

The Universe of Meaning of the Time Metaphors in Tanpinar's Novel, *A Mind at Peace (Huzur)*

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Abstract

Although Ahmet Hamdi Tanpinar, one of the contemporary authors of Turkish Literature, had not been discovered by the people in his age, he is one of the writers who is studied most today. Among the author's works written in different genres, the most famous one is his novel Huzur. Huzur draws attention not only for its content but also for its literary style.

Metaphors add beauty to the literary style and are one of the methods the authors use in order to transfer their ideas through powerful words rather than simple language. Ahmet Hamdi Tanpinar communicates his ideas to the reader through disciplines such as psychology, philosophy, and sociology. He articulates what he would like to deliver through metaphors. Therefore, a discourse analysis of Tanpinar's Huzur reveals the fact that metaphors are one of the top methods he frequently used to add literary aesthetic value to his novel.

In this study, time metaphors used in Ahmet Hamdi Tanpinar's novel, A Mind at Peace, will be examined. The meanings that Tanpinar attributed to time and time concepts will be addressed.

Keywords: Ahmet Hamdi Tanpinar, a Mind at Peace, Huzur, metaphor, time

Introduction

The word metaphor comes from "metaphor" in Greek, and "metapherein" in Ancient Greek. It comes from the words meta (over, across) and phrein (to carry over, to transfer) and refers to specific mental/linguistic processes in which certain aspects of a "thing" are carried over or transferred to another "thing." At the end of these processes, "the second thing" is mentioned as if it were "the first thing" (Cebeci, 2013, pp. 9-10). Metaphor is defined as "mecaz" in Turkish dictionary. The words of "eğretileme", "istiare" are considered as the Turkish equivalents of metaphor; and the definition of the word "istiare is given as " to provisionally use the name of something to define something else which is likened to it "eğretileme" (TDK, 2017) in the dictionary. "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 2005, p. 27)

In a work named *Metaphors We Live By*, written by George Lakoff and Mark Johnsen in 1980 and translated into Turkish in 2005, metaphors were examined in two categories, Orientational and Ontological metaphors. Dogan Aksan, a Turkish origin-author, mentioned the topic of meta-

phors in his work called *semantics*. The grouping of animal to plant, object to plant, animal to animal, object to animal in Aksan's classification, under the title of "metaphoric transfer among the objects in nature", can be expanded by metaphor approach in Lakoff and Johnson's cognitive semantics in a way that it can include possible transfers. The kinds under the heading of concretization also relate to the ontological metaphors of Lakoff and Johnson. Considering all these, Ontological Metaphors can be categorized as 1. Entity and Substance Metaphors 2. Personification.

Ahmet Hamdi Tanpinar, born in 1901 and raised in the Constitutional Monarchy Period, was one of the authors of the Republican Period. Tanpinar, who was ahead of his time in terms of language and style, is among the rare artists who left immortal works of art. He succeeded in using the literary arts frequently in his works with a unique language.

Tanpinar spoke about, in *the Letter to Young Girl from Antalya*, the fact that the influence of foreign writers on the formation and development of his aesthetic was undeniable. French writers Paul Valéry and Marcel Proust particularly had great influence on his aesthetic (Kerman, 2013).

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For these writers, what was important in a work was beauty and perfection. We see Tanpinar, who frequently used figurative structures, mostly with his unique metaphors. In this study, Tanpinar's time metaphors will be examined.

Metaphors Related to Time Concepts

Time is always a vital element in Tanpinar's mind. The concept of the time in Tanpinar's works conveyed to readers the cultural values that were changing, social and economic class differences experienced during the period, the sense of belonging, the lost and rebuilt sense of identity. "*Continuation, in other words, the concept of continuity, is the central pillar of Ahmet Hamdi's world of thought. Time is the common ground of his understanding of culture, life and art. The concepts of time and moment in his poetry and in the poetic parts of his proses join to the idea of continuity by describing an uninterrupted flow* (Demiralp, 1993, p. 61)." Tanpinar used, in his novel "A Mind at Peace", the words of time, season, spring, autumn, winter, summer, aurora, evening, night, tomorrow, future and hour as the time concepts with a metaphorical style.

1.1. Time

1. "*They were cruel, harsh symbols, who came from the eternal time, asking all questions together since they had no specific question to ask on the journey of life*" (Tanpinar, 2001, pp. 32-33).

Source field: human Target field: time

The metaphor of "*time is a human who does not have any question to ask*" arose by attributing the characteristic of "questioning" that belongs to human to the time.

