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**FOREIGNERS AS A CONSTITUENT PART AND ANTITHESIS OF
SELF-CONCEPTION IN AHMET HAMDİ TANPINAR'S WORKS**

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Introduction

Ahmet Hamdi Tanpınar (1901-1962), who was one of the most popular writers in the last quarter of the 20th century as well as nowadays among the Turkish readers (20 books were written about his writings within 2013-2017 time period), in his diaries and letters has claimed, that he served literature as much as he could while complaining that the reader could not appreciate his literary mastery enough; "...What should be done? I will continue to work despite the circumstances, I will actualize myself and my creative abilities, hoping that one day a miracle will happen. (Enginün & Kerman, 2013, p. 39)." He knew that he had been subjected to a silent assassination as a writer, but he also knew that one day the Turkish reader would definitely return to his writings. What was the reason for the Turkish and international readers returning to Tanpınar lately, as his novels were translated into more than 40 languages? Despite the fact that he himself saw politics, as the reason for the silent assassination of his art, one of the primary source that his writings did not see much of an appreciation in his own time, was the fact that his inner reality was and is even today hard to detect and comprehend within the images and realistic associations that he presents in his writings.

In his literary/scientific works, daily life and letters, while dealing with cultural, social life, arts, aesthetics and creative imagination in terms of comparison and elaboration, he heavily referred to poets, writers and artists of different nations and their creative works. In his dairies, during his European trip he directly references to 135 painters and sculptors, over 60 writers and thinkers and 16 musicians. He also has made indirect references to various estheticians not giving their names but only mentioning their works.

Along with this, there are indirect references to many esteemes, which they do not mention their names, but merely have to their works. Initially, these were French artists, writers, and poets which he followed in terms of stylistics and arts philosophy. He also considered some of the Turkish artists and creative persons, to some of them having personal sympathy, while towards others – antipathy (Üstünyer & Kamal, 2017, pp. 766-777).

The manner and levels of perception of foreign poets, writers and estheticians by Tanpınar and detection of those in his works is possible by means of employing the highest aesthetic principles in elaborating the events and phenomena presented. This type of positioning for the most part is not done through processing the object of literature itself but implicitly involving representatives of other forms of creative-artistic domain. Therefore, readers of Tanpınar's works need to be sufficiently informed about other domains of artistic domain.

This very intention of the writer to position “our” artistic creation in the general realm of the universal ideals must be understood as his strive to sublimation of the local artistic creation into a broader sphere of universality. Indeed, Tanpınar does not start the process of sublimation by taking the “local” to the universal one but on the contrary, he first tries to discover the universal. Then he tries to discover and re-discover his own values. After that he endeavours to combine his own values with universal ones and creating new aesthetical sublimation. For this purpose, he internalizes all those values and principles that he has collected from the works of foreign aestheticians. Artistic realms which the writer draws his aesthetic standards include architecture, painting, music as well as other fields. A good example of this type of combination is his work entitled *Huzur* (Tranquility), where he compares Western classical and old Turkish music.

Tanpınar divides foreign artists into four platforms according to his sympathy / antipathy: a) historical intercourse with enemies (Turkish-foreign: German, Russian, English, American e.t.c.), b) perception of an enemy, c) positive influence of foreign artists on Turkish ones, d) Foreign immigrants in Turkey during the truce period and their positive-negative effects on Turkish social and cultural realms (Üstünyer & Kamal, 2017).

The main goal of the present thesis is to determine the positive and negative effects of foreign artists and aestheticians mentioned in the third paragraph on the construction of Tanpınar’s self-consciousness as of an esthetician, poet, writer, literary historian of those ethnic representatives of the creative-artistic realm. Starting from the mentioned point, we try to figure out aspects of foreign elements elaborated in Tanpınar’s novels by using synchronic and diachronic approaches. For, the synchronic approach exposes a "subject" together with its analogues and counterparts, while the diachronic approach reveals the change, semantic participation and inferences of the object within its historical course. This will reveal itself in Tanpınar’s writings in terms of transferring one's own semantic realm through the *other*, making it visible.

