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Poetry Across the Atlantic: Beat Aesthetics and Political Dissent in Allen Ginsberg and Küçük İskender

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Abstract
This article examines the transatlantic circulation of Beat poetics through a comparative reading of Allen Ginsberg's "America" and Küçük İskender's "Türkiye." Although separated by geography, language, and historical context, both poems articulate a similar mode of poetic dissent that challenges dominant national narratives, moral norms, and political authority. Situating Ginsberg's poem within the cultural and ideological tensions of Cold War America, the study argues that "America" exemplifies the Beat generation's rebellious aesthetics through its confessional tone, anti-capitalist rhetoric, and radical critique of American society. The article then turns to Küçük İskender's "Türkiye," suggesting that his poetry adapts and localizes Beat poetics within the socio-political conditions of post-1980 Turkey. Drawing on theories of intertextuality and transnational literary circulation, the paper demonstrates how Beat aesthetics travel across cultures and are reconfigured within new political contexts. Ultimately, the comparison reveals how poetic anger, sexual identity, and countercultural resistance function as shared elements of dissent in both poets' works.

Keywords: Allen Ginsberg, Küçük İskender, Beat poetry, political dissent, queer poetics, transnational literature, underground poetry

Introduction

Beat poetry was never only an American literary episode. Even though it emerged from the specific historical tensions of postwar United States culture, its formal restlessness, anti-bourgeois energy, sexual candor, and hostility to political conformity enabled it to travel well beyond its original geography. Recent scholarship on Beat writing emphasizes that it blurred established distinctions between private and public utterance, between literary genres, and between normative and nonnormative sexual identities. In this sense, Beat writing did not merely produce poems; it produced new forms of public speech and new modes of oppositional subjectivity. As noted by Matt Theado, Beat writing blurred boundaries between genres and personal expression while engaging with broader social justice movements and cultural transformations (2021, 2–4).

Among the leading figures of this movement, Allen Ginsberg occupies a central place. His poetry articulates a profound dissatisfaction with American capitalism, militarism, and moral conservatism. Ginsberg's works, particularly "Howl" and "America," became emblematic

texts of Beat rebellion and countercultural resistance. The Beat movement itself was not merely a literary phenomenon but a broader cultural transformation that influenced politics, music, sexuality, and alternative lifestyles (Varner 2012, 2–3).

Allen Ginsberg stands at the center of this transformation. His work made the poet visible as a public dissenter, a scandalous witness, and an embodied political subject. Michael Schumacher notes that Ginsberg became known not only for poetry but for political positions, his homosexuality, and his openly countercultural persona, all of which made him a conspicuous alternative to establishment literary culture (xiv). This fusion of poetic utterance, public dissent, and queer embodiment is crucial to understanding "America," one of Ginsberg's most memorable political poems. Dennis Brown approaches Ginsberg's poetry from the perspective of postmodern theory by treating particularly "America" as "a useful text" through which Ginsberg represents "the postmodern" (1994, 31–32). Yet, Brown also categorizes, like many other scholars, his poems as "confessional" (32).

Yet the importance of Beat poetics does not end with Ginsberg's immediate historical moment. One of the most productive ways of reading Beat literature today is to ask how its forms of rebellion travel across cultures. This question becomes especially compelling when we turn to the Turkish poet Küçük İskender (1964–2019). Widely regarded as one of the most radical, marginal, and provocative voices in contemporary Turkish poetry, Küçük İskender occupies a singular position in Turkish literary history. His work is repeatedly associated with underground poetics, bodily transgression, explicit sexuality, political opposition, and marginal speech. Turkish scholarship also directly links his poetry to Beat and underground traditions. Çağrı Kirenci, for instance, reads Küçük İskender through the combined lenses of underground literature and Beat aesthetics, while other critics emphasize his grotesque, queer, anti-authoritarian, and bodily poetics and notes that his poetry bears strong connections to underground literature and Beat aesthetics, particularly through its rebellious tone, explicit language, and critique of social authority (213).

