, body and space, which are an integral part of human existence, and the semantics of these concepts have always been a subject of debate. These concepts, which have been handled by different disciplines from different perspectives, have been handled by the phenomenology theory in the first quarter of the 20th century on the axis of experience. As a result of the literature review conducted within the scope of the thesis, it has been observed that in the approaches shaped around the phenomenological thought, the concepts of consciousness and body have always been discussed within a world and space in a way to be understood together as a condition of each other and have always been opened to discussion within the same scope. On the other hand, within the framework of this thesis, it has been argued that this approach adopted by phenomenology reduces the possibilities of the mind and consciousness, which contain the infinite ability of human beings to think, produce and reason, to a physical body in a concrete world and casts a shadow on the semantics of the concepts. As a matter of fact, it is undeniable that there are spaces that are perceived only cognitively through the unconscious, without the participation of a physical body with a sensory capability and kinesthetic skills and an active consciousness. At this point, reconsidering the studies on space and the experience of space, which are included in phenomenology throughout the study and which are constructed through the unity of the body and consciousness, through situations in which the body does not have an active participation physically and sensually, in other words, which are almost disembodied and in which the consciousness does not have the ability to actively reason and think, will expand the scope of body-centered phenomenology in order

to put forward a consciousness-centered phenomenology, The reading of unconscious and disembodied experiences through a space has been seen as a point to be emphasized at the point of gaining a different dimension in the phenomenological discussions presented through architecture. Otherwise, these spaces, where there are no sensory and kinesthetic activities of the physical body, but where the physical and sensory experiences of the body are perceived by working in cooperation with the mind of the person, beyond offering an disembodied experience that points to corporeality, cause the person's bodily experiences to merge with the repressed emotions, thoughts and impulses caused by the censoring mechanism of the mind, and cause the space of the unconscious to become an uncanny spatial experience environment by exhibiting a tendency to alienate the familiar for the experiencer of the space. In order to discuss the spaces of the unconscious, which offer an disembodied experience space and represent the uncanny point of phenomenology, from a phenomenological perspective, this thesis focuses on dream spaces in sleep, as dream spaces provide a spatial experience space close to reality through the concepts of consciousness, body and space.

In this thesis, in which the dream spaces, which are considered as the space of the unconscious without the active participation of the body and consciousness, are conceptualized as uncanny due to their vague and ambiguous characteristics, and the phenomenological experience experienced in these spaces, which can be considered as the uncanny point of phenomenology in line with the purpose determined in the thesis, it is primarily examined how the concepts of consciousness, body and space are handled in the phenomenological thought system, which also constitutes the method of the thesis. On the other hand, understanding the semantics of the concepts of consciousness, body and space discussed in the thesis and putting them into a more systematic order made it necessary to address the systems of thought that preceded phenomenology. As mentioned in the literature section of the thesis under Title 2, it is seen that the first scientifically based rational explanations of the concept of space were realized through the Age of Enlightenment. As a matter of fact, the scientific developments and discoveries achieved in the Renaissance, which took place within the Age of Enlightenment, caused the people of the period to shake the trust in the knowledge imposed by the church and shaped by dogmas. At this moment in time, the inadequacy of the existing knowledge and the fact that this knowledge did not contain certainty aroused suspicion and led to the search for ways to reach absolute

knowledge. In this period, when the desire to attain knowledge was dominant, but this desire could not be grounded in any system, Descartes put forward methodical skepticism in order to attain true knowledge and to build his philosophy on certainty [19]. This understanding of skepticism involves not only the rejection of all known knowledge, but also the exclusion of all kinds of information that are thought to be doubtful and uncertain. According to this approach, after the elimination of doubtful knowledge, what remains will be absolute pure knowledge. At this point, the thinker, who examined all existing sciences, knowledge and, more than that, his body, was convinced that the secret of the universe was mathematics, so much so that, despite the fallibility of the senses, mathematics is beyond doubt and only through mathematics can the world be rationally and holistically understood [12]. In this direction, the method brought by the approach of Descartes, who brought Cartesian Philosophy to the literature, contains the understanding that the universe, the world and space are also calculable and measurable. This approach, in which the mathematical thinking analytical mind is at the forefront, has caused the concepts of body and space to lose their semantics. As a matter of fact, according to this approach, space has become a volumetric, static void, which has become the separation and sum of parts of physical matter that do not have any determining qualities other than spatiality and volume, while the body has been reduced to the position of objects that only occupy space and occupy space within this calculable space [14].

