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**HUMAN METAPHORS IN THE AHMET HAMDI TANPINAR'S NOVELS AS A
MEDIUM OF STYLE**

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Introduction

Ahmet Hamdi Tanpınar's writing style (AHT) is the predominant element that distinguishes him from his contemporary Turkish writers. He did not instrumentalize the nationalist language demanded by the Turkish society during his time within his own style of writing. In the period following the years of armistice (1918-1922), Westernization, which was newly established in 1930s in the context of language and culture, did not see the forms of discourses originated from the Turkic languages as the basis onto which the common literary language should have been built upon.

It is possible to see this phenomenon in all of his genres of narration. His style is a process that depicts human beings as they try to determine the horizon of life adventure with other human beings, as he expressed it in his interview for his novel entitled *Huzur (A Mind at Peace)*. These process components function at a discrete level in each of his works.

In poetry, and especially in the style of the novel *Huzur (A Mind at Peace)*, the decisive factor is the figurative structures used by him, rather than his fiction. He tried to carry the human phenomenon, as the focal point of his writing, beyond the reality by means of figurative constellations. This challenging struggle that has been established with the reality has also gradually built his aesthetic understanding. This feature has undoubtedly supported him in his ability to move skillfully between the areas of history, literature, poetry, music, aesthetics, philosophy, plastic arts and psychology. While art enriches the universe with the selections from the epistemic planes of tangible areas, giving the form and expressing them in certain types of molds has been a top priority.

Tanpınar, who was born in 1901. After a considerable reading experience in various fields of Turkish poetry, he got acquainted with the works of Ahmed Hashim – a symbolist and surrealist poet during his early youth. In 1919 he entered the classes of the University of Istanbul where starting from the first year of his study Yahya Kemal became his teacher of poetry. There he got acquainted with the history and present of the French poetry history of poetry, which he later incorporated in his process of creating the style. With the comments and suggestions of Y. Kemal, he discovered Paul Valéry (1871-1945) and Marcel Proust (1871-1922) - important representatives of French poetry. Two of them are natives, two of them foreigners, however, it is well known that all of them have a perfect sense and appreciation of beauty in literature, making it a priority in their works. These four literary personalities have shaped much of Tanpınar's literary life in terms

of personalities, oral and written aesthetics and discipline types. Tanpınar assigned great importance to poetry, however, he has expressed his most profound and splendid ideas by means of novels, essays and stories (Akün, 2008, s. 1).

Among the works of Tanpınar, the novel type is the most concrete platform of his aesthetic, artistic and life-oriented attitude. Tanpınar tried to identify human faces (young-aged, male-female etc) in his novels at the same time assigning certain identities to them in his writings. He has achieved this by elaborating on a destiny of men, their suffering, fancies, contradictions, joys, love, hatred, triumphs, defeats etc. Of course, all these aspects are not limited to the above mentioned ones. The author has tried to aesthetize most of the human conditions in relation to various phenomena. From time to time he has tried to achieve his aesthetic understanding by means of fiction and sometimes with his linguistic skills. His aesthetic rhetoric, built on figurative structures, syntax and fiction, is embodied in relation to successive meaning enhancement. It can not be seen in his every novel. *A Mind at Peace* is the pinnacle of Tanpınar' aesthetic narrative, as a literary style. In the mentioned novel three essential technical competences which are necessary for the literary work to be functional- literary language, style and expression are interlocked.

The style in Turkish literature is determined by the intensity of usage of Arabic and Persian words and phrases by writers, as those linguistic elements constituted the basis of the Turkish literary language throughout the centuries, becoming an integral part of the Turkish language itself. Tanpınar has built his style by using Turkish language in an original and aesthetical manner. This technique of him can be clearly seen in his novel entitled *A Mind at Peace*, where he incorporates literary theories and approaches which he internalized from the Western literature. Here, an important aspect is the combination of his original style of expression and building profound semantical connections between words that he uses, making quite a big impact on his readers' imagination. Tanpınar has appealed to his reader by using the past literary genres while at the same time creating his own types of artistic expressions.

Certainly, modernism, during which Tanpınar was born, has become an object of antipathy time after time. As Divan literature was removed from school curriculums, it was claimed that "one can not refuse that which is eternal". Tanpınar has occasionally faced a dilemma of utilizing traditional and modern language/expression styles in his writings. One of his typical characteristics is his ability of presenting the interrelation between phenomena and things/events in such a manner that he leaves the reader open to various interpretations.

In terms of stylistic feature words are categorized as conceptual, sensual, hypocritical and roundabout, trivial and exaggerating, precise and uncertain, calm and exciting, vulgar and high, simple and ornate, while in terms of interrelation between the words themselves and the whole linguistic system – of a spoken and written origin, cliché and individual and ultimately, words can be divided into subjective and objective according to the writer's relations (Wellek & Warren, 2013, p. 205).

One of the major elements that defines, determines and clarifies the literary style of an author is the use of metaphor(s).