No doubt, that one of the primary elements that constitutes the aesthetics of Tanpınar’s self-consciousness, is the East-West duality. These two aspects form his ontological and epistemological, as well as artistic and aesthetic principles.

It can be said, that Tanpınar, who was born in times of geographically pluralistic empire, witnessed the radical westernization of his own society and started returning back to his Eastern roots during the second half of his life. Tanpınar has been comparing elements of the two cognitive spaces – the West and the East until the second half of his life trying to create his self-conception

and tranfering the conceptions of truth, beauty and art to his reader at the same time. One can witness many occasions, when he does that by elaborating on the *other*.

Research Problem

Ahmet Hamdi Tanpınar, who holds an important place in 20th century Turkish literature as a literary historian, writer, poet, essayist and aesthetician, has been the subject of many researches, books and articles written within the first fifteen years of the 21st century. Literature, psychology, sociology, philosophy and many other experts conducted various works on Tanpınar writings in the mentioned period. No independent research on the effects of foreign artists (which he has directly or indirectly reffered to in his writings) on the formation of Tanpınar's realization of self on an ontological and aesthetical levels has been found.

We state the following problem within our work: "The role of foreigners in formation of Tanpınar's conception of self and other? "

In order to set the given question into the universal context, we try to ansvere the following questions that may be helpful within our course of research:

1. What are the components of the self- realization within the Western thought?
2. What are the components of self-conception within the Eastern thought?
3. What are the ontological components of Ahmet Hamdi Tanpınar's concept of self?
4. What are aesthetic components that constitute the self-conception of Ahmet Hamdi Tanpınar?
5. Which ontological and aesthehical components of Tanpınar's self-conception have been effected by the foreigners?
6. What are ontological and aesthetical categories of foreign authors that constitute an antithesis Tanpınar's concept of self-conception?

Research Goals

Research goal: the role of foreigners on the formation of self-conception (following epistemological and ontological sequences), their positive/negative effects and how and on which levels have those effects been perceived by Tanpınar. Our possible findings will contribute to the debate wether or not Tanpınar's aesthetic and artistic thought was a modern (alientation, negatory) or classical/reflective one (protect that which includes its own reflections, language and alike, especially, with reffrence to Yahya Kemal) that takes place among contemporary literary critics.

Research Hypothesis

Ahmet Hamdi Tanpınar mentions many foreign writers, thinkers, painters, musicians in his diaries, letters and articles. As Tanpınar admits himself, many of those authors have directly influenced his artistic thought while others have aroused slight reminiscences in his creative thinking.

Tanpınar evaluates what he learned from the works of Western artists as different from what the majority of writers of the Republican period did. Some of the artists from the Republican era and Tanpınar's contemporaries have heavily imitated the styles of Western artists (which can not be said to be always a positive thing).

However, it can be asserted that in some of his writings Tanpınar tried to reflect thoughts of foreign thinkers in a holistic way, interpreting them within the cultural context of the Turkish reader instead of imitating them, and developed his own values through his own understanding. Tanpınar had believed in his inner self and life directed toward that inner reality and he tried to convince his readers in this way.

In some parts of his works Tanpınar openly mentions foreign artists while in other places he indirectly refers to them by using a method of identification (like a resemblance between Dostoyevski's Raskolnikov and Suat). In his works Tanpınar refers not only to foreign writers and poets but he also elaborates on prominent representatives of other fields of creative realm. This very fact can help us understand Tanpınar's thinking as of an aesthetician. During his trips to Europe Tanpınar, after gaining a sufficient experience has come to realization of the fact that literature and creation of literary text does not only consist of the actual writing process, but also involves appreciation of other spheres of artistic creativity as well – painting, music, sculpture and architecture – as all these feed the literary imagination of a writer/poet. Partial and implicit parodies presented in his novels can be said to be a good example of interdisciplinary components that played an important role in formation of writer's aesthetic identity.

