Araştırma Makalesi

EZRA POUND AND A. H. TANPINAR: TWO MODES OF AUTHENTICITY IN MODERNIST WORLD LITERATURE

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Abstract

This study is based on the premise that modernist literature, presented as an essentially Western current in the established narratives of literary history, is global in nature, and that there are works all around the world that fall within its scope. This premise rests on the fact that the condition called modernity itself is a global phenomenon. Not only colonialism and imperialism, but also the projects of modernization and Westernization witnessed in different geographies made modernity extend over the entire globe. This article argues that the formal and technical novelties distinguishing modernist literature from what preceded it intend to represent and respond to new subjective and social experiences caused by modernity. In this context, Ezra Pound's poem "In a Station of the Metro" and Ahmet Hamdi Tanpınar's novel A Mind at Peace (Huzur) are examined, and their formal and technical aspects are discussed with regard to a common experience of modernity. This experience bearing different forms and contents in different places is identified as fragmentation, loss of the sense of totality, alienation, and the ensuing desire for authenticity. It is demonstrated that the notion of the image in Pound's poem and the method of dream aesthetics in Tanpınar's novel are two literary inventions addressing that common experience of fragmentation and the quest for authenticity. This study also identifies the distinct traits of the two modes of authenticity imagined by Pound and Tanpınar.

Keywords: Ezra Pound, Ahmet Hamdi Tanpınar, Modernist Poetry, Modernist Novel, Authenticity, Fragmentation.

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EZRA POUND VE A. H. TANPINAR: MODERNİST DÜNYA EDEBİYATINDA İKİ OTANTİKLİK BİÇİMİ

Öz

Bu çalışma, yerleşik edebiyat tarihi anlatılarında Batıya özgü bir akım olarak değerlendirilen modernist edebiyatın küresel bir nitelik taşıdığı ve tüm dünyada bu edebiyatın kapsamına giren eserler üretildiği iddiasına dayanmaktadır. Bu iddianın temelinde bizzat modernlik olarak adlandırılan durumun dünyasal bir nitelik taşıması yatmaktadır. Modernlik, sömürgecilik ve emperyalizm yanında dünyanın çeşitli bölgelerinde görülen modernleşme ve Batılılaşma projeleriyle birlikte tüm dünyayı kapsayan bir olgu hâline gelmiştir. Bu makale, modernist edebiyatı kendinden önceki akımlardan ayıran biçimsel ve teknik yeniliklerin, modernlik durumunun ortaya çıkardığı yeni öznel ve toplumsal deneyimleri temsil etme ve bunlara karşılık verme çabasından kaynaklandığını öne sürmektedir. Bu bağlamda Ezra Pound'un "In a Station of the Metro" adlı şiiriyle Ahmet Hamdi Tanpınar'ın Huzur (A Mind at Peace) *başlıklı romanı incelenmekte, bu eserlerin taşıdıkları biçimsel ve teknik özellikler ortak bir modernlik deneyimi üzerinden tartışılmaktadır. Farklı coğrafyalarda değişik biçim ve içeriklerle yaşanan bu ortak deneyim parçalanma, bütünlük hissinin kaybı, yabancılaşma ve bunların doğurduğu otantiklik arzusu olarak tespit edilmiştir. Pound'un şiirindeki imge anlayışıyla Tanpınar'ın romanındaki rüya estetiği yönteminin, ortak parçalanma deneyimine ve otantiklik arayışına bağlı geliştirilen iki edebi buluş olduğu gösterilmiştir. Ayrıca çalışmada Pound'un ve Tanpınar'ın tahayyül ettiği iki ayrı otantiklik biçiminin özgün nitelikleri ele alınmıştır.*

Anahtar kelimeler: Ezra Pound, Ahmet Hamdi Tanpınar, Modernist Şiir, Modernist Roman, Otantiklik, Parçalanma.