Metaphor is derived from the Greek word "meta", while in Ottoman Turkish it was designated by the word "istiare". In 1940s, based on Nurullah Atac's recommendations metaphor was designated by the Turkish word "eğretileme" (Üstünyer, 2004). It is a matter of debates whether Arabic "istiare" and its original Turkish counterpart "eğretileme" have the same semantic meaning or not. In the last years important works have been published in Turkey regarding the word/concept of metaphor. Among those are: Nizamettin Uğur *Anlambilim* (Semantics: Metaphor part); Lakoff and M. Johnson, *Metaphors We Live By* (Turkish translation, 2005); Oğuz Cebeci, *Metafor ve Şiir Dilinin Yapısal Özellikleri* (Metaphor and Structural Characteristics of Poetry, 2013); Fatih Tepebaşı, *Metafor Yazıları* (Metaphoric Texts, 2013).

According to Uğur, metaphor means borrowing contemporary thing from someone else. Metaphor is a result of someone being similar to someone else or someone else being similar to the former one (Uğur, 2003: 85). It should be considered whether or not a part that is being identified or the whole, for that matter, can be used as an effective technique in terms of memorizing that very feature that is being compared/identified with something else. The concept of metaphor as defined in Turkish means that the analogy implies its "equilibrium posture", rather than the persistence of the reinforcement loaded with analogy. As for Johnson, he makes analogy between the planting of a tree and the meaning that is imposed/assigned from the outside. This technique also implies the naturalization of an analogy and extension of its meaning in time. We took Uğur's definition of a metaphor as the essence of our elaboration of the authors metaphorical style of expression in our work. For a metaphor is a type of figurative change. This linguistic phenomenon is increasingly used in semiology, arts, cognitive and developmental realms. In the given work we try to elaborate on Tanpınar's usage of metaphors in terms of portraying/expressing human characters in his novels. We also try to identify the ways by which Tanpınar aestheticizes human characters by means of different metaphor styles.

Research Problem

Tanpınar is a literary writer who prevails in Turkish literature with his style, especially with the style of his novels. The central theme of the novels is the relationship between humans and the human-society interrelations. It is in the Tanpınar's style of artistic expression that this aesthetic position is perceived as permanent, even a canonical position by taking aesthetic refinement of these human-focused relationship forms as a major feature of his writing. Language used is the primary determinant of an artistic style. Aesthetical language heavily draws from the figurative structures. The language which relates things to figurative structures on various semantic basis makes Tanpınar's style distinguishable. It does not cover all things on the same plane. In particular, the style that describes the human being reveals itself more concretely in different definitions and narratives. This, in turn, brings to mind his specific discourse and language.

The major question of our research is identifying those metaphorical structures that Tanpınar uses for describing human portraits in his novels.

In order to give comprehensive answers to the mentioned research question, we identified following points;

1. What are the forms of general style formation in Turkish literature?
2. What are the stylistic sources of Tanpınar's narrative genres?
3. What is Tanpınar's novel style?
4. What is Tanpınar's relation with the novel style of his period?
5. What are the class, social realms stylistic reflections in Tanpınar's novels?
6. Tanpınarın romanlarındaki üslubun inşası adına kullanılan insan metaforları nasıl oluşturulmuştur? How the human metaphors were built in the context of style creation in Tanpınar's novels?
7. What are the semantic aspects in Tanpınar novels that correspond to all the derivations of human characters (young-old, male-lady etc.)?
8. What are the types of human metaphors that Tanpınar uses as a stylistic tool?
9. What are the ontological and epistemological manifestations of the metaphors which Tanpınar uses for humans?

Research Goals

Serialize the position of the human characters by determining the origins, formation types, structure and meaning of the human metaphors used by Tanpınar as a stylistic tool in narrative genres of his novels.

Novelty of Research

Identification of figurative structures (metaphor) that Tanpınar used as a stylistic tool in the formation of his literary styles (animal, plant, theological elements etc.) in terms of defining the human phenomenon- how the human characters are being metaphorized in relation to various thing/phenomena.

Research Method

Qualitative methodology has been applied within the study as well as the text analysis (descriptive method).

Theoretical Importance of the Research

Examining human character metaphors in Tanpınar's novels by means of the text analysis for the first time.

Practical Importance of Research

Hundreds of works have been conducted regarding Tanpınar's works in Turkey as well as in other countries. Until now, no research on his usage of metaphors and especially on human characters metaphorization has been conducted.

After identifying the metaphoric counterparts of human statuses and societal positions we will try to figure out Tanpınar's conception of humans, in its developmental context, as it has its implication on modern Turkish society in general.

Research Scope and Limitations

Five novels of Tanpınar are being studied: *Mahur Beste*, *A Mind at Peace*, *Ones Outside the Scene*, *Institute of Watch Adjustment* and *A Woman in the Mirror*. We analyse metaphors that are presented in the mentioned novels. Limitations are the human metaphors in the mentioned novels.

CHAPTER I. LITERATURE REVIEW: FORM OF STYLE CREATION

When presented to a reader, a literary work is equipped with three important techniques interlocked: expression, literary language and style. The expression of the literary text can be described by its characteristics of the literary language and the literary language brings the stylistic features of the text to the agenda (Önal, 2008, s. 23).