In the process up to this point, it is clearly seen that the explanations of the concepts of body and space are handled with a dualist approach. In fact, Edmund Husserl criticized this positivist approach to science adopted by Cartesian thought, which overshadows the semantics of the conceptuality of body and space. At this juncture, Husserl, who aimed to restructure philosophy in a way to create a precise field of science similar to Descartes, brought the phenomenology theory, which constitutes the method and basis of this thesis, to the literature. Husserl's phenomenology aims to reach essences and thus questions what phenomena are and how they can be grasped. In this direction, first of all, it has been informed that the thinker approaches all the information in the past with a skeptical attitude in order to ensure the legitimacy of the system he will put forward, as Descartes had done before. According to Husserl, Descartes' starting point is not wrong, on the other hand, the methodical doubt on which he based his philosophy seems insufficient in scope. At this moment in time, according to him, knowledge of the external world, beliefs and systems of

thought must be separated, and in order to reach the essence, one must return to the things themselves [28]. Therefore, the thinker, who is clearly observed to step from methodical doubt to the problem of existence, grounded existence, which he saw as a field of certainty, with consciousness, which he put forward as the constitutive structure of phenomena. As a matter of fact, according to Husserl, consciousness, which he places at the center of his phenomenology, enables everything thinkable to be addressed and thus phenomena to be revealed. Husserl's conceptualization of being through the concept of consciousness, which he sees as the constitutive structure of phenomena, has been criticized by his student Martin Heidegger, since according to Heidegger, this approach shows that the semantics of being as a phenomenon is ignored. Herein, Husserl's search for being in consciousness is unnecessary, as being must be sought in existence, since understanding it literally requires an investigation of the way it exists in the first place. In other respects, unlike Husserl, Heidegger thinks that existence is not the kind of structure that can be taken into account, since existence is already an implicit dimension that belongs to the essence of the existent and makes the determination of the existent possible [34]. Here, the intersection of Husserl's and Heidegger's work on the axis of phenomenology and existentialism seems to have paved the way for the shaping of the concepts of consciousness, body and space to be discussed in the future. Indeed, in this process of investigating the meaning of existence, Heidegger first of all set out to investigate in which being can be found and found the key to existence in human beings. So much so that, according to him, the human being, who has the characteristic of being *existere*, can only ask questions about being and question it; for the human being is not only being, but also self-knowing. In this direction, Heidegger put forward the concept of *Dasein*, which has access to existence in order to investigate the meaning of existence. In his terminology, this concept represents the real and absolute basis of consciousness, the real place of the unfolding of the concept of being, and is synonymous with the human being. According to him, *Dasein* is spatial by its very existence, it cannot be separated from space. At this point, it is clear that Heidegger completely opposes the philosophy based on the dualism of soul and body within the scope of Cartesian thought. Actually, while the concepts of subject and space exhibit a disconnected and static characteristic in Descartes' philosophy, in Heidegger's approach, space is treated as an entity in which *Dasein* exists and which brings each other into existence. In this respect, this ontological situation that *Dasein* is in is clarified by Heidegger with the discourse of "being-in-the world". At here, contrary to the idea that space is only a geometric space and the

bodies in it are seen as space occupiers, there is a holistic relationship between the concepts of human and space, as in today's phenomenological understanding of space.