2. "*However, the time has calmed down many things in this inner storm and thrown away a lot of unnecessary temporary thing which it has chosen with respect to its own reasoning* (Tanpinar, 2001, p. 61).

Source field: human Target field: time

Tanpinar, who created personification with the words of choosing and throwing away, brought about the metaphor of "*time is a living thing*".

3. "*They, the others, were just minor, big faults passing through the time mirror*" (Tanpinar, 2001, p. 67).

Source field: mirror Target field: time

As experience is gained through living, Tanpinar metaphorized the time with the word of mirror.

4. "*Maybe a human life is burning as fast as a paper we throw in the oven of time* (Tanpinar, 2001, p. 124).

In the metaphor of "*time is an oven*", Tanpinar is thought to want to emphasize that man will mature over time.

5. "*In the moments when a larva transforms into a bug, and a bug transforms into a butterfly, is there any time*

that adopts these beings, becomes their pulse and governs them within themselves?" (Tanpinar, 2001, p. 356).

Source field: pulse Target field: time

In the metaphor of "*time is a pulse*", Tanpinar portrayed that the time, governing a butterfly's emerging from the cocoon, in other words, governing a metamorphosis, hold the power of another metamorphosis, going from life to death.

1.2. Season

Although seasons are an abstract name present in the concept of the time, it is a concrete reflection of the time seen in nature. Tanpinar, in his novel named A Mind at Peace, used the season as a target field twice in the context of metaphoric meaning.

1. "*The little road was the narrow corridor of all the smells that the plaza and things in its surrounding spontaneously gave off every summer. Every summer, the season would capture this narrow road with them*" (Tanpinar, 2001, p. 46).

Source field: living being Target field: season

Even though capturing the road is a human characteristic, Tanpinar attributed this to the spring season through personification, and created the metaphor of "*season is a living being*".

2. "*Do you always think like this; are we the child of the death or the life? Which one is winding this clock up, the hands of the seasons or the finger of the absolute darkness?"* (Tanpinar, 2001, p. 67).

Source field: living being Target field: season

(human)

In this sentence where some human characteristics such as being someone's child, winding the clock up, having hand and finger attributed to the season, Tanpinar created the metaphor of "*season is a living being or a human*" through personification.

1.2.1. Bahar (Spring)

Tanpinar, who used the word "bahar" without differentiating as autumn or spring, is thought to have spoken about the spring season, as can be understood by the noun phrases he used in his sentences like a little chill and the softness of the leaf. Though the word of spring was used 29 times in "A Mind at Peace", only four of them were used in metaphorical sense.

1. "*Here, in this plaza coffee house, the spring was just a little chill, a longing for life*" (Tanpinar, 2001, p. 123).

Source field: chill Target field: spring

Source field: longing for life Target field: spring

Tanpinar metaphorized the spring for the first time in this part where Mumtaz and Nuran went boating. In the first one,

he created the metaphor of "*spring is a little chill*" by means of personification through attributing chilling feature to the spring, and "spring is longing for life" in the second one.

2. "*Spring was deep and creepy like an ague fit in recovery period*" (Tanpinar, 2001, p. 123).

S.F: ague fit in recovery period Target field: spring

Since the spring deeply affects both lovers with a feeling that reminds colds and chills during the illness, the metaphor of "*spring is an ague fit in recovery period*" was created in Tanpinar's mind.

3. "*...And spring was in attack from all sides*" (Tanpinar, 2001, p. 332).

Source field: human Target field: spring

Since some human characteristics such as -calling out, attacking, getting angry, singing love songs-were attributed to the spring, the metaphor of "*spring is a human*" was created.

1.2.2. Autumn

"*Autumn was in front of his eyes like a big golden fruit with all its ripeness*" (Tanpinar, 2001, p. 241).

Source field: golden fruit Target field: autumn

He created the metaphor of "*autumn is a big golden fruit*" by associating Mumtaz's willing to watch the spring's being over for the last time and freeze it in his memory with tasting a ripe fruit.

1.2.3. Winter

2. "*It is as if the winter that sat around lazily the whole season-falling for the false summer of southwesters, suddenly took the action with an oriental-style speed*" (Tanpinar, 2001, p. 326).

Source field: oriental person Target field: winter

The metaphor of "*winter is an oriental person*" was created by personification through associating an oriental person's, who were lounging around, hurrying up to be able to complete his last-minute work with that successive winter storm, fog, snow and blizzard suppressed the warm weather experienced in a few days ago.