Novelty of Research

The novelty of the work: positioning and perception of foreigners in Tanpınar's novels in the cognitive processes. Given work is the first attempt of studying of influences that Eastern and Western artistic realm components have had on Tanpınar and his works. Tanpınar has examined the *space-human-nature-Creator* components through the prism of interconnectedness. Abstract components like dream, death, music, painting and alike, have been also added to the above

mentioned components of one's self-conception. We will try to identify the role of primary and secondary components of the self-conception and how these are transformed into aesthetic phenomena. Also, the role of foreign artists will be elaborated on using scientific method of inquiry.

Research Methods

Wellek and Warren (Wellek & Warren, 2013) in their work entitled *Literary Theory* mention two methods that are used in contemporary researches conducted in the field of literature. One of the methods is *literary criticism* and *text analysis*. According to Önal (1999), criticism, while applied in the field of literary studies, is being directed partially by intuition and interpretation, even by taste and preference, requires the application of research methods in parallel with study of different genres and forms of literature (s. 140), while text analysis focuses on aspects like cycles, styles and alike however, it also uses its own methods of study of the literary field. Text analysis is a holistic research style which focuses on special aspects of an artistic creation, takes it as a result of the part-whole, meaning and association interrelation, with its aesthetic wholeness (s.141). "As we will see in a literary text that which we were originally searching, factors like intention, function can form our viewpoint and therefore we can direct our analysis from that particular point" (Önal, 1999, s. 161). More than one method can be used in analysis of those works which are characterised with an aesthetic integrity. Consequently, we have partially applied reflection theory for identifying real phenomena and thoughts of an author presented by him in his works (Sazyek, 2013, s. 317-323) and theory of relativity for contemporary aspects/conditions that have influenced Tanpınar's ways of perception and thought, Sociological method for finding reflections of a social realm, psychoanalytic method identifying unconscious process of author's creative thinking (Cebeci, 2004) and lastly, we use method of intertextuality assuming that each author may be influenced by some other author(s) (Aktulum, 2007).

Theoretical importance of research

The first attempt to apply literary criticism, text analysis, sociological method, psychoanalytical method i.e. using multiple methods and approaches while examining the process of formation of Tanpınar's self-conception in his novels constitutes a theoretical value of the given research.

Practical Importance of Research

Identifying stage(s) of Tanpınar's creative activities (in his process of creation of the self-realization) where he has come to a conclusion that foreign artists-thinkers have negatively

effected his conception of the self. The West-East dualism of Tanpınar's literary, artistic thought has been one of the major research topics for researchers, a question crucial for identifying the writer's identity as in some cases there is a certain tendency of portraying him as a Western-centered/universal/other thinker, while others regard him as an Eastern thinker. To identify Tanpınar's aesthetical conception will certainly help in determining his orientation in terms of East-West dualism.

Based on the findings of ontological and aesthetical components we tried to conduct a comparative analysis (on an intertextuality level) between some of the ontological positionings and aesthetic perceptions in the works of foreign authors mentioned by Tanpınar and his own writings.

Scope and Limitations

Determining the (negative-positive) effects that foreign authors/artists had on Tanpınar's poetry, essays, novels and scientific works and his conception of self-conception constitutes the scope of our research. Indeed, it would be wrong to only focus on the effects that foreign authors/artists had on Tanpınar's artistic thought. As some literary theoreticians claim, it is crucial to involve the multi-dimensional analysis of particular geographical areals and cultural spaces that authors live in. As incorporating the above-mentioned research spheres to our work would exceed the expected scope, we have only focused on examining foreign authors which have influenced Tanpınar's artistic-literary thought.

CHAPTER I. LITERATURE REVIEW: THE CONSTITUENTS OF SELF CONCEPTION

Tanpınar is one of the most heavily studied modern Turkish writer, literary historian, novelist and a poet. Many scientific researches have been written on his writings. According to Besim Dellaloğlu during 2013-2016 time period more than 20 academic works have been conducted regarding his literary legacy (Dellaloğlu, 2018).

Such a great interest towards Tanpınar's works from the Turkish reader/scientific circles suggests the possibility that the modern Turkish reader / academy have begun going through some of the cognitive processes that Tanpınar has went through in his own time, stating and answering the very same problems that the writer has elaborated on.