INTRODUCTION: MODERNITY, FRAGMENTATION, AND THE WILL TO AUTHENTICITY

In its classic account that began to take shape in the decades following World War II, modernist literature was theorized and canonized as a quintessentially European and Anglo-American product. As this narrative goes, literary modernism refers at once to a period and to a set of similar literary styles, techniques, and forms. As a period concept, it signifies a rejection of older schools in the West such as the nineteenth-century romanticism or realism. At the same time, it stands for a strong reaction against the decadent, reified, and formulaic products of modernity's pervasive mass culture as they come to violate the aesthetic standards in literature. Informed by that spirit, writers and poets brought together under the term modernism display a deep commitment to technical, formal, and stylistic innovation to be able to escape commodification and achieve originality. The epitome of this attitude, which is both defensive and heroic, is the autotelic, autonomous work of literature that has very little to do with the extra-textual and extra-artistic.

Over the last couple of decades, this rather aestheticist narrative locating modernist literature in a historical episode in the West has lost its popularity and authority. This is largely due to the criticisms and reconsiderations inspired by the non-Eurocentric, anti-imperialist, and historicist interventions of postcolonial criticism, Marxism, and more recent theories such as alternative or multiple modernities. The underlying working assumption of this study has two components: Modernist literature is an international phenomenon for it was produced in different parts of the world as it rapidly fell under the sway of capitalist modernity through colonialism, imperialism, or local modernization projects. Moreover, in its global reach, modernism did not only operate with such technical novelties as stream-of-consciousness, dispersed narrative point of view, or experiments in free verse usually credited to authors in the West. It also gave way to different literary forms and styles in other countries and regions such as Ahmet Hamdi Tanpınar's dream aesthetics, to name one, which will be discussed later in this article.

On this twofold working assumption rises the argument that much of international modernist literature's formal and technical inventions were motivated by the need to create literary means adequate to respond to, contain, and convey the multifarious and overwhelming experience of modernity. To substantiate this point, the present study will take one particular element of that global experience, that is fragmentation or loss of wholeness, and assert that it stimulates its opposite, namely a certain striving for authenticity and unity wherever it is felt. The modern condition is also characterized by ephemerality, change, disruption, and discontinuity (Harvey, 1991, pp. 11, 44), and this is neatly encapsulated in the statement "all that is solid melts into air." (Marx & Engels, 2002, p. 223) If these traits still seem to be pertaining mainly to Western societies, it is because we too often associate modernity solely with mechanisms of pure capitalism, industrialism, urbanism, money economy, and so on. But that is not the only facet of modernity as it also includes the modernizing revolutions and generally top-down Westernization programs that have occurred in relatively peripheral and traditional societies. In such national situations, the perceived alienation from collective identity and culture, disruptions in historical continuity and established ways of life, and the attendant traumatic split of the self are added to the list of the modes of fragmentation and discontinuity witnessed in the West. Therefore, authenticity, the object of that desire caused by modernity, takes on different forms in different places, and for it to be envisioned or constructed, writers and poets invent new literary styles and devices.

This article will focus on two modernist figures, the expatriate American poet and essayist Ezra Pound (1885-1972) and the Turkish novelist, essayist, and poet A. H. Tanpınar (1901-1962). The works that will be analyzed in the study are Pound's 1913 poem "In a Station of the Metro" and Tanpınar's 1949 novel *A Mind at Peace.* The rationale for the selection of these names and works for discussion is

to demonstrate that the quest for authenticity cuts across the multiple geographies and times of modernist literature. It also finds expression in different genres and gives way to texts, forms, and styles as varied as Pound's overly condensed two-line poem and Imagism, and Tanpınar's voluminous encyclopedic novel and dream aesthetics. Through that demonstration, the present study also aims to foreground two modes of authenticity, among possible others, that are promoted in modernist world literature.

AUTHENTIC EXPERIENCE OF THE OBJECT WORLD: "THAT SENSE OF SUDDEN LIBERATION"

As asserted above, the condition of modernity is set apart from the premodern forms of sociality and subjectivity by the universal phenomenon of fragmentation. The modern mode of human activity, the paradigm for which is found in capitalist production, is characterized by a complex process of alienation and separation. In modern society, production is not planned and carried out to meet real social needs but to create more profit for capitalists, who own not only the social means of production but also the labor power of producers—albeit temporarily. Hence, in modernity, humans are alienated from their labor power and capacity for conscious and meaningful activity, they are separated from the products of their labor, from the sense of being creative subjects, and finally, from their species life and fellow human beings. "Estranged labor (…) turns *man's species-being*—both nature and his intellectual species-powers—into a being *alien* to him and a *means* of his *individual existence.* It estranges man from his own body, from nature as it exists outside him, from his spiritual essence, his *human* essence." (Marx, 1992, pp. 327-30) What we are faced with is a near-total alienation and separation that involve both our physical and mental faculties, and the object world along with nature. This fragmentation concerns the body-minds and the life-worlds we inhabit.