3. "*The clean and semi-absolute faced winter view of the previous day is melting piece by piece under the rain falling with a shower*" (Tanpinar, 2001, p. 328).

Source field: human Target field: winter view

Here a landscape description was made. A personification was made through attributing the word of face to the winter, and the metaphor of "*winter view is a clean-faced person*" was created.

from me forever (Pshavela, 2012, p.166).

1.2.4. Summer

"*It was the first time that the bird called summer was becoming his in the last four years*" (Tanpinar, 2001, p. 78).

Source field: bird Target field: summer

Mumtaz always worked on his thesis in the last four years and wasn't able to utilize the summer opportunities. It was let slip through his fingers like a timid bird. He emphasized the fact that a bird that flew away comes into the summer again like coming back to its nest when the time comes with the metaphor of "*summer is a bird*".

1.3. Aurora

"*Welcoming the aurora with double yells... A gypsy pulled the rose-faced aurora through the night with his double yells as if he slowly pumped water from a well*" (Tanpinar, 2001, p. 285).

Source field: rose-faced Target field: aurora

Source field: water Target field: aurora

Suat tells that he was having fun with gypsy girls during ney transition and stayed up all night with their songs and loud cries. The redness of the sky happened when the dawn breaks at the time of aurora and the colors observed during the sunrise were attributed to "rose". The metaphor of "*aurora is a rose-faced woman*" was created when the rose was associated with aurora color and perhaps with its beauties, and the metaphor of "*aurora is water*" was created with the expression of pulling the aurora through the night as if slowly pumping water from a well.

1.4. Evening

2. "*In so much that you are as if you were hanging from the garden of the evening*" (Tanpinar, 2001, p. 116).

Source field: garden Target field: evening

Acting on the fact that Mumtaz, Nuran and everything around them will be buried in the darkness when the sun goes down, Tanpinar transferred the existence into a fruit hanging from the evening garden and created the metaphor of "*evening is a garden*".

3. "*...It is for sure that the skin color of an evening will find its nostalgia in this simplest instrument of ottoman-style*" (Tanpinar, 2001, pp. 266-267).

Source field: living being Target field: evening

In his novel, A Mind at Peace, Tanpinar created the metaphor of "*evening is a living being*" by interpreting the evening as a human who feels longing.

4. *The evening painted a very mild pastel redness with*

homesickness over the snow covering the foothills across through the window (Tanpinar, 2001, p. 325).

Source field: painter Target field: evening

Tanpinar depicted the evening while Mumtaz was watching the scenery through the window. He created the metaphor of “*evening is a painter*” by personification through associating the sun rays’ falling onto the snow when the sun goes down with the evening’s painting a pastel redness as if it were a painter.

4. “*There were huge clouds in the sky and the evening was dimpling like a gold swamp over the city a long way off*” (Tanpinar, 2001, pp. 56-57).

Source field: gold swamp Target field: evening

Tanpinar created an extraordinary metaphor here by personifying the nature: “The evening is a gold swamp.”

5. “*The evening started a broad musical act*” (Tanpinar, 2001, p. 125).

Source field: human Target field: evening

Tanpinar, who made personification while depicting the time when the sun goes down, created the metaphor of “*evening is a human performing a musical act*”.

6. “*The tragic evening that a poet he loved described as “friend of bravos,” was leaving gradually its place to a dark and foggy night*” (Tanpinar, 2001, p. 311).

Source field: friend of bravos Target field: evening

Mumtaz was in furiousness when he got angry after hearing a gossip about Nuran at the time when the evening transformed into the night. He obtained the metaphor of “*evening is a friend of bravos*” by attributing the friendship to the evening through personification.

1. “*I was at a beach; on a mansion dock. They were preparing the evening across me*” (Tanpinar, 2001, pp. 365-366).

Source field: theater scene Target field: evening

Mumtaz can reach the metaphor of “*evening is a theater scene*” as he remembers the concerto he listened while he was waiting for the doctor for Ihsan in the doctor’s room, and the dream he saw at night.

2. “*At this hall, they were watching the evening, which was walking with them over the walls, through the branches*” (Tanpinar, 2001, p. 212).

Source field: walking (human) Target field: evening

The metaphor of “*evening is a living being*” was reached by attributing walking characteristic to the evening by personification.

1.5. Night

1. “*Then the night will collect all of us*” (Tanpinar, 2001, p. 116)...

Source field: living being Target field: night

The metaphor of “*night is a living being*” was created by attributing the characteristic of “*collecting*” to the night coming right after the evening through personification.