This article argues that Küçük İskender's "Türkiye" may be read as a transatlantic reactivation of Beat poetics, especially of the rhetorical and political force found in Ginsberg's "America." The relation is not one of passive influence or derivative imitation. Rather, "Türkiye" localizes a recognizable Beat aesthetic within the specific ideological pressures of modern Turkey: authoritarian nationalism, public moralism, repression of dissident and queer identities, and the development of underground literary cultures after 1980. If Ginsberg turns the nation into a direct addressee in order to confront Cold War America, Küçük İskender does something analogous in a different political field, transforming poetry into a stage for irreverence, scandal, and dissent.

The comparison matters for at least three reasons. First, it reveals that Beat aesthetics can be understood as mobile rather than nationally sealed. Second, it shows that direct-address national poems can become a transnational form of poetic confrontation. Third, it illuminates how queer and marginal poetic voices can rewrite public discourse from the edges of the nation (Doğan 2021, 1285). By reading "America" and "Türkiye" together, the present study traces a line of poetic resistance across the Atlantic and argues that Beat dissent acquires new meanings when translated into the underground, bodily, and politically abrasive poetry of Küçük İskender (Hartman 2005, 48).

Despite the temporal and cultural distance between them, Ginsberg and İskender share striking similarities in their poetic strategies. Both poets employ a confessional voice,

challenge dominant ideological structures, and construct a poetic persona that embodies political and cultural resistance. This study therefore asks a central question: How do Beat aesthetics travel across cultures, and how are they transformed within new political contexts? Through a comparative reading of "America" and "Türkiye," this paper argues that Küçük İskender's poem functions as a transnational rewriting of Ginsberg's Beat poetics, adapting its rebellious aesthetic into the socio-political landscape of contemporary Turkey.

Beat Poetics, Counterpublics, and Transnational Rewriting

The Beat generation emerged during a period marked by Cold War anxieties, ideological polarization, and the rapid expansion of consumer capitalism in the United States. In reaction to what they perceived as cultural conformity and political repression, Beat writers developed a literary style characterized by spontaneity, open forms, and radical subjectivity. Allen Ginsberg, Jack Kerouac, and William S. Burroughs rejected conventional literary structures in favor of improvisational writing influenced by jazz rhythms, Buddhist philosophy, and visionary experiences. Their poetry often combined personal confession with political critique, producing texts that blurred the boundaries between autobiography, prophecy, and social commentary.

Beat writers positioned themselves as cultural outsiders who resisted dominant social norms. Their works frequently addressed topics that mainstream American culture considered taboo, including homosexuality, drug use, spiritual experimentation, and anti-capitalist critique. Ginsberg's poetry exemplifies this rebellious aesthetic. His poems employ long breath-based lines, direct address, and an intimate confessional voice. Rather than maintaining aesthetic distance from political realities, Beat poets placed themselves at the center of social critique. This confessional mode also created what Anne Hartman describes as a "counterpublic" in which marginalized identities could articulate alternative cultural perspectives (41).

The Beat movement thus functioned not merely as a literary style but as a broader cultural challenge to established power structures. As Jonah Raskin argues, Ginsberg's poetry helped transform the image of the poet into a countercultural figure who spoke openly against political authority and social conformity (51). Within this framework, Ginsberg's poem "America" stands as one of the most powerful examples of Beat political poetry.

Any comparison between Ginsberg and Küçük İskender needs a framework that can account for both similarity and difference. A simple model of "influence" is too narrow because it assumes a one-way transfer from center to periphery. What is more useful here is a framework of transnational rewriting: a poetic form or oppositional aesthetic travels, is re-accented in a new context, and becomes historically specific again.