This comprehensive diagnosis was reinforced by Georg Simmel's 1903 seminal essay "The Metropolis and Mental Life" with a particular emphasis on the everyday life in modernity. The metropolitan space, that unique setting of modern life, is overcrowded by urban masses and a huge variety of objects, vehicles, buildings, sounds, visual signs, and it was overdetermined by movement, speed, and powerful charges of ever-changing stimuli. Under these circumstances, the modern subject develops a blasé attitude towards its environment by way of raising a kind of defense mechanism to cope with that bombardment of stimuli. At the core of the blasé attitude lie the subject's "incapacity to react to new stimulations with the required amount of energy" and its "indifference toward the distinctions between things." (Simmel, 1971, p. 329) Things are still perceived by the blasé person but they appear as homogeneous, lumped together within a flat and gray tone, where it becomes impossible to distinguish any single thing from the undifferentiated mass that it is a part of. Moreover,

> This psychic mood is the correct subjective reflection of a complete money economy to the extent that money takes the place of all the manifoldness of things and expresses all qualitative distinctions between them in the distinction of "how much." To the extent that money, with its colorlessness and its indifferent quality, can become a common denominator of all values it becomes the frightful leveler—it hollows out the core of things, their peculiarities, their specific values and their uniqueness and incomparability in a way which is beyond repair. (Simmel, 1971, p. 330)

Such decoloring of things and the effacement of their specificities signify the alienation of the perceiving subject from the realm of objects. This fragmentation plays a significant role in the so-called disenchantment of the world, hence the attempts of Romanticism to reenchant it by resorting to nature and myth as potential sources of meaning in modernity. Although not sharing in all the sentiments and methods of his Romantic predecessors, Ezra Pound too wishes to restore an unalienated, authentic relationship with the realm of objects. As it becomes evident particularly in his imagist poems, Pound tries to achieve this through an aesthetics that shows a keen attentiveness to the external world by means of liberated senses and energetic perceptions. In this regard, Pound's technique intends to overcome the consequences of modernity that reduce the world to a heap of pointless things for the subject, and the latter to an anaesthetized bystander vis-à-vis the external world (arguably the internal, as well). After all, caused by the dominant mode of production and social structure of modernity, alienation is both "the price of our freedom from nature's force and the code term of a desire to pierce the veils of capitalist social torpor and to return to more primal contact with the natural sources of being." (Lentricchia, 1994, p. 10)

Hailed as "*[t]he* classic Imagist poem" (Witemeyer, 2001, p. 49), "In a Station of the Metro" was finished in 1913 and published in the 1916 collection titled *Lustra.* It is composed of two lines and nineteen syllables: "The apparition of these faces in the crowd; / Petals on a wet, black bough." (Pound, 1916a, p. 53) While his earlier poems exhibited the nineteenth-century Pre-Raphaelite attitude that turned away from industrial society and the metropolis in favor of a medieval and aristocratic ethos, with this poem, "Pound's poetry beings to address the circumstances of modern life." (Alleman, 2005, p. 110) Another significant aspect of "In a Station of the Metro" is that it practices the three fundamental principles of Imagism that were described by Pound himself, and as such, it realizes what the "Imagist revelation aspires," that is the liberation of the senses. (Witemeyer, 2001, p. 49). These principles indicate that a poem ought to treat the "thing" directly, be it subjective or objective; use "absolutely no word" which does not contribute to the presentation of the thing concerned; and adopt the compositional sequence of a musical phrase rather than that of a metronome. (Pound, 1968, p. 3) For Pound, poetry should be direct, economical, and free of ornamentation. It should also be written in free verse and not be constrained by the metrical patterns of traditional poetry. (Beasley, 2007, p. 38)