The word “ifade” is of an Arabic origin which means expression, statement, utterance (TDK, 2017). We perceive all the living and inanimate things by means of our five sensory organs, we shape it in our inner world and utter it. It is indispensable for us not to express our literary language and its style in our daily life/speech practices. It is used for expressing feelings, either verbally or in written form.

The shortest way of conveying cultural values to the younger generations of a society is through written expression used within the domain of literature. Young readers, if they desire, can capture the nuances of association in writing. Written expression in other terms is designated as culture language, writing language, civilization language, official language, literary language (Önal, 2008, s. 25). Literary expression is the one which does not contain vulgar types of expressions (Olgun, 1936, s. 27). Literary language uses different concepts and styles of expression as its building material contrary to the ordinary or academic languages. The purpose of a literary language is to express the feelings/thoughts of a writer while intending to impress the reader, giving them an aesthetical enjoyment from the text. Difference of a literary language from the ordinary language is the utilization of linguistic techniques and figurative expressions. While the ordinary speech uses concrete/basic terms, literary speech uses abstract words/concepts and therefore, its vocabulary is more extensive.

Different authors use literary language in different ways and this constitutes what is called a writing style of a particular writer (Önal, 2015, s. 172). According to Aristoteles there are as many styles as there are authors. The meaning of an Arabic word “üslup” is a “way, method”. In Turkish language the term is interpreted as a view, expression, elaboration of a concrete author or a particular manner/form of expression, style that is common to a particular period of time (TDK, 2017), a certain type of form, expression which constitutes the basic characteristics of a literary work and draws the readers attention (Rifat, 2013, s. 227). “Expressing ones own ideas and impression in an original linguistic manner that distinguishes him/her from other authors” (Çetişli, 2008, s. 88).

“Understanding the motive of writing a concrete text is the first step towards the study of a style of that particular text. Language is the primary material of a literary text. Text analysis should therefore, be conducted by analysing the very language that author uses. For this reason, text analysis starts with the analysis of a language, otherwise one will be forced to find ways of analysing the text outside the text itself ” (Gul, 2012, s. 420).

In terms of stylistic feature words are categorized as conceptual, sensual, hypocritical and roundabout, trivial and exaggerating, precise and uncertain, calm and exciting, vulgar and high, simple and ornate, while in terms of interrelation between the words themselves and the whole linguistic system – of a spoken and written origin, cliché and individual and ultimately, words can be divided into subjective and objective according to the writer's relations (Wellek & Warren, 2013, p. 205). An author is the one who creates his/her own style of writing. There are as many styles as there are authors.

Metaphor as the Tool of the Style in Literary Texts

The word Metaphor is widely used in everyday Turkish speech. However, there is no consensus as to which of the meanings of the term should be accepted generally. It can be observed that Turkish terms *eğretileme* and *istiare* are more commonly used when compared with the term Metaphor.

In ancient Greek the term was used as “*metapherein*” while in modern Greek it is used as “*metaphore*”. It means a cognitive-linguistic process when one thing is being expressed by means of another. One can claim that another thing, which is used to express the former, is perceived as the original one, which was meant to be expressed by the later (Cebeci, 2013, s. 9-10). “The essence of a metaphor is understand and experience one thing by means of something else” (Lakoff & Johnson, 2005, s. 27).

The term Metaphor in Turkish is designated with the word “*mecaz*”. Turkish counterparts of the term metaphor are the words “*eğretileme*”, “*istiare*”. “Expressing in terms of something else using another” (TDK, 2017). We can observe that terms *istiare* and *eğretileme* are used as synonyms in Turkish dictionary, whereas the term metaphor has a different meaning. Despite the fact that all of the three terms have seemingly similar meaning, one should distinguish the term metaphor as somehow different from the former two.

According to Harmanci, after the period of the Linguistic Reform in Turkey the first one who used the original Turkish term “*eğretileme*” as a counterpart of the Arabic in 1948 “*istiare*” was

Nurullah Ataç. The authors article in the Ulus newspaper begins with the following elaboration: “meaning of İğreti: İstiare...”. Later the term has been established as “eğretileme” as a result of a morphological transformation (Harmancı, 2012, s. 40-41). Despite its Arabic origins the term istiare was heavily used in the Ottoman Turkish. Therefore one may argue, that they were both used as synonyms (İstiare- İğreti).

“The term istiare was used in many cultures of the Islam Civilization during many centuries, including Turkey, which, by itself was changed with the Turkish term eğretileme starting from 1940s, however its meaning was same as the forme one’s” (Harmancı, 2012, s. 46).

Harman was in favor of the term istiare, while Önal stated that the term somehow was alienated from the Turkish language and lost its meaning.

“The art of metaphor reveals itself where the abstract and concrete phenomena cross each other. The usage of the term istiare in Modern Turkish Literature is quite different from its classical meaning. Therefore, the meaning of the term should be studied in details in order to avoid common mistakes during its usage” (Onal, 2015, s. 264).