Tanpınar is a thinker who has found answers to the issue of aesthetics within both – Western centered and traditional thought frameworks. Tanpınar represents an interesting personality as he has presented both – traditional and modern (Western) conceptions of beauty/artistic creativity in

his major works, creating a unique self-conception which was accepted and internalized by the Turkish reader. This very phenomenon has been introduced to the Turkish reader in the beginning of the 21st century as the Horizon of Civilization by the politicians of an academic background. As the prime Minister of the day, secretary-general prof. Mustafa Isen has stated, two personalities – Tanpınar and Yahya Kemal were the ones who played the most significant role in terms of modernization of the Turkish Culture.

While Yahya Kemal has re-constructed his Eastern values based on the Western centered paradigm, Tanpınar has elaborated on the same subject from the broader perspective in his work entitled *Neyim ve Neyiz?* (“Who Am i and Who are We?” Tanpınar, 2013c), as well as in his other works (except his poetry) creating some kind of synthesis of the traditional and the modern (Western).

A fundamental question “Who Am i and Who are We?” asked and answered by Tanpınar in his novels can be read as a derivation from his own self-conception. Husserl has defined self-conception (*selbstverständnis*) as a totality of ones life experiences (akt. Davutoğlu: Husserl, 1954, s. 275-280); For Mardin, self-conception is an endeavour of Culture for creating a new meaning on the creative dimension of an individual (Mardin, 1995, s. 27). For Davutoglu, self-conception is a worldview of an individual that tries to locate his/her existential problematic within a reasonable framework (Davutoğlu, 1997, s. 10). We aim at defining how the synthesis of Western and Oriental conceptions of the self by Tanpınar became possible.

Davutoglu, in his article entitled “self-conception of Civilizations” states, that one has to look for fundamental components of self-conception of civilizations in epistemological interrelations built by means of their basic ontological phenomena. These ontological phenomena are: human, space, time, Creator-human relation, Creator (Davutoğlu, 1997, s. 1-53).

Elements of Western and Eastern Self-Conception

Aim of the given part: Before identifying the elements of Tanpınar’s aesthetical and ontological self-conception, analysing the elements of self-conception of the Eastern/Muslim and Western/Christian Cultural paradigms. We analyse ontological aspects of self-conceptions of the Western and Eastern individuals. Frameworks like Creator, nature, space, time are linked with epistemological phenomena created by individuals.

We then try to position elements like Creator, Creator/human, fortune and alike elaborated within the Western-Eastern paradigms, according to Tanpınar’s thought. While in the Western thought a

human can sometimes transcend himself and even seen higher than the Creator himself, in the Eastern paradigm the Creators has been percieved as an ultimate being, no other entity being above him.

It has been detected that there are certain similarities in interpreting an element of self-conception like space withing both – Western and Eastern paradigms. We identified the influnece of space element on a human ability to comprehend and reflect the creative thinking. Space, a factor of which is a human, was identified to be an important aspect of culture formation from social and psychological points of views. Space is the primary aspect which feeds the artistic creativvity within both – Western and Eastern civilizations. In both paradigms the concept of time is build upon the premise of the (being in the) moment. Things experienced before the (actual) moment is the Past and thing yet to be experienced is the Condition.

CHAPTER II. CONCEPTUAL FRAMEWORK: THE CONSTITUENTS OF SELF-CONCEPTION OF AHMET HAMDI TANPINAR’S WORKS

Tanpinar, while building his self-conception has used both Western and Eastern perspectives in relation with ontological aspects. In paralel with this, he was the first Turkish writer who has appllied the method that has not been used in Turkish literature before. It was an aestheical appprocah to “things” based on description. This method enabled him to identify and make phenomena that were aestheticized by him more visible.

Consequently, detection of “things” that were approximated to the level of a subject in paralel with ontological phenomena which have build the self- self-conception of Tanpinar and figuring out the level to which they constitute an important aspect in terms of definitional inerrelations within the context of intertextuality.

Self-conception Components of Ahmet Hamdi Tanpinar

In this chapter we once more try to identify “phenommena” that have been nearly assigned the importance of a subject while being aestheticized out of self-conception components elaborated in Tanpinar’s works. Ontological and aesthetical self-conception components have been classified within two categories. We tried to interpret self-conception components within the Western and Eastern paradigms.