Properly speaking, Pound relates the backstory of the composition of "In a Station of the Metro" as an epiphanic and modernist awakening to the beautiful in the mundane cityscape:

> Three years ago in Paris I got out of a "metro" train at La Concorde, and saw suddenly a beautiful face, and then another and another, and then a beautiful child's face, and then another beautiful woman, and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening (…) I was still trying and I found, suddenly, the expression. I do not mean that I found words, but there came an equation . . . not in speech, but in little splotches of colour. (Pound, 1916b, p. 100)

The emphasis on pictorial expression is unmistakable in the last line above, so is the implication of revitalizing the world through an imagist approximation of words, colors, and figures. However, this was only the beginning of a long process of creation and fine-tuning—it took Pound eighteen months of arduous work before he could eliminate "all but the hardest kernel" and "find the minimum unit of poetic expression." (Albright, 2001, p. 60) It was difficult to reach the final form that the poem was supposed to take, but Pound managed to work out a solution from two unlikely sources: the traditional Japanese tanka poems with thirty-one syllables and the even shorter haiku poems (Kodama, 2005, p. 163) alongside the minimalist East Asian artworks that he encountered in the British Museum after his emigration to the UK in 1908. (Byron, 2019, p. 65)

The sheer brevity of "In a Station of the Metro" makes each word at least as important as the others. Yet, what strikes the reader first and foremost is the usage of the word "apparition" right in the beginning of the poem. Curiously enough, this word does not convey an action occurring in the work, which is the appearing of some faces from within the anonymous crowd of passengers in a metro station. It rather names the occurrence which is not there anymore and does not constitute the poem's center of gravity anyway. The actual appearing of the faces has already happened; therefore, what has remained must be the trace of the action in memory, its recollection, its non-existence in the present time of the poem. Yet, with the image he creates, Pound intends to recuperate the uniqueness of that event, of the appearing of the beautiful faces, and even more importantly, of the accompanying sensation that arises in the subject. One is tempted to call this a desire for the preservation of one's crisp, authentic perception and experience through poetry. But how does "In a Station of the Metro" try to achieve this goal?

To be sure, the word "apparition," which is not a verb but a noun, nullifies the flow of time, whereby that stimulating emergence of beauty against the urban backdrop is eternalized. Put differently, in the absence of the grammatical agent of temporality in language—the verb—time is effectively abolished. Yet, there is

another way of abolishing time and turning language into a generator of ever-fresh perceptions. To better grasp this, one must look at how Pound formulates the nature and function of the image, the principal element of his poetry at the time:

> An "Image" is that which presents an intellectual and emotional complex in an instant of time. (…) It is the presentation of such a "complex" instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art. (Pound, 1968, p. 4)

We have seen two key ideas in the last two passages quoted above, and it seems possible to rearticulate them together as follows: "In a Station of the Metro" presents an equation between visual encounter and verbal expression, and it does so by means of an image that provides a mental and affective complex operating in the smallest unit of time. Hence the epiphanic quality of the poem. "In a poem of this sort," Pound writes, "one is trying to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective." (Pound, 1916b, p. 103) The image is the description of neither the outward nor the inward "thing"; instead, it both generates and registers an experience that escapes the reified, inauthentic ways of modern life and conventional poetry alike. In the words of Rebecca Beasley, "the Image is that which the visual description produces. It is what Hulme and Bergson refer to as the intuition." (Beasley, 2007, p. 39) Although "In a Station of the Metro" is composed of a series of visual elements such as faces, petals, and the black bough, the actual image that Pound constructs resides at the same time in the effect of the abovementioned mental-emotional complex. (Beasley, 2007, p. 39) This effect, which Beasley associates with the Bergsonian notion of intuition, allows for liberation from rote and numbed perceptions, so that the subject can have more unmediated experiences of the world, external and internal.