“There should be three of the following characteristics in istiârede/eğretileme: 1) designation of some other concept by the word which is used as a metaphor, 2) impossibility of usage of a metaphoric term in its own meaning, 3) having an associative function by the term that is used as a metaphor” (Macit & Soldan, 2013, s. 65-66).

As mentioned above, terms eğretileme/istiare and metaphor have many common features and they still differ from each other considerably. What they differ in is their meaning. Turkish Eğretileme means “borrowing, copying” while metaphor means carrying one thing to another place. Harmancı explains the phenomenon in a following manner: “When someone borrows a car from his neighbor, he returns the car back as he uses it. But when he takes a small tree from his neighbors place and plants it in his own place, it no longer belongs to the neighbor but to himself” (Harmancı, 2012, s. 48-49).

The goal of the given chapter is to reveal the role and place of metaphor as of a stylistic element within the novels of Tanpınar.

The general characteristics of the style like clarity, naturalness, harmony, consensus, nobility and diversity are elaborated on and linked with metaphor. Stylistic understanding in the context of Belagat and rhetorics genres are being examined.

CHAPTER II. CONCEPTUAL FRAMEWORK: AHMET HAMDİ TANPINAR'S SOURCES OF A STYLE AND THE STYLE OF HIS NOVELS

Style in Tanpınar's Novels

It is necessary to have a certain amount of knowledge about culture in general in order to understand Tanpınar's novels correctly. In his novels Tanpınar refers to architecture, art, painting, music, landscaping, sculpture and therefore, a reader must have a certain understanding of those artistic realms involving his/her ability of imagination. The author informs his readers regarding different cultural practices and nations in his novels. Each person who reads Tanpınar's novels develops himself/herself in terms of general culture as well as sociologically. For example, in his novel entitled *A Mind at Piece* Tanpınar elaborates on an Existentialism while discussing the matter of life and death. His characters frequently discuss issues like philosophy, politics, life etc. Tanpınar is labeled as a "culture novelist" as he elaborates on the mentioned themes. By doing so Tanpınar intends to inform his readers on real issues, giving them a sense of a right direction. "Tanpınar finds a segment of readers who enjoy and appreciate his writings even if some of them do not fully comprehend his artistic style. His name is recognized within a certain frame. Those who do not comprehend his poetry, find a profound satisfaction in his stories; If stories fail them to do so, readers contemplate on his novels. By doing so, Tanpınar gains a loyal segment of readers" (Dizdaroğlu, 2008, s. 116).

According to Tanpınar each novel is built upon three major aspects: "Events, personalities and style. Despite the fact that events may seem less important while creating a plot for a novel, but Tanpınar sees it as a major aspect (Törenek, 2012, s. 3). Occasionally, Tanpınar adds the third element which is "idea" and which he regards to be more significant than the former ones. When Tanpınar's novels are analysed, one can notice that he impresses the reader with a splendid manner of expression, portraying dynamic characters. As Tanpınar represents a kind of a writer who appeals to the five senses while presenting the plot, he uses his power of imagination to impress his readers. Despite the fact that Tanpınar's power of imagination partly downgrades the everyday life, he still uses his linguistic skills for sublimation of the objective reality. Nevertheless, the heroes of Tanpınar's novels fail in coping with necessities of everyday life (Şahin, 2015, s. 393).

An intelligence like that of a Tanpınar, which does not like ordinary things, utilizes universal mythological thematic that represents the common unconscious elements of humankind, appealing to archetypal symbols. "Nature, cities, architecture, music painting has represented major aspects of Tanpınar's literary foundation that constitute make up his masterpieces" (Taner, 2012, s. 50).

Before his novels were even published, Tanpınar has studied how a novel should be written, preparing himself for literary mastery. He has expressed his thought regarding novel writing in his academic articles. He criticizes his contemporary novelist in terms of three aspects: “1. Turkish novelists do not reflect the everyday life of Turkish cultural space. 2. They are influenced by the Western literature. 3. They are not honest in their elaborations” (Tanpınar, 2014a, s. 48). For Tanpınar, writing a novel is a form of immortality. For that reason he wrote novels in a manner that has transcended standards of his own time, avoiding those three mistakes that he has identified in regards to Turkish literature of his time. Literary community has started to acknowledge Tanpınar as a great novelist from 1972. Unfortunately, Tanpınar, being a novelist who is overdependent on his writing style, has created a specific language/type of expression that was too difficult to understand for his readers. He, as a writer, has somehow stayed behind the requirements of a contemporary Turkish reader (1976).