2. “*A heavy and harsh night was as if it were sliding over his head like a big, dark blue and golden bird*” (Tanpinar, 2001, p. 299).

Source field: substance Target field: night

Source field: golden bird Target field: night

While Mumtaz was in a complicated mood after saying good-bye to Suat, the darkness of the night began to frighten him as well. Since being solid was attributed to the night despite the fact that it is a characteristic belonging to a substance, the metaphor of “*night is a solid substance*” was created. Since a wiggling in the sky was depicted as it were a big, dark blue and golden bird’s passing over his head flapping, the metaphor of “*night is a dark blue and golden bird*” can be reached.

3. “*After Uskudar, the full reign of the night began*” (Tanpinar, 2001, p. 117).

Source field: sultan Target field: night

The metaphor of “*night is a sultan*” was created through personification by being shaped around the idea that night and sultan have common characteristic: being prevalent over everything.

4. “*If it were in other times, Mumtaz would found the most innocent part of his own world of joy and poetry at the night which was felt as if it were from these pure jewelries, virgin mines that did not woken up from its sleep yet, black marbles and granites*” (Tanpinar, 2001, p. 299).

Source field: black marble Target field: night

The metaphor of “*night is a black marble*” emerged in Mumtaz’s imagination after Suat and Mumtaz were being apart, and the expression of “*virgin, which did not wake up from its sleep yet*” were created through personification.

5. “*He would want so much... that he would smell the night as if it were a big and black rose*” (Tanpinar, 2001, p. 363).

Source field: big and black rose Target field: night

Mumtaz, who was upset about Ihsan’s illness, wanted to be with Nuran for a moment while watching the sea. Considering the impossibility of this, he described the night with the metaphor of “*night is black and a big rose*”.

1.6. Tomorrow

“*Tomorrow... This was a strange and magical door*” (Tanpinar, 2001, p. 132).

Source field: magical door Target field: tomorrow

He used the metaphor of “*tomorrow is a magical door*” because Mumtaz was hopeful for tomorrow and believed that his life would change in order to make new beginnings

with Nuran.

1.7. Future

"He knew everything they were wearing but he was not able to see their faces; their face were turned towards the wall that we call future," (Tanpınar, 2001, p. 126).

Source field: wall Target field: future

We can link Tanpınar's reason to create the metaphor of "future is a wall" to the fact that the future is a mystery. These mysteries will show their faces when the time comes.

1.8. Hour

"For Mumtaz, the hours were a creature whose face was gradually changing from hope to despair in these days while he was waiting for Nuran uselessly" (Tanpınar, 2001, p. 308).

He personified the hours when Mumtaz was still waiting for Nuran in those days in which the relationship between Mumtaz and Nuran was not that good, and attributed them to human faces going through emotional change. From there, the metaphor of "hours are human." was reached.

Conclusion

Even though Tanpınar's first novel is Mahur Beste, Huzur is his first published novel. Huzur is the work he worked on most among his other works in terms of its style and content. The content of the novel sheds light on many topics such as modernization issues of Turkish society, East-West culture, art, architecture, life and time concept. Tanpınar, who frequently dwelled on Bergson's perception of the time, described the time as "a single-piece broad moment" and "an unbreakable whole". In Huzur, he presented today and tomorrow in a nested way as if they were in the same period of time.

In this study, the metaphors, in Tanpınar's novel, Huzur, whose target field was time and the time-related words, and whose source was coming from different elements were tried to be determined. A total of 34 metaphors detected were examined by being categorized into sub-headings like time, season, spring, autumn, winter, summer, aurora, evening, night, tomorrow, future and hour.

According to Lakoff and Johnsen's metaphor classification, 19 out of Tanpınar's time-related 34 ontological metaphors were in the category of substance metaphors, and 15 out of them were in the category formed through personification. It has been determined that he made personification particularly in the seasons, and it is possible to link the reason for this to the fact that time goes fast and the seasons are transitional just like human's unsteadiness. For Tanpınar, there is no distinction between yesterday, today

and tomorrow. For him, the future is "a magical door and a wall" full of mysteries.

It is possible to associate that Tanpınar, who said "we all are the children of the consciousness and selfness crisis" mostly used the evening-night metaphor and did not use morning /day time metaphor with this crisis. Tanpınar metaphorized the evening as a human, a painter, a garden, a friend of bravos or a gold swamp. The source for night metaphor, on the other hand, comes from a big and black rose, a sultan, a solid substance, a black marble, a living being (human).

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