In this connection, one has to consider another striking aspect of the poem, that is the nature of the relationship between the faces that appear in the metro station and the petals that are stuck on a wet, black bough. How are the two lines of the poem interlinked? Is it a comparison, a simile, a metaphor, or something else that keeps the poem intact? Pound's own answer is that as a one-image poem, "In a Station of the Metro" bears the "form of super-position (…) it is one idea set on top of another." (Pound, 1916b, p. 103). This explains why the two lines of the poem are not integrated through a verb or a clause. Instead, without the structure of enjambment and without even establishing a simile, the second line remains juxtaposed to the first "rather like a double-exposure in photography." (Marsh, 2011, p. 52) By using that Imagistic style, Pound "forces his readers to replicate his own original moment of apprehension." (Baker, 2019, p. 263) This moment is clearly akin to the one in which the image-induced sense of self-flourishing and liberation from time and space is experienced. Furthermore, "by preserving the integrity of the separate 'ideas,' the super-posed lines ensure the interplay between

'ideas,'" and this situation further guarantees that the energies of elements presented in the poem are not exhausted, and that their interaction is continuous. (Lewis, 2010, p. 10)

Since the two lines are not combined through a static logic of similarity or unity, the image of "In a Station of the Metro" can successfully function as a mental-affective complex motivating an experience that is proper to the perceiving subject. Also, it handles the objective or subjective "thing" as authentically as possible through its distinct employment of language. For Imagism, the "image is itself the speech [and it is] the word beyond formulated language." (Pound, 1916b, p. 102) Beyond the clichéd uses of language such as those witnessed in mass culture and modern social relations must lie another kind of language, one that preserves its immediacy and can restore the "*singular* intimacy of language and object." (Lewis, 2010, p. 88) There is a price to pay, though, which is the abolition of time in favor of an image that figures as profoundly spatial, and this makes one question whether authenticity acquired in this way is merely a fiction, or whether it could be maintained at all. While the imagist poet's task is to discover that language to make possible and articulate authentic subjective experiences, A. H. Tanpınar attempts to construct a different kind of literary aesthetics so as to enable his national community to imagine and adopt an authentic postimperial identity.

AUTHENTIC EXISTENCE IN THE MODERN WORLD: "A LIFE PARTICULAR TO US"

The era that staged the establishment of industrial capitalism, large-scale urbanization, and the emergence of modern mass culture in the West also witnessed the Tanzimat in the Ottoman Empire, the period named after state-sponsored modernizing reforms declared in 1839. Tanpınar, one of the most prolific figures of Turkish modernist literature, views this period as a rupture in the historical consciousness and cultural continuity of the Ottoman-Turkish society. This break, he argues, has brought about a dramatic fragmentation in the social life, culture, collective and individual experiences of post-Tanzimat generations. In short, it has resulted in the universal loss of a previously perceived wholeness in collective and individual identities alike. In much of his writings, but most notably in his 1948 novel *A Mind at Peace* (2011), Tanpınar struggles to create a narrative style and form that would enable him to show the way of fixing the fragmentation that Turkish society began to undergo with modernization. "Dream aesthetics" is Tanpınar's solution to the problem of loss of totality and wholeness associated with the experience of modernity and its particular effects in Turkey, the most painful of which is "a gradually increasing void in our identity." (Tanpınar, 2018, vii) By concentrating on two exemplary passages from *A Mind at Peace,* this part will try to illustrate how Tanpınar puts this aesthetic method to work and what kind of an authenticity he imagines.

In a 1951 essay he wrote for the *Cumhuriyet* daily, Tanpınar makes a remarkable statement: "If I were daring enough, I would have said that since the Tanzimat we have been living in an Oedipus complex; that is, in the complex of a man who has unknowingly murdered his father."[†] (Tanpınar, 2005, p. 38) Turkish modernization, which has brought about some significant "changes in civilization," has created a deeply conflicted situation:

> We are able neither to resist what will change us nor to surrender to it completely. We live as if we have lost our historical and existential essence; we are in a crisis of values. We accept everything without making it an attribute of ourselves in the broadest sense; and we keep what we have accepted hidden under lock and key in a corner of our mind. (Tanpınar, 2005, p. 35)