Another purpose of the chapter is to elaborate on the place and importance of the self-conception in the human existence and how the mentioned phenomenon is expressed and aestheticized in Tanpınar's works.

Findings of this chapter have enabled to examine and re-examine ontological components of Tanpınar from the critical point of view. Here we also identify the ways by which Tanpınar aestheticizes the interrelation between his self-conception and phenomena which he describes in his writings.

While ontological components which form Tanpınar's self-conception make his thoughts visible to the reader, most of his thought lines are kept hidden from the direct perception. From the other side, phenomena that he elaborates while forming the aesthetic part of his self-conception setting descriptive relation with them, are being illuminated by several examples of Western painters and musicians while the rest is his personalizations and discourse.

3. CHAPTER: METHOD: FOREIGNERS AS A CONSTITUENT OF SELF-CONCEPTION IN AHMET HAMDİ TANPINAR'S WORKS

Research Method

Researcher(s) which try to read text centered writers in terms of "self" conception may unintentionally choose the path of examining *cognitive associations*, *unconscious impulses* under the assumption of text design and conscious structures. According to one assumption, conscious and unconscious languages used in literary texts must be examined as one (Rifat, 2007, s. 35)." We tried to compare Ahmet Hamdi Tanpınar's conscious and unconscious styles of writing using psychoanalytical method and text analysis. We also compared the life stories of literary characters and those of a writer. Hilmi Yavuz, in his work entitled *Styles of Text Reading* had stated that "the method of psychoanalytical reading is based on interpretation and expression". "Like a dream, literary work can be also be interpreted, analyzed and distinguished (Yavuz, 2012, s. 41)." We tried to read the parts related with foreign personalities in Tanpınar's works not only as a negative-positive aspect, but in terms of his personal self-conception, elaborating on his personal life experiences and writings. "Zigmund Freud introduced the method of psychoanalysis and linked the notions of creative activity and psychoanalysis to each other. According to this method, it is possible to read/understand the text by analysing the unconsciousness and dreams of a writer, rather than his/her actual writing. By doing so, a literary text, while being a product of a creative

activity, is turned into a psychology laboratory (Önal, Edebiyat Sanatı, 2015, s. 359-360).” Within the framework of psychological analysis, we tried to identify elements of self- self-conception which formed his general worldview and aesthetic standards.

Foreigners, as Elements of Self-conception in Ahmet Hamdi Tanpınar

In this chapter we discuss foreign artisans that constitute components of the self-conception, as well as its anthesis (people, artisans, arts). Identified foreign artisans have been divided into two categories according to ontological and aesthetical aspects. Foreign artisans, as components of the self-conception have been interpreted based on aesthetical and ontological aspects in the context of positive/negative dichotomy.

The aim of the chapter is to define the essence of interrelations with foreign artisans set by Tanpınar and the positioning of foreign artistic phenomena in his works. It has been detected, that in the process of self-conception building Tanpınar had been influenced by foreign artisans and arts in general. Tanpınar has been influenced from the foreign artisans in a positive way, internalizing all the best achievements of the Western culture which cannot be said to be an alienation from one’s own culture but rather creativity and self-development.

Tanpınar has emphasized the need for transformation and development while elaborating on spheres like art, culture, social life, economic arrangement ect. from the Western perspective. This was a stance taken by Tanpınar that made him different from his contemporaries. The path chosen by Tanpınar was not that of a blind imitation of the Western art and thought, but he preferred to take and modify that which was positive and could fit within the original Turkish culture, Foreign artisans have been positioned in Tanpınar’s writings in a negative/positive context as major components of one’s self-conception. He glorified Western artisans and art from the aesthetical point of view. Aspects that he critically evaluated were wars of the period, forced migrations and destroyed cultures and humanity, all of which was a result of foreign political paradigms and forces.

CHAPTER 4. FINDINGS AND INTERPRETATIONS

Findings

- Perception of foreign artisans and writers by Tanpınar did not lead to his alienation from his own (Turkish) culture, which is the common characteristic of a (post)modern literature. Quite the opposite, while elaborating and accepting the other, he finds and expresses his original self, which results in final transformation.