Beat writing itself invites such a reading because it is already characterized by mobility, permeability, and border-crossing. A major description of Beat literature in recent scholarship emphasizes its collapse of boundaries between fiction and verse, diary and memoir, private and public utterance, and sexual categories and desires (Theado 2021, 99, 101). These features are not accidental ornaments but structural aspects of Beat poetics. They help explain why Beat literature could become legible and attractive in later contexts where questions of subjectivity, marginality, and resistance remained urgent.

A second useful concept is Anne Hartman's notion of the "confessional counterpublic." Hartman argues that poets like Ginsberg used confessional modes not in the individualized, redemptive manner associated with more canonical confessional poetry, but to interpellate a homosexual counterpublic and unsettle normative categories (41). This is especially productive for the present comparison. In both Ginsberg and Küçük İskender, confession is not simply self-exposure. It is a public strategy. The personal voice becomes a means of creating an oppositional sphere from within the nation yet against its norms.

A third concept is marginality as poetics. Turkish criticism of Küçük İskender repeatedly emphasizes that his poetry emerges from underground aesthetics: lumpen language, pornography, otherness, obsessive sexuality, alcohol or stimulants, flexible diction, profanity, and indifference to established ethical and aesthetic norms (Kirenci 2021, 214–215). This description resonates strikingly with the ethos of Beat writing, which embraced outcasts, prison populations, marginal lives, sexual rebellion, and forms of speech excluded from respectable literary culture. Recent Beat criticism also notes the Beats 'compassion for outcasts and their desire to experience life on society's margins (Theado, 13).

What makes the Ginsberg and İskender comparison compelling, then, is not only thematic resemblance but a deeper structural affinity. In both, poetry becomes a medium in which the marginal subject addresses the nation directly. The poem becomes part monologue, part indictment, part performance of unruly selfhood. The nation is not celebrated as homeland but interrogated as ideological apparatus. The speaking voice is not harmonized into civic belonging but insists on estrangement, excess, and discomfort.

This framework allows us to understand "Türkiye" as a localized form of Beat dissent. It does not simply "borrow" from Ginsberg. Rather, it translates the energy of Beat counterpublicity into the language of Turkish underground poetry, where bodily disgust, sexual provocation, and anti-authoritarian anger take on culturally specific meanings (Kirenci, 220). In that sense, the comparison is not just intertextual but political: it shows how a poetic form of dissent migrates and is historically remade (Doğan, 1290).

Beat Poetics and Poetics of Dissent

The Beat generation arose in a climate of postwar conformity, anti-communist hysteria, nuclear anxiety, and expanding consumer culture. In literary history, the Beats are often remembered for stylistic innovation, but style alone does not explain their continuing power. What made Beat writing disruptive was the way form and dissent became inseparable. Open forms, improvisatory rhythms, shocking candor, obscenity, and anti-institutional attitudes all worked together to challenge the moral and political consensus of the era.

Beat literature also redefined the relation between life and art. It resisted the separation of literary voice from lived experience and sought a poetics of immediacy. The poet was not a detached observer but a participant, witness, and provocateur. Theado's volume on Beat and Black Mountain poetics stresses spontaneity, open form, jazz influence, and embodied practice as central to this literary field (10). This embodied quality is important in relation to Ginsberg. His poetry is never purely ideological; it is vocal, bodily, performative, and often comic.

Sexuality also plays a constitutive role in Beat dissent. Varner's historical dictionary repeatedly associates Beat culture with rebellion against conventional attitudes toward sexuality and with graphic, uninhibited forms of expression (84). Nick Selby's study of Ginsberg likewise shows that homosexuality in Ginsberg is not simply biographical content but part of his public heroic self-fashioning, a way of inhabiting the role of the rebel-poet (67-68). Raskin similarly emphasizes that Ginsberg's poetry and homosexuality were "inextricably linked" (35).

This matters because the Beats transformed obscenity, confession, and sexual nonconformity into literary-political tools. Their poetry did not merely represent dissent; it performed dissent linguistically. One can see why this poetics would become meaningful in later settings where dissident writers also confronted official morality, cultural conservatism, and state pressure. Beat aesthetics provided not just themes but tactics: direct address, profane demystification, performed spontaneity, public confession, and solidarity with the marginal.