Above all things Tanpınar has tried to create a language, that was capable of explaining the spirit of his own time presenting issues related with life, human and fatherland in his novels (Kaplan, 2001, s. 103-104). Tanpınar chose his original style of expression in order to idealize thoughts/phenomena he presented. This is an endeavour on a mythical ground. As his sublimations and idealizations has transcended the Turkish language of his own time, he used various symbols and metaphors for better elaboration of what he was trying to communicate with the reader. It is crucial to know, that his sophisticated language requires some level of literary/linguistic proficiency in readers, so that he can be objectively appreciated. That is the reason he has stated, that after some time his novels would be better understood. He has created a profound style of literary text writing that distinguishes him from his other contemporary Turkish writers. Tanpınar’s literary style does not immediately reveals itself to the reader. Some literary critics have found some parts of his lyrics and novels even “meaningless”. Critics and readers have had difficulties in understanding his symbolic language. The reason for this difficulty is the fact that Tanpınar has assigned personal meanings to symbols he had utilizes in his writings. Tanpınar’s images are the ones which have a capacity of becoming metaphors and symbols by themselves (Şahin, 2012, s. 9).

Tanpınar was able to publish only two of his novel during his lifetime – *The Mind at Peace* and *The Institute of Watch Adjustment*. “After his death, his other novels were also published as their literary significance became clear to the reader (İleri, 2015, s. 348).”

In the given chapter we try to elaborate on sources that has formed Tanpınar's original writing style. We also examine his novel writing style in a detailed manner. We investigate whether or not his style of writing can be regarded as rhetoric. We divide his writing styles into three major categories: individual, national and class related ones. As we examine his writing style thoroughly, we come to a conclusion that it represents an individual type of style when compared with other styles.

Tanpınar's style resonates with his contemporary national literary style of writing. Length of sentences in novels, Persian, Arabic words used and various phrases makes Tanpınar different from his contemporary Turkish writers.

Class related style is rarely observed in Tanpınar's novels. For example, conversation between palace residents, Sabri Hoca's speech in parliament and alike. Main characters of Tanpınar's novels are well educated individuals who are acquainted with Western and Eastern literature and arts.

CHAPTER III. METHODOLOGY

Research Methodology

"Method of Qualitative Research was originated within the realm of social sciences during the first part of 20th century. The first studies of a qualitative type were the researches of anthropology and social realms, especially focusing on examination of human social and cultural life in its natural environment" (Yıldırım, 2010, s. 80).

"In qualitative type of research the basic phenomenological paradigm is that there are many truths in the social realm that need to be studied" (Başbüyük, Durna, Bükler, & vd., 2009, s. 275). Qualitative researches do not produce concrete results, however they are being obtained by means of deep examination of various issues. The inductive approach of a qualitative research results in long interpretations of the subjects examined.

Defining the method of a research is as significant as selecting a topic of research itself and is a standard of scientific evaluation of the actual research (Ece, 2007, s. 13). In the given study we chose the method of a text analysis which is one of the types of qualitative research. For the concept of metaphor is basically studied within the sphere of social sciences, the most suitable method for its study would be the method of text analysis.

What possible benefits could we get by employing the method of text analysis while studying the concept of metaphor? 1. Cognitive peculiarities of a writer that correspond or do not correspond to his/her society, nation or culture 2. How do newly created metaphors reflect authors worldviews and how do they (metaphors) direct readers in terms of finding answers to various questions (Şahan, 2014, s. 72).

In old type of literary text commentaries researches were figuring out linguistic structures and literary genres created by authors. Tanpınar's disciple Mehmet Kaplan chose the new method of text analysis. "By impolying this very method Kaplan has created a whole new approach within literary studies in Turkey" (Özer, Aytan, & Güney, 2013, s. 244). The primary goal of Kaplans research method was to analyse the actual content of a literary writing in relation with the unconscious of the author. We also hav echosen the method of text analysis in order to figure out the role of human metaphors within the artistic imagination of Tanpınar.

We employ quantitative data in the findings part of our research. "Despite the fact that numbers are basically empo\loyed in quantitative researches, qualitative study results can also be reduced to numbers to some extent" (Yıldırım & Şimşek , 2013, s. 274). One more method of research is a mixed method which has become quite popular in resent years employs methods of diversification, integration, development, extension (Yıldırım & Şimşek , 2013, s. 351-353). The reason why we do not employ the mixed method is that we use quantitative data only for interpreting qualitative results.

As Yıldırım states, data in text analysis can be obtained by two ways: simply deriving percentage and calculating the density of word usage in literart text. He also states that qualitative method is preferable in literary text analysis and that it needs special computer software programs to be conducted, however, there are no such software developed in Turkey at the current stage (1999, s. 8).

Sampling

Studying metaphors constitutes the sampling of the given work. Metaphors, as patterns of figurative speech are to be found in poetry more than in prose, however Tanpınar's identity as a poet has influenced his novel writing style as well employing poetic language in his novels. Metaphors are especially heavily used by Tanpınar in five of his novels: *MB*-2014 publication, *The Mind at Peace* – 2014 publication, *SD*-2013 publication, *Institute of Wath Adjustment* – 2014 publication and *AK*-2009 – publication, which we have examined in terms of metaphors.

Data Collection and Analysis

Within the framework of our research we have identified metaphors in the above mentioned five novles. We use a definition of the term metaphor as given in the work of George Lakoff and Mark Johnsen entitled *Metaphors We Live By*, while use Nizamettin Uğur's work entitled *Semantics – Meaning of Words* in terms of metaphoric structures. We also used another authors work: Oğuz Cebeci's *Metaphor and Structural Characteristics of Poetic Language*. However, the major work which we apply to is Nizamettin Uğur's elaboration on the essence of metaphor.