- The concept of time in Tanpinar's meditations has been taken from the Western paradigm of time concept. Perception of time as a "monolith" originates from Bergson's notion of Time
- It can be argued, that Tanpinar's metaphor of the sea and the crate comes from Bergson's concept of Time, which consists of the present rather than of the past and the future. For, the Sea metaphor is a symbol of the eternal. The present moment has been identified to be the moments in which no distinction of the past and the future is being made, as in the Sea metaphor.
- Tanpinar claims that each individual is responsible for other individuals' lives. It is clear, that Tanpinar draws this notion from Dostoyevski's notion that human beings are responsible for each others' existences and the self has the heaviest of the responsibilities.
- In order to ensure that civilizations keep re-producing themselves, people need to consider past experiences of their original life forms. For that reason, one thinks and lives the way his/her ancestors did. As Valery states, an individual cannot transcend the possibilities that a society and the life gives him/her. An individual is a victim of circumstances. In opposition to Valery, who was Tanpinar's master, Tanpinar claims that an individual can change his/her destiny with a willpower escaping from the petrified modes of existence. This notion of the writer coincides with that of Sartre.
- While Tanpinar distrusts a human, he still holds a belief in him/her. He states that a human cannot be considered a biological machine and agrees with Dostoyevsky that the moment a human cuts the ties with the Supreme Being than no boundaries keep him/her from doing evil acts.
- According to Tanpinar, a civilized human is the one who makes others see his/her makings. This notion is in line with Nietzsche's concept of the "Super Human". Especially, Tanpinar's character Sabiha exhibits features that of a Super Human in interactions with ordinary people (flock).
- In Tanpinar's writings, interpretations of "dreams" hold an important place as a components of his self-conception. Almost in all of his works a dream appears as the central subject of interpretations. In Tanpinar's aesthetics a dream is a phenomena, where not only things that are seen during the sleep gain importance, but also things that one experiences while awake, are interpreted as dreaming.
- It has been detected, that Tanpinar's notion of death, which frequently appears as an opposition to the life's creativity, is partially related with Kierkegaard and Heidegger's

meditations on death. For S. Kierkegaard and M. Heidegger consider death as the life itself. An individual must seek for death in life itself, not in some other phenomena.

- Tanpinar builds an adequate interrelation between the concepts of Death and Time. It has been detected, that his thoughts on these two notions coincides with that of Emmanuel Levinas.
- In his personal dairies Tanpinar admits that he is influenced by the Western culture while identifying and defining his own cultural herotage. He admits that he has shown more interest in creators of (Western) musical works than in those very works.
- We came to a conclusion, that Tanpianr expressed great interest in Western paintings not for the sake of an interest, solely. He appears as the one who understands the art of painting and can criticize it as well. His interest towards painting was the reason he made acquaintances with his contemporary Western artists. In his notes and novels one can read how elaborativve he is while expressing his impressions regarding the works of European painters;
 - Elaborating the relation and difference between Gromire's and Walch's purple and red colors
 - Criticizing Picasso for his quest for looking for a human and things that a human possesses outside the human him/herself. The painting called "the Woman with a Winding" was regarded by him as a folk comedy.
 - Charles Lopicque is one of the painters which Tanpinar has discovered during his trips and visits to different museums and whom he criticized in a negative manner.
 - According to Tanpinar painters like Leonardo da Vinci, Rembrandt Harmenszoon van Rijn, Antoine Watteau were the best representatives of the Western art who were able to transcend the time periods that they lived in and their legacy is still alive.
 - One of Tanpinar's femal character Andrienne exhibits similarities with Albert Dubout's charicature female characters.
 - Cahide, another Tanpinar's character shows some similarities with 17 century Spanish painter Bartolomé Estenban Murillo's painting where he depicts saint (or angel).
 - In Huzur, Tanpinar assigns values to Nuran that Western painters depict in their paintings. For example, Nuran looks very similar to Renoir or Venice paintings. With his character of Nuran, Tanpinar has drawn his readers attention to Pierre Aguste Renoir's painting entitled "Woman with a Book".
 - Tanpinar compares Nuran, whom he defines by the words of Mümtaz to 15 century painter Domenico Ghirlandaio's painting where one female character is being depicted.