When read from this angle, Beat poetics becomes especially useful for thinking about a poet like Küçük İskender. Turkish scholarship describes his poetry as grounded in underground literature, grotesque bodily imagery, anti-normative sexuality, profanity, and protest (Şahiner 2017, 73; Kirenci 2021, 220). These are not identical to Beat techniques, but they clearly occupy a related field of cultural resistance. Both poetics work against official language. Both bring the abject and the marginal into literary visibility. Both refuse the decorum expected by respectable readerships. And both turn scandal into an aesthetic weapon.

Allen Ginsberg's "America": Close Reading and the Poetics of National Confrontation

Ginsberg's "America" is one of the clearest examples of Beat political lyricism. The poem takes the form of an apostrophe to the nation, but unlike a patriotic ode, it stages confrontation, sarcasm, resentment, and reluctant belonging all at once. It begins with a line that is both melodramatic and oddly intimate: "America I've given you all and now I'm nothing" (Ginsberg 1997, 118). The tone is accusatory, but it is also theatrical. The nation is immediately personified, not as an abstract political system but as a failed interlocutor in a personal relationship.

The next line heightens the anticlimax: "America two dollars and twenty-seven cents January 17, 1956" (Ginsberg 1997, 118). The movement from grand complaint to exact pocket change is one of the poem's signature gestures. It collapses the monumental into the banal. National crisis and economic precarity occupy the same sentence. This is not merely comic deflation. It implies that capitalism structures even the poet's emotional and rhetorical life. The self is not outside the nation's material logic; it is trapped within it.

The repeated invocation "America" organizes the poem like a series of blows. Every recurrence renews accusation. Yet the poem's energy also comes from tonal instability. Ginsberg does not speak in one register. He shifts constantly between lament, farce, obscenity, confession, political analysis, fantasy, and self-mockery. That instability is essential to Beat poetics: it refuses the calm authority of official discourse.

One of the poem's most memorable lines is: "America when will we end the human war?" (Ginsberg 1997, 118). The phrase "human war" is striking because it makes war seem both universal and absurdly normalized. The question is phrased like a plea, but the poem immediately veers into obscene rage: "Go fuck yourself with your atom bomb." (Ginsberg 1997, 118). Here Ginsberg attacks the sanctimony of Cold War nationalism through profanity. The obscenity is not merely rebellious attitude; it strips military discourse of grandeur and returns it to bodily vulgarity. Nuclear modernity is not sublime but obscene.

Raskin points out that "America" broke several taboos of the 1950s at once: homosexuality, marijuana use, Marxist reading, even communist affiliation, and did so without apology (Raskin, 68). That quality of unapologetic disclosure is central to the poem's force. The poem does not seek reintegration into respectability. It uses scandal as method.

Another revealing pair of lines is: "America when will you be angelic? / When will you take off your clothes?" (Ginsberg 1997, 118). The juxtaposition is brilliant because it places moral transcendence and sexual exposure side by side. "Angelic" names the pious self-image of the nation, while "take off your clothes" (118) punctures that fantasy by introducing erotic vulnerability. Ginsberg uses the rhetoric of undressing to expose ideological hypocrisy. The nation wants innocence and purity; the poem demands nakedness.

The queer dimension of the poem becomes explicit in the final stretch: "America I'm putting my queer shoulder to the wheel." (Ginsberg 1997, 120). This is one of the most important lines in the poem and in Ginsberg's broader poetics. The phrase revises the civic ideal of productive labor by inserting "queer" into it. The speaker does not abandon America entirely. He insists on participating, but only as a queer subject. This is not assimilation. It is a demand that the national body reckon with the subject it marginalizes. Raskin reads this line as evidence that Ginsberg was not simply anti-American; he wanted the nation's good while refusing its exclusions (184). That doubleness is crucial. The poem's anger comes from estranged intimacy, not external detachment.