In the process up to this point of the research, Husserl's approach to phenomenology through consciousness and Heidegger's definition of the concept of space as a place of interaction and experience through Dasein have largely shaped the discussions on the body carried out on a phenomenological axis, and these approaches have allowed the semantics of the trilogy consisting of the concepts of consciousness, body and space, which the thesis focuses on, to reach a different dimension. At this point, as a result of the analyses made within the scope of the thesis, although it was seen that Husserl's studies on phenomenology were not shaped through the body, in his analysis of consciousness, which he made by putting forward the directionality of consciousness, the concept of body was handled through the ability to move. At this juncture, the philosopher, who places the idea of embodiment at the center of the analysis of consciousness, reveals that the consciousness that belongs to the body cannot be considered separately from the body, while revealing that there is a holistic relationship between the subject and the world. As a matter of fact, his embodiment of the concept of consciousness as neural enabled the body to be treated as a concept that expands into the world of life and is a precursor in the construction of the perceptual world through kinesthesia. Similarly, there is no explicit emphasis on corporeality in Heidegger's work on being based on Dasein. On the other hand, the body described by the philosopher in the Zollikon Seminars is not only a physical being of flesh and bone, but also a body that extends beyond its own skin, actively turns towards the world, and intertwines and interweaves with the world [49]. Heidegger's definition of the body implicitly implies that Dasein's body exists in the world. In the literature reviewed up to this point in the research, the concept of the body has always been implicitly addressed; in other respects, as mentioned, these approaches have a critical role in the grounding of body-centered phenomenology, which the thesis problematizes. As a result of the literature review up to this point, it has been observed that Merleau-Ponty is the first to directly address the body in phenomenology, as the philosopher argues that human beings are not only beings of consciousness but also embodied beings. Herein, it is clear that the philosopher approaches the concept of perception from a more fundamental point of view than his predecessors. In fact, human beings are in the world through their perception, and the perception of the world necessitates that the body is in the world and can perceive it. Accordingly, for Merleau Ponty, perception is not only an act

attributed to consciousness, but also a phenomenon that is in the world and over which the body living in the world has a say [57]. At this moment, it is possible to see that Merleau-Ponty's approach to Husserl's orientation is different. Indeed, for him, directionality belongs to the body, not to consciousness. Within this framework of thought, it is seen that the body is taken as a phenomenological starting point. In fact, according to the thinker who places the body in the gap between subject and object, the place where human existence is grounded is the living body that embodies consciousness and is actively present in the world with its living and physicality, as opposed to being merely a thinking entity [1]. In line with this approach, Merleau-Ponty, who reinterprets Heidegger's discourse of "being in the world", by which he means Dasein's constitution of being, as "being body in the world", emphasizes with this discourse that the living and embodied subject, as a spatial being with all its capacity, turns towards and accesses the world with its shape and physical characteristics. This semantics and spatiality that the thinker attributes to the body has enabled space to be reconstructed and given meaning in line with the characteristics such as perception, sensation and experience attributed to the body. So much so that space is no longer an abstract Cartesian space that can be measured and looked at from the outside, an extension of a transcendental mind, but a multi-layered formation that is experienced with the presence, movement and perception of the body, that contains the traces of the body's experience and envelops the body. At here, Merleau-Ponty's grounding of his approach with the living, perceiving, experiencing and sensuous body is clearly a turning point in terms of the body debates in phenomenology. This way of thinking, developed by Merleau-Ponty under the leadership of thinkers such as Husserl, Heidegger and Sartre, not only brought the semantics of the body to light, but also enabled the discussions on body and space to move to a different dimension.

Considering the theories of embodiment in the discussions of phenomenology, it has been determined that consciousness, which is a state of being aware, has always been considered in relation to body and space. In line with these theories, it has been observed that consciousness cannot be manifested separately from the body in a physical world with its physicality. As a matter of fact, according to these approaches, consciousness is an element that ensures the coexistence of the embodied subject and the world. In this thesis, in which the phenomenological experience of the spaces of the unconscious is conceptualized as uncanny, the way in which the concepts of consciousness, body and space are handled in the