- The fact that Mumtaz become an orphan when he was a child is being compared with 15 century painter Fra Filippo Lippi's painting entitled "Child Jesus in Roses".
- After Suat's death transformations that took place in Mumtaz is being compared with Botticelli's angels.
- Human destiny is compared with Goya's Prado character.
- It has been detected that Tanpinar has been influenced by Western writers like Valéry, Mallarmé, Poe, Pushkin, Dostoyevski and others.
- De Régnier, Hérédia, Verlaine, Baudelaire, S. Mallarmé, G. De Nerval are writers who were influential in terms of formation of Tanpinar's aesthetical understanding.
- Nerval's influence on Tanpinar's poetry and prose cannot be regarded as a plain influence but rather as a stylistical and structural similarity.
- Tanpinar stated that after discovering Yahya Kemal his most important discovery was Baudelaire. As Tanpinar admits, Baudelaire has inspired him toward the Western Music and painting.
- Tanpinar regarded Anatole France as one of those artists who has hindered his personal path of artistic development. Writer who had shown him the way through the creative process were Goethe, Hoffmann, Dostoyevski and Poe.
- Balzac was one of the most influential novelists for Tanpinar. When writing his novel *Beş Şehir* (Five Cities) Tanpinar has tried to adopt Balzac's style of expression.
- Tanpinar thought that French Literature was not the only literature that could be regarded as a universal legacy but Russian Literature also deserved its own place within the world literary heritage. S. Pushkin, I. S. Turgenev, N. V. Gogol, F. M. Dostoyevski, L. N. Tolstoy, İ. Bunin were the most prominent Russian writers, according to Tanpinar.
- Tanpinar is influenced by Russian writers like Gogol, mainly, it is Gogol's story entitled *the Nose* that Tanpinar is influenced by while creating one of his characters.

Conclusion and Recommendations

a. Conclusions

Tanpinar is a modern writer who has tried to incorporate aesthetical aspect of music, painting, Architecture and sculpture in his literary writings. As a multi-dimensional writer Tanpinar has been examined as someone, who has combined the Western and Eastern philosophical paradigms in his writings. Our main focus has been his self-conception. In the first chapter we elaborate on the concepts of the self in the Western and Eastern paradigms, the second chapter examines the

components of Tanpınar's self-conception. Based on our observations we state that Tanpınar combines the Western and Eastern philosophical paradigms.

Concepts like time, space, human, God and destiny have been elaborated on as the components of the self-conception within the Western and Eastern philosophical paradigms. Notions like space and human are in close relation with each other. A human is the main factor of space paradigm in both – Western and Eastern thought patterns. A human tries to assign certain meanings to the notion of space intending to make it eternal phenomenon. Space, which is one of the primary aspect that literary works are built upon, reflect cultural and historical changes. Tanpınar assigns great significance to the notion of space in his writings, especially in his novels. Tanpınar has emphasized the importance of cultural, social and economic changes while elaborating on the phenomenon of inner and external transformation.

Tanpınar was convinced that in formation of one's own self-image there were two factors that played the crucial role one of them being original cultural heritage and identity and the other one being other cultures and positive influences that those foreign cultures had on one's way of creative thinking. According to Tanpınar artistic realms like painting, music, architecture and sculpture and their values are best comprehended when compared with foreign cultures. When Tanpınar got acquainted with all the best what the Western civilization has produced in terms of cultural heritage, his own Turkish culture has become more valuable to him, realizing its deep and profound nature. According to Tanpınar it is necessary to compare one's own culture with other ones so that one could bring out the best out of it. He emphasized this very need in his literary as well as in scientific works.

In the third chapter of our research we examine components of the self-conception in the context of positive/negative influence. We interpreted ontological and aesthetical aspects of Tanpınar's notion of *other*.

Components of foreign influence have been analyzed within the context of four main aspects: arts, culture, aesthetics and social life. In his diaries and letters Tanpınar has expressed his thoughts on European painters, musicians and writers). In parallel with these, Tanpınar also elaborates on those artisans who have influenced his aesthetical perception.