Hartman's model of confessional counterpublics helps here: Ginsberg's disclosures do not function as private catharsis, since they create a public mode in which queer life, dissident politics, and anti-normative speech become mutually legible (42). In "America," confession is political because it makes visible the subject the nation cannot comfortably contain.

The poem's rhetorical success also lies in its refusal of stable seriousness. Near the end, the question "America are you serious?" (129) sounds comic, but it also carries a profound challenge. The poem repeatedly asks whether the nation can bear genuine self-knowledge. Can it confront militarism, paranoia, consumerism, prudery, and ideological violence without mythologizing itself? Ginsberg's answer is uncertain. But the poem insists that such confrontation must begin in language stripped of decorum.

In this sense, "America" is not simply a protest poem. It is a performance of national disidentification. The speaker belongs enough to accuse, but is marginal enough to speak without reverence. That combination of intimacy, profanity, queer self-naming, and political anger defines the poem's Beat aesthetic and prepares the ground for its transnational afterlives.

Küçük İskender and the Turkish Context: Underground Poetics after 1980

To understand Küçük İskender's "Türkiye," one must place it within the literary and political atmosphere of post-1980 Turkey. The 1980 military coup reshaped the public sphere through repression, censorship, ideological control, and a new intensity of moral and political discipline. In literature, this environment did not eliminate dissent, but it pushed important forms of oppositional expression toward indirectness, marginality, or underground circulation.

Turkish scholarship on underground literature is especially helpful here. One critical account describes underground literature through features such as lumpen language, pornographic content, otherness, obsessive sexuality, alcohol or chemical intensity, profanity, flexible diction, non-didacticism, unconventional characters, and indifference to institutional aesthetics (Kirenci, 214). These features could almost serve as a parallel list for the reception of Beat literature. In the Turkish case, however, they take on a particular urgency because they confront a public culture shaped by authoritarian state traditions, nationalism, heteronormativity, and religious conservatism.

Küçük İskender became one of the major poetic figures of this oppositional field. Derya Şahiner describes him as one of the most marginal poets of Turkish literature and emphasizes that political discourse in his work is entwined with love, blood, violence, sexuality, sickness, and the body (66, 72). The body is especially important. In İskender, the body is never a neutral lyrical object. It is wounded, sexualized, grotesque, excessive, often abject. It becomes a site on which social violence and political pressure are inscribed.

Mine Nihan Doğan's reading of Küçük İskender also stresses the poet's relation to Beatnik-marginal aesthetics, arguing that he created "American winds" in Turkey while remaining deeply rooted in Beyoğlu and local subcultural experience (1298). This is a particularly useful formulation. It suggests that the Turkish adoption of Beat aesthetics is not copywork but a local atmospheric transformation. The energy may be transnational, but the urban and cultural grounding is unmistakably Turkish.

Another important element is sexuality. Critics repeatedly note that Küçük İskender's poetry uses erotic language, genital imagery, bodily fluids, and queer or bisexual suggestiveness as part of a wider anti-normative poetics. Kirenci observes that he uses erotic language, turns the poem into a scene of desire, and brings the body into a dialogic and carnivalesque field (225). In another passage, Kirenci emphasizes that works deemed underground often include pornography, otherness, queer aesthetics, protest, and Beat-derived energies, all of which are relevant to Küçük İskender's poetics (213).

This matters because "Türkiye," like Ginsberg's "America," is not merely a poem about national critique. It is a poem that performs critique through a scandalous self-positioning. The speaker does not occupy a respectable civic voice. He speaks from a body and a language already marked as improper. In this respect, Küçük İskender resembles Ginsberg not because both are simply "rebellious," but because both turn linguistic impropriety into poetic authority.