Firstly, we examine human metaphors in Tanpınar's novels according to Nizamettin Uğur's nineteen metaphoric structures. We interpreted himan metaphors by using Microsoft Office-Excel software programe in the conclusion part of our work. We divided metaphors into nine categories and put them into corresponding tables. In first category we put Tanpınar's most frequently used metaphors, in the second – metaphors identified based on gender aspect, third and fourth – metaphors of male and female characters, fifts – child metaphors, sixth – metaphors of human organs, remaining three categories – animal, plant and theological metaphors.

CHAPTER IV. FINDINGS AND INTERPRETATIONS

We could identify only nine categories of metaphor within seventeen ones given in Nizamettin Uğur's classification of a metaphor. These are the following sub-categories: plain metaphors, nominalist metaphors, motion metaphors, preference metaphors, praise metaphors, superiority metaphors, synchronization metaphors, reductive metaphors and simple metaphors.

The types of metaphors not found in the novels are Unity Metaphor, Conventional Metaphor, Matching Metaphor, Contradiction Metaphor, Absolute Metaphor, Reinforcement Metaphor, Usual Metaphor, Sarcastic Metaphor and Figurative Metaphor.

In the second chapter we state that Tanpınar uses nouns more frequently than other types of words within his writing style. This feature reveals itself in relation with metaphors as well. 156 nominal metaphors identified by us constitute 61.47 % of the total metaphor quantity. Nominal metaphors are followed by reductive metaphors which cnostitute 13. 25 % of the total number of metaphors, that is 31 units of them. Praise metaphors constitue 9,48 % of the total number, 24 units identified by us. Selective aspects have been identified in 19 places in a metaphorised form. This constitutes 7.50 % of the total number. 7 metaphors were identified as simple ones which makes 2.8 % of the total number of metaphors, that is 249 units. Motion and synchronization metaphor types incoporrate 5 units of human metaphors. This is 1.97 % of the total metaphor

number. There are 3 superiority metaphors that is 1.21 % of the total number and 1 unit of plain metaphor was identified by us in Tanpianr's novels – 0.39 %.

For Tanpınar makes a distinction between female and male metaphors, more female metaphors have been detected by us in his works in comparison with male ones. Out of 249 metaphors 137 ones are female metaphors, 88 ones – male and the rest 24 metaphors represent various generalisations of human conditions.

Nuran is a character within five of Tanpınar's novels who is metaphorised more than any of his other characters. In *The Mind at Peace* Nuran constitutes an object of 43 % of female-human metaphors. The rest 57 % is divided between Atiye, Sabiha, Ayşe, Pakize, Leyla, Marie, Selma, Macide, Nergis Ayşe, Adile Hanım, Sekine Hanım, Sadiye Hanım, Şifa, Sekine, Nezihe, Sabriye, Fatma and İclal.

Male metaphors are represented by different frequencies in Tanpınar's novels. Mumtaz is most frequently metaphorised – 20 %. He is followed by Suat – 12 %, Hayri İrdal and Molla Bey's son-in-law Halit Bey – 9 %, Selim and Behçet Bey – 8 %, Ali Efendi- 6%, Ata Molla – 5 %, Molla Bey – 3 %, Asım, Yaşar, Sabih, Cemal Bey – 2 %, Nuri Bey, Sabri Bey, Adnan Bey, Muhtar, İhsan and Tefik – 2 %.

Out of Tanpınar's 249 human-metaphors 9 ones are child-metaphors. 3 metaphors represent child's inner world metaphors. In *The Mind at Peace* novel the main character Sabiha is an object to 59 % of human-metaphors. When metaphorising Sabiha, Tanpınar has employed various aspects. When Sabiha has fallen down from the tree and was in pain, she was depicted by the author as a sick animal, dangerous animal, furious animal, while in her normal condition she is depicted as the fairy tale of a house, axis, the king of a 18th century and alike.

Within 249 human related metaphors 32 ones represent some type of human organ. Tanpınar frequently uses the eyesight metaphors in his novels. While metaphorising the human, Tanpınar also tries to metaphorise the human body parts. Basically, these body parts are: face, sound, smile, breath, hair, skin color, whole body and the inside of the body. In *The Mind at Peace* novel only one metaphor corresponds to the male character Suat, while the rest of metaphors represent female characters.

67 of metaphors in Tanpınar's novels are of a zoomorphic character. 11 of animal metaphors are being presented without indicating the type of animals being depicted metaphorically. 6 of those metaphors imply the emphasis on animal features while in 5 of them the source of metaphorisation

is openly indicated. These types of animals are: man animal, sick animal, furious animal, dangerous animal, pray animal, mythic animal tale and dangerous female.

Part of human-metaphors are derived from plant names. We identified 25 of these types of metaphors. They constitute 25 % of metaphors of the category.