Ontological components of the self-conception are divided into two categories – foreigners who lived in Turkey and foreigners who lived in Europe. Tanpınar has emphasized the fact that Belarusians who came to Turkey during the struggle for independence, played an important role in terms of changing the social life of the period. According to Tanpınar, foreign defectors played

an important role in Turkey's socio-cultural life as they brought their own ways of creative thinking. Tanpinar notes, that when Russian deflecor's came to Istanbul, street and night life has started in the city. He believed that Turkish women were influenced by the life-styles of the Russian women of the period.

It has been detected that in Tanpinar's poetics foreign writers-poets appear as the positive ontological components. Foreigners, as positive components of his self-conception appear as the motivational factors in terms of realizing the importance of one's own original cultural heritage, distinguishing between good and bad. Foreigners, as a negative factor appear in the context of the War for independence.

It has been identified that French writer-poets have heavily influenced Tanpinar's understanding of literary creativity in a positive way. Tanpinar has created his self-conception based on French writers, painters and musicians' works. Tanpinar's understanding of artistic transformation is not influenced by the negative factors of foreign artisans. According to Tanpinar literature, music and architecture are crucial in terms of ensuring the cultural continuity. He was aware of the fact that it was impossible to make a strict distinction between national and global literatures while one had to do his/her best to make the influence minimal so that the original cultural features stay the same.

Tanpinar's concept of time was influenced by Bergson, social life and change – by Russian writers and deflecor's, aesthetical and ontological values by European painters like Rabbart, Goya and others, aspects like death and dream by Mallarmé, Valéry, Freud and others, just like French architecture and Italian paintings have influenced his sense of beauty. However, while being influenced by all those artisans and their works, he still built his self-conception on his original Turkish cultural elements.

b. Recommendations

- Tanpinar has conceptualized on the existing and desired self-image in contrast with the *other*. In future works notions of the self and the other can be examined in the context of components of the self.
- Interxetual analysis can be done in relation with those foreign writers whom Tanpinar refers to in his writing,
- Tanpinar frequently refers to foreign painters and their works in his literary writings. Therefore, a work which examines the relation between Tanpinar's critical thoughts and those of arts critics can be conducted.
- Western and Eastern semantical paradigms can be compared with each other.

- Components of the self-conception in Tanpınar's poetry can be studied.
- The notion of self-conception can be analyzed by examining modern Turkish literature.
- Tanpınar and his contemporaries can be compared in terms of the self-conception and foreigners, as their antithesis, detecting similarities and differences.
- Traces of change and transformation can be identified in Tanpınar's writings.
- Traces of change and transformation in arts and painters can be identified by examining Tanpınar's dairies, articles and letters.
- Identifying authors of unknown pieces of art and the level to which those pieces of arts have influenced Tanpınar's artistic creativity.
- Dream associations in Nerval can be analyzed on the parodical level and an intertextual analysis conducted.
- Some similar aspects of writing style and creative thinking can be detected comparing with writings of Kafka, Nerval and Dostoyevski identifying common features of the self-conception between these.
- Tanpınar does not always assign negative attributes to the *other* which appears in front of his own self. In different times and cases the other appears as a positive element. Characters like Halit Ayarç, Muhtar, Molla Bey can be studied in terms of negative-positive sides conducting comprehensive researches.

Publications Related to the Dissertation

Kamal, Aysel (2016). The Comparison of Rasim Özdenören's Story "Kuyu" (Well) Translated into Azerbaijan Turkish to Source Text in Turkey Turkish in Terms of Linguistic Perspective, *1th International Conference on History, Art, Literature and Culture in Black Sea Region and South Caucasus*, p. 61-69. 20 September 2016, Tbilisi / Georgia

Kamal, Aysel (2017). The Relation between the Self (Mümtaz) and the "Other" (Suat) in Ahmet Hamdi Tanpınar's *A Mind at Peace (Huzur)*, *IBSU Journal in Humanities*, Volume:6, Issue:2, December 2017, p: 31-35

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