The Turkish context adds another layer. The development of marginal and underground literary organs after 1980, including fanzines, small presses, and alternative journals, helped create the space in which such a poetics could emerge. Doğan notes the importance of fanzines, e-zines, and publishing networks that brought underground literature and its translations into Turkish literary circulation (1282). This infrastructure of marginal

circulation is important to the transatlantic story. Beat poetics did not arrive as a pure original. It came through translation, subculture, urban marginality, and refunctioning. Thus, Küçük İskender should be read as part of a Turkish poetics of dissent that is simultaneously local and transnational. His work emerges from Turkey's own histories of repression and cultural conflict, but it also participates in a wider literary genealogy of counterculture, sexual dissent, and anti-authoritarian lyric speech.

Close Reading of Küçük İskender's "Türkiye"

Küçük İskender's "Türkiye" invites comparison with Ginsberg's "America" not only because of title and national address, but because of its rhetorical shamelessness. Like Ginsberg, İskender confronts the nation through a voice that is intimate, abrasive, and aggressively self-exposing. The poem makes use of provocation not as decoration but as a method of dismantling moral and ideological authority.

One line that immediately signals this method is: "hiç değilse ayık dolaşamayacak kadar dürüstüm" (iskender 2011, 141) ("at least I am honest enough not to walk around sober"). In this line, sobriety and honesty are placed in paradoxical relation. Rather than presenting intoxication as weakness, the speaker reframes it as a condition of truthfulness. This resembles a Beat inversion of moral discourse. The "respectable" subject of the nation is implicitly dishonest, while altered consciousness becomes the site of candor. The line also produces a counter-ethic: truth does not come from discipline but from disinhibition.

A second striking example is the line: "Playboy'a annemin çıplak resimlerini satmak…" (İskender 2011, 141) ("to sell my mother's nude photographs to Playboy…"). The force of this line comes from its collision of familial sanctity, pornography, and commodification. The mother, often a symbol of national-cultural purity, is here pushed into the circuits of exposure and sale. The gesture is blasphemous at multiple levels: familial, moral, national. It also resembles Ginsberg's logic of ideological undressing. In both poets, scandal functions by stripping sacred figures of their protective aura.

The line "Allah'a inanmıyorum" (iskender 2011, 143) ("I do not believe in God") is equally important in the Turkish context. Its power lies in its plainness. There is no elaborate argument, only blunt negation. In a cultural field where religious discourse is deeply entangled with public morality and political legitimacy, such a line becomes more than an abstract statement of unbelief. It is an act of public desecration. Like Ginsberg's obscenity against the atom bomb, it attacks the symbolic authority of a dominant discourse by refusing reverence.

These lines show that İskender's dissent is not simply thematic; it is rhetorical. He chooses formulations that make social discomfort unavoidable. Critics of his poetry repeatedly stress his strong language, explicit sexuality, bodily excess, and oppositional attitude (Şahiner, 67). In this respect, the poem enacts an underground aesthetics in which linguistic offense is a form of truth-telling.

The bodily dimension is also crucial. Turkish criticism frequently notes that in Küçük İskender the body is tied to violence, sexuality, disease, pathology, and political opposition (Şahiner, 66). This bodily register helps distinguish his localization of Beat poetics. Ginsberg's "America" is bodily in its obscenity and sexual self-naming, but İskender's poetry often intensifies the body into grotesque and abject material. Kirenci describes his

poetics in terms of bodily fluids, wound imagery, and dialogic eroticism (7-8). That density of abject embodiment gives the Turkish rewriting of Beat dissent a darker, more grotesque texture.

What emerges from "Türkiye," then, is a speaking subject who confronts the nation not through sober critique but through a self-consciously improper poetics. The nation is challenged by a voice that is intoxicated, sexualized, irreverent, and theatrically anti-sacred. This is precisely why the comparison to Ginsberg is illuminating: both poets know that to speak against the nation effectively, one must also violate the nation's preferred language.