Tanpınar depicts human characters by means of tree metaphors types of which he does not specify. Plane tree image is used to depict male characters. Other tree species are used in order to depict female characters.

Occasionally, Tanpınar employs theological aspect in order to metaphorise human characters. In 12 human-metaphors the author draws from the theological themes. For example, humans are depicted as incomplete and imperfect god, females as angels, Mumtaz as archpriest, Sadiye as Mother Mary. Nuran character is a source of the rest of the human-metaphors.

Conclusion and Recommendations

Conclusion

In the given work which examines metaphorical structures in Tanpınar's novels we tried to answer the following questions: how are metaphors being produced? What are important factors in creating one's own writing style? What is the understanding of the style in prose and poetry genres? How the style is examined? what are the stylistic tools in literary texts and the role of metaphor within figurative structures?

While writing a literary text Tanpınar employs three important aspects. Those are: expression, literary language and the style. In terms of expression Tanpınar uses the five senses of perception and presents his personal impressions in a fascinating manner. He successfully employs figurative aspects in order to penetrate the reader's imagination and make a significant impact on the latter. Tanpınar uses the sublime language in his writings avoiding vulgar and ordinary expressions. His worldview, as well as his characters are well educated, sophisticated individuals who are well aware of the Western and Eastern cultures and literature in particular. The language that his characters speak is also sophisticated. The author's main endeavor is to create his original language of literary expression. His original writing style makes him different from his contemporary Turkish writers. This difference of him is clearly seen in sentences, text content, similes, metaphors, symbols and points of views.

Tanpınar states that there are three significant aspects necessary for presenting a good literary text. Those are: language, life experience and excellence. According to him the most important of

these three is the language of expression. Tanpinar does not employ only original Turkish words in his texts but uses all linguistic elements that has influenced Turkish language in throughout its historical development.

Tanpinar uses various metaphorical constructs in his novels. Most important of those metaphorical constructs are the human-metaphors that can be classified in a following manner:

We identified that Tanpinar's novel entitled *The Mind at Peace* contains the highest number of metaphors. There are 88 nominalistic, 12 exclusive and 7 plain, totally 107 metaphors in the mentioned novel.

The novel *The Mind at Peace* is followed by the novel entitled *The Women in the Mirror* which contains 42 human-metaphors of the five type. These are: 20 nominalistic, 11 reductive, 9 praise, 7 exclusive, 4 synchronizing metaphors.

Mahur Beste is Tanpinar's another novel in which different types of metaphors are presented. Those are: 19 nominalistic, 8 praise, 4 action, 4 inductive, 1 superiority, 1 plain and 1 synchronizing metaphors – totally 38 human-metaphors.

The *Woman in the Mirror* novel contains 4 different types of 31 human-metaphors. Those are: 15 nominalistic, 10 inductive, 5 praise, 1 action metaphors.

Institute of Watch Adjustment novel contains the lowest number of human-metaphors. The reason for this is the fact that Tanpinar in his figurative manner of literary expression employs irony. There are 14 nominalistic, 6 inductive, 2 praise and 2 superiority metaphors in the mentioned novel according to their types.

Based on the above presented quantitative data we identify 156 nominalistic metaphors within all types of human-metaphors in Tanpinar's novels which is the highest number of all. The fact that Tanpinar uses nouns more than any other lexical units is the primary reason for that. Other types of metaphors according to the intensity of use are as follows: 31 inductive, 24 praise, 19 selective, 7 simple, 5 action, 5 synchronizing, 3 superiority, 1 plain metaphors.

The most original types of metaphors used by Tanpinar are selective metaphors. The reason for this is the fact that Tanpinar intensely elaborates on Western and Eastern arts and literature.

As for the gender based division of Tanpinar's human-metaphors, female metaphors are the most frequently used ones. In 137 cases females have been metaphorized while male characters are

metaphorized in 88 cases. The author also presents metaphors in which no specific gender is being indicated. Those are human, beggar and other social realm related metaphorical constructs.

The main female character in *The Mind at Peace* novel Nuran is the character which is most intensely metaphorized by Tanpınar. There are other female characters presented in 5 of his novels who are firmly associated with the Nuran character. Those are: Atiye, Sabiha, Ayşe, Pakize, Leyla, Marie, Selma, Macide, Nergis Ayşe, Adile Hanım, Sekine Hanım, Sadiye Hanım, Şifa, Sekine, Nezihe, Sabriye, Fatma and İclal

One of the main characters of his works is Mumtaz, who is believed to have been the real personality in Tanpınar's life. The following are the characters which are associated with Mumtaz in other novels of the writer: Suat, Hayri İrdal, Halit Bey, Selim, Behçet Bey, Ali Efendi, Ata Molla, Molla Bey, Asım, Yaşar, Sabih, Cemal Bey, Nuri Bey, Sabri Bey, Adnan Bey, Muhtar, İhsan and Tefvik Bey

There are few child characters in Tanpınar's novels. We are presented with totally 9 child metaphors in his works. Three of those metaphors represent children's inner worlds. In general, Tanpınar's characters are single. This might be the reflection of the fact that the author himself was single.