Yet, a civilization should be a whole and develop with its own institutions and value systems. Societies should certainly attune themselves to their historical circumstances, but such transformations are supposed to arise from the actual necessities of life, and they should be realized without violating the continuity and wholeness in collective consciousness. "In the West," Tanpınar writes, "people of the Middle Ages, of the Renaissance, of industrial age, and of today, are all material and historical phenomena that have emerged with their own civilization and institutions." (Tanpınar, 2005, p. 35) These communities, who differ from each other in terms of their respective historical and material conditions, are in effect linked by an invisible continuity that gives Western civilization its coherence and unity. Although they are stated to have emerged with their own institutions and organizations, the latter signify only different moments within an integrated sphere. However, the abrupt and wholesale adoption of Westernization launched in the Ottoman-Turkish community has caused a "civilizational psychosis," (Tanpınar, 2005, p. 35) which has eventually culminated in a duality of self at both subjective and collective levels. On the other hand, the "past is always present. To live an authentic life, we must take that into account and come to terms with it every moment." (Tanpınar, 2018, viii) Desiring the absolutely modern, the advocates of Westernization have removed nearly all the sources upon which the spiritual wholeness of Ottoman Turkish people had relied. Consequently, the society has lost feeling that its values and culture originated from itself. The consequence was self-doubt about the authenticity of modern Turkish identity, and it left people with questions such as "What were we?" and "What are we and where are we going?" (Tanpınar, 2018, viii)

Considering Tanpınar's approach to the effects of Turkish modernization, it should not come as a surprise that the search for authenticity constitutes one of the central themes of *A Mind at Peace*. The novel is composed of four parts; the framing parts I and IV are set on a single day in August 1939, which is the last twenty-four hours before the outbreak of World War II. The work opens and closes

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[†] Unless stated otherwise, all translations from Turkish to English are the author's.

with the protagonist Mümtaz, a young aesthete and literature scholar, trying to find a doctor for his severely ill older cousin İhsan. In parts II and III, Mümtaz recalls the time he spent with Nuran, the woman with whom he had a passionate love affair, and the sites of Istanbul they visited, the classical songs they listened to, the poems they recited, the books they discussed, and so on. In these parts, Mümtaz remembers everything that enabled him to live in a realm of concord and wholeness centered around the figure of Nuran, who comes from one of the highly cultured and esteemed Sufi families of Istanbul. In an interesting parallel, Mümtaz's intellectual ambition, together with his historian cousin İhsan, is to reintegrate the Ottoman past, art, and writing into the current life of modern Turkish society. In doing so, he hopes to construct (or show the way of constructing) another spiritual and cultural universe that could provide Turkish people with landmarks of collective identity. Thus, the recreation of the sense of historical continuity and the overcoming of the experience of spiritual fragmentation in Turkish society are the two main objectives of Mümtaz's project.

In this endeavor, which also reflects the workings of Tanpınar's dream aesthetics, Nuran and Mümtaz's love for her play a strategic role. "In Tanpınar," Nurdan Gürbilek suggests, "the longing for the past, cultural wholeness and continuity are always expressed in terms of love—love for a woman." (Gürbilek, 1995, p. 18) These elements—love and Nuran—make a peculiar kind of synthesis possible, and then this synthesis gains the quality of being the key to achieving authentic identity in modern Turkey. Before examining this aesthetic process, it should be noted that Tanpınar does not succumb to a nostalgia for a utopian past which has moral superiority over the present. Instead, he seeks a unifying structure that "would lend a sense of renewed selfhood and autonomy to Turkish culture." (Seyhan, 2008, p. 138) In a similar vein, Carel Bertram emphasizes Tanpınar's non-nostalgic attitude and asserts that rather than advocating a return to the past, he proposes "a 'return to *ourselves*' (*'Kendimize dönmek'*), to the self that had been lost when Ottoman culture went to sleep, and when time and memory had been interrupted by looking for one's authenticity (…) anywhere but home." (Bertram, 2008, p. 227) For Tanpınar, concentrating on home means being cognizant of the "reality of the nation," which is an outcome of its past but determined mainly by its present circumstances. Refusing to think within the binary framework of "old" and "new," and not privileging "East/tradition" over "West/modernity" (and vice versa), Tanpınar presents his readers with the source that contains the inescapable reality of modern Turkish nation:

> We can only consider the East [old] or the West [new] as two separate sources. Both exist for us, and quite extensively; that is to say, they are part of our reality. However, their presence alone can't be of any value, and remaining [separate] that way, they are an invitation to create a vast and comprehensive synthesis [*terkip*], a life meant for us and particular to us. For the encounter and fusion to be fruitful, it must give birth to this life, to this synthesis. And this is possible by

attaining the vital third source, which is the reality of the nation. (as cited in Göknar, 2013, p. 115)

In this passage from his 1943 article titled "The True Source," Tanpınar once again uses a pivotal concept of his, namely "synthesis." He expresses his conviction that if it wants to have a life of its own, an authentic existence, and an autonomous identity, modern Turkish community must realize an unprecedented synthesis; in fact, it must be that very cultural and civilizational synthesis described above.