Comparative Discussion: from "America" to "Türkiye"

The parallel between "America" and "Türkiye" is first of all formal. Both poems take the nation as addressee. This direct-address structure matters because it converts the lyric into an act of confrontation. The poem is no longer only expressive; it becomes accusatory and performative. In both texts, the nation is compelled to "listen," even if only rhetorically.

Second, both poems hinge on the production of an improper speaker. Ginsberg names himself queer and inserts obscenity into national discourse. Küçük İskender speaks through intoxication, sacrilege, sexual provocation, and anti-normative bodily language. In both cases, the authority of the poem comes not from civility but from scandal. The speaker claims the right to address the nation precisely from a position the nation would prefer to exclude.

Third, both poets turn confession into counterpublic speech. Hartman's account of Ginsberg helps explain how the personal becomes collective and oppositional (42). Something similar happens in Küçük İskender, though through different cultural codes. The "I" is not merely autobiographical; it is a site where excluded forms of life become audible. This is why both poems resonate beyond individual psychology. They stage a broader conflict between official identity and marginal experience.

The differences, however, are equally important. Ginsberg writes within Cold War America, where anti-communism, nuclear fear, mass culture, and sexual repression form the poem's immediate background. İskender writes in a Turkish context shaped by post-coup repression, underground subcultures, moral conservatism, and the fraught relation between secular and religious vocabularies. The shared structure of dissent does not erase these distinctions. Instead, it shows how a transnational poetics becomes historically specific in each case.

If Ginsberg's irreverence often takes the form of satirical comedy and political absurdism, İskender's tends more frequently toward grotesque bodily excess and underground abrasion. If Ginsberg's scandalizing disclosures announce a queer civic participation—"I'm putting my queer shoulder to the wheel"—İskender's dissent often appears more radically disidentificatory, less willing to imagine reconciliation with the nation. But this too is part of the transnational story: forms travel, yet their emotional and political tonalities shift.

What binds the two poems together is not a simple resemblance of content, but a shared conviction that poetry can oppose the nation most forcefully when it risks indecency. Both poets understand that official discourse protects itself through seriousness, decorum, and moral superiority. Their answer is to dirty the language of address. Through profanity, eroticism, sacrilege, and theatrical candor, they expose the violence hidden inside national piety.

Seen from this perspective, Küçük İskender's "Türkiye" is best read as a transatlantic rewriting of Beat aesthetics. It takes up the Beat inheritance of directness, anti-authoritarian energy, and bodily dissidence, but translates them into the idioms of Turkish underground poetry. The result is neither secondary nor derivative. It is a new historical form of poetic dissent.

Conclusion

Reading Allen Ginsberg's "America" alongside Küçük İskender's "Türkiye" reveals that Beat poetics did not remain bound to the United States or to the 1950s. Its deeper legacy lies in a portable structure of dissent: direct national address, performed marginality, confessional counterpublicity, sexual and bodily impropriety, and hostility to official moral language. These elements made Beat poetry available for later adaptation in very different political and literary settings.

Ginsberg's "America" turns the nation into an intimate adversary and fuses Cold War critique with queer self-naming, obscenity, and comic rage. Küçük İskender's "Türkiye" reactivates this mode within the charged context of post-1980 Turkey, where underground literary culture, bodily transgression, and anti-authoritarian speech became central modes of resistance (Kirenci, 217). Turkish criticism on Küçük İskender repeatedly highlights the same elements that make the comparison persuasive: marginality, erotic provocation, bodily poetics, queer energies, protest, and Beat-related underground aesthetics (Şahiner, 67).

The comparison ultimately suggests that poetry becomes politically dangerous not only when it denounces power, but when it speaks in a language power cannot domesticate. Both Ginsberg and Küçük İskender do precisely this. They write from the edge of the nation and force the nation to hear what it excludes. Across the Atlantic, and across different decades, their poems show that dissent is not only an idea but a form, a rhythm, a stance, and a voice.

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