There are 32 metaphors that represent human body organs/parts. Here is the order of usage intensity of those types of metaphors: face, sound, smile, breathe, hair, skin color, body and inside of the body. Basically, Tanpınar uses these metaphors in order to depict female characters. As we detected, these types of metaphors are not so frequently used for depicting the male characters.

Tanpınar presents 67 animal metaphors in his novels. 11 of those metaphors do not specify the animal species which they depict. 5 of those metaphors do specify animal species that represent while 6 of them just emphasize the animal features in general. Animal condition metaphors are as follows: mad animal, sick animal, furious animal, dangerous animal, hunted animal, mythic animal tale and dangerous female.

Tanpınar basically metaphorizes wild animals in his novels. These are the animal species that he metaphorizes: spider, lion, bird, horse, cock, cat, crocodile, bug, parrot, snake, leech, owl, bulldog, shempanzee, moth, chameleon, chicken, pheasant, fish, stork, raven, parasite, pig, phoenix, peacock, aquila, fox, fly, sparrow, hawk, frog, bull and eagle. Animal metaphors of lion, gazelle and pheasant represent cultural metaphors, although they are included within the general category of animal metaphors. Tanpınar uses animal metaphors in order to depict human characters in his

novels. As we have identified, these types of zoomorphic metaphors are used as situational units in accordance with their semantic content.

Tanpınar also uses plants as metaphorical constructs in order to depict human characters. Metaphorized plants include wide range of plant species. We identified 25 plant species metaphors in Tanpınar's novels. Certain tree species have been used by the author in order to depict some of female and male features. Plane tree represents the male features while other tree species are used to depict female (body) features.

Tanpınar uses theological aspects metaphirically for describing human characteristics. We identified 12 metaphors in this category. Here, human being is depicted as a defective and incomplete God. Tanpınar always metaphorizes a human being in terms of sublime elements. However, human desires and weaknesses made a human an incomplete being. Tanpınar metaphorises female(s) as angels, Mumtaz is metaphorized as a highpriest, Sadiye as the Mother Mary. The remaining six metaphors depict the main female character Nuran.

Reccomendations

- The given work can be used for identifying sources and research areas that metaphors, as primary elements of Tanpınar's literary style refer to.
- Human metaphors are divided into male and female metaphors. By analysing those metaphors one can identify Tanpınar's semantic basis for male/female dichotomy.
- Comparing metaphorical structures with other types of figurative speech in Tanpınar's novels and figuring out the significance/impact of local (Turkish) and foreign figurative constructs.
- Human metaphors presented in Tanpınar's novels can be compared with human metaphors presented in the same author's poetry.
- Semantic counterparts of Tanpınar's metaphors (metonymy, levels of utilizing accommadation prepositions etc.)
- Cultural references of Tanpınar's zoomorphic metaphors can be studied.
- Metaphors in Tanpınar's poetry can be identified.
- Comparing Tanpınar's metaphors which he presents in his roman fleuve genre writings.
- Copmaring Tanpınar's human metaphors with those of a Western and Eastern writers and identifying their origins.
- Examining Tanpınar's metaphors according to Lakoff and Johnson's clasification of ontological metaphors.

- Identifying metaphorical counterparts of items like colors, food, music and instruments in Tanpınar's novels.

Publications Related to the Dissertation

1. Atis, Sinem (2018). The Universe of Meaning of The Time Metaphors in Tanpınar's Novel, A Mind at Peace (Huzur), *Journal of Humanities*, Vol. 6, No 2.
2. Kamal, Aysel, Atış, Sinem (2017). Comparative Analysis of Ahmet Hamdi Tanpınar's Travels to European Countries, *European Journal of Multidisciplinary Studies*, Vol.5, Nr.1, p. 78-84
3. Atis, Sinem (2017). Metaphors of Nature in Ahmet Hamdi Tanpınar's Novel Huzur, 2nd International Conference on History, Art, *Literature and Culture in Black Sea Region and South Caucasus*.
4. Atis, Sinem (2016). The Fight of Love with the Values in the Kurban Said's "Ali and Nino, 1st International Conference Proceedings on History, Art, Literature and Culture in Black Sea Region and South Caucasus, p.79-84.
5. Erguvan, Mehtap, Atis, Sinem (2015). Using Analytical Hierarchical Process For Determining Importance Order Of The Most Effective Course Instruments In Turkish Language Learning For Foreigners (with Mehtap Erguven), 5th International Research Conference on Education, p.148-154.
6. Atis, Sinem, Aslan, Mustafa (2015). Determining the Importance Level of Teaching Materials by Using Analytic Hierarchical Process (AHP) in Terms of Their Influence Over the Development of Language Skills in Teaching Turkish as a Foreign Language, *Bartın University Journal of Faculty of Education*, Volume: 4, Issue: 2, p. 711-726.
7. Atis, Sinem (2015). Significance of Drama and Drama Exercises in Teaching Turkish as a Foreign Language, the Case of IBSU, *International Black Sea University Journal of Education*; Vol 4, No 1. p.13-16.