existing literature shows that the phenomenological approach exhibits a reductionist attitude when these concepts are treated as phenomena that cannot be manifested separately from each other. At this point, under the title 2.5. of the thesis, a mind-centered phenomenology is proposed for discussion. In other respects, opening the concepts of consciousness, body and space to discussion with this new perspective necessitated the restructuring of the concept of the unconscious in line with a phenomenological approach. The concept of the unconscious, which was introduced to the literature by Freud with the birth of psychoanalysis, is formed by keeping the desires that are not accepted by society outside the field of consciousness through the repression mechanism within a psychoanalytic framework. From this perspective, the unconscious, which includes traumatic memories and experiences in childhood, repressed desires, instincts, thoughts and events, acts as a kind of defense mechanism for the person [76]. When the discourses on the unconscious from a phenomenological perspective are investigated, it is concluded that the unconscious is treated as a kind of unconsciousness in this framework. For this reason, the unconscious has not been made a subject of phenomenology, since these experiences contain an uncertainty and express lifelessness as opposed to living consciousness. In fact, when it look at Husserl's work, the fact that the thinker defines consciousness as the zero point of vitality is proof of this [83]. Similarly, Merleau-Ponty, who founded phenomenology on corporeality, adopted a similar approach to Husserl. In fact, rather than treating the unconscious as the opposite of consciousness, the philosopher defined it as perceptual consciousness in its ambiguity, opacity, plurality of meanings and endless search for interpretation [87]. The unconscious approaches of phenomenology, which aims to reveal the essence of phenomena through experiences, were deemed insufficient as a result of the literature review conducted for this thesis. Actually, the unconscious, which offers a subjective field of experience, has the capacity to be discussed through the body and space since it belongs to human beings., the dream spaces included in the scope of the thesis at the point of discussing the phenomenology of the unconscious prove this. So much so that as a result of the studies, it has been concluded that these spaces, which offer an disembodied and unconscious experience space, cannot be considered separately from existence. However, the discussions of the unconscious, both from a psychoanalytic framework and from a phenomenological perspective through dream spaces, have shown that the unconscious points to the uncanny, which was put forward by Freud. Indeed, the uncanny represents the alienation of the familiar and the unexpected return of the repressed. At this juncture, it has been seen that the

concept of the unconscious is itself an uncanny point of phenomenology. Indeed, the unconscious that infiltrates through dream spaces requires the dream space to be considered as uncanny in itself since it contains a symbolized manifestation of the repressed emotions, thoughts and traumatic memories within the space. So much so that the provision of an incorporeal experience space close to corporeality, independent of the content within the dream space, and similarly, the presence of unconscious acts, including consciousness, within the space renders the dream space uncanny in terms of both corporeality and spatiality. Herein, the analyses made in the thesis prove that the uncanny space of the unconscious can be addressed from a phenomenological perspective. To tell the truth, while the uncanny of dream spaces can be revealed in terms of the non-existence of these concepts together, the fact that dreams have spatiality proves that the factors that cause spatial uncanny that can be observed in a real space can also be revealed in the non-physical dream space that is produced by the mind.

When the findings obtained from the case study included in the scope of the thesis are synthesized with the information in the literature in order to address the uncanny of dream spaces, which offer an disembodied and unconscious subjective experience space, from a phenomenological perspective, it is seen that it is possible to discuss the spaces of the unconscious phenomenologically. In fact, the spatial uncanny, which can be obtained through a real physical space in phenomenological approaches that center the body, can also be read through dream spaces representing the unconscious, which is the production of the mind. At this point, it is seen that phenomenology's treatment of the unconscious as unconsciousness and nothingness is a wrong attitude. Indeed, the unconscious is a very broad phenomenon that includes consciousness and does not represent the zero point of consciousness and vitality. Of course, it is not possible to ignore the unity of body, consciousness and space. On the other hand, the findings obtained from the case study show that it is possible to say that the body, the unconscious, which includes consciousness, and in this direction, it is possible to say that there is a coexistence of mind production space. At here, it is inferred that the body, which has physicality, sensation and kinesthetic abilities, has a memory. This proves that the disembodied experience in the dream is not a completely disembodied experience. To tell the truth, the memory of a real physical body shows unity with one's unconscious on the dream space and shows that spatial perception occurs just as it occurs in a real space. In this direction, when the uncanny is considered, dream spaces,

which offer a field of experience close to corporeality but disembodied, and similarly, where an unconscious covering consciousness is observed, can reach much more surreal dimensions compared to a real physical space as a result of the infinite and unlimited possibilities of the mind, and cause the uncanny to be experienced at an extreme level compared to reality. All the findings obtained from this thesis study, while questioning the construction of phenomenology on physicality, have shown that it is possible to make a phenomenological expansion of the uncanny of the unconscious experience environments that constitute the uncanny point of phenomenology. In this direction, while it is thought that a new perspective has been brought to body-centered phenomenological approaches as a result of this thesis, it is suggested that phenomenological discussions shaped through space should be freed from their indigmatic attitude and the concepts of the disembodied and the unconscious, which are seen as the uncanny point of the approach, should be included in their scope and the scope of theoretical discussions should be expanded.

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