Not only the comprehensive social and artistic history of Turkey that they intend to co-author, but also their intellectual formations make İhsan and Mümtaz perfect examples of the kind of synthesis that Turkey needs. İhsan is quite knowledgeable about Western poetry and painting. He read French literature "methodically," spent seven years in his youth in the Latin Quarter in Paris and became familiar with the trends in arts and social theory. However, upon returning to Istanbul, he committed himself just as ardently to studying the local arts, classical Ottoman literature and music, and many pressing issues pertaining to the situation of Turkey. Later, he introduced his younger nephew Mümtaz "to the works of Ottoman poets like Bâkî, Nef'î, Nâilî, Nedim, and Shaykh Galip, along with musicians like Dede and Itrî. And it was İhsan who handed him a copy of Baudelaire." (Tanpınar, 2011, p. 45) Afterwards, Mümtaz developed an interest in Régnier, Hérédia, Verlaine, Mallarme, Nerval, and many other European poets and writers. And now, he is working on a novel about the eighteenth-century Sufi poet Shaykh Galip.

If Tanpınar demonstrates the ways of synthesizing Western and Ottoman cultures through the characters of İhsan and Mümtaz, he exhibits the means of integrating Turkey's cultural legacy into its present through his novel considered as a whole. The latter endeavor is a crucial component of that third source of authenticity and the life "particular to us," and it intensifies in the passages that focus on the romantic affair between Mümtaz and Nuran, and the sense of wholeness that she facilitates. Let us consider one of Tanpınar's typical "dream aesthetics" passages below, in which Mümtaz the aesthete is shown to have meticulously constructed a fantasy around Nuran by employing two main mechanisms of dream-work—condensation and displacement—as they are described in psychoanalytic theory. (Freud, 2010, pp. 296-326)

> When Mümtaz said that he'd experienced a *mi'raj* through Nuran's love, or declared that he'd seen visions of her distinct personae, like variations of the divine incarnate, in the ever-changing ornament and progression of the arabesque of Itrî's Nevâkâr song, in the Rast *semâis* and melodies of Hafız Post, and in the great gale of Dede Efendi, whose cantus firmus would forever accompany Mümtaz, he genuinely, as it were, approached the true architects of this territory and culture, and Nuran's mortal presence actually became the miracle of a reincarnation. Within the figure of the beloved, Mümtaz craved the concentration of the cosmos and the gathering of a mode of compassionate love specifically

> Turkish, descendant from forebears whose moral code even reappeared as a carnal and bloody dream, at least in the most visceral folk songs. Synthesized within this mode were the *evliya* folk saints as well as *türküs* of Istanbul, Konya, Bursa, and Kırşehir that recounted romances of *efe* militants and young bloods and also, resonating through forgotten years whenever he cocked an ear toward his childhood, adventures of murder and vengeance in sonorous strains, Bingöl and Urfa dialects and Trabzon and Rumeli *türküs* filled with yearning, desire, and the urge for self-depletion. (Tanpınar, 2011, pp. 239-40)

In this passage, which also reflects the encyclopedic style of *A Mind at Peace*, Mümtaz at once condenses in the personality of Nuran the cultural and historical elements he wants to revitalize in the present and displaces his quasi-mystical love for Nuran and her glorified qualities onto the lost culture and collective spirit. Mümtaz sutures the immediacy and intensity of individual affect (love) with the contentment traditional culture supposedly gives. In doing so, he practices a double authentication: his monumental love for Nuran authenticates the affection one ought to feel for one's past and cultural legacy, and traditional culture in turn authenticates Mümtaz's love by letting it be couched in its universe of values. What is more, the elevated form of love depicted above is based on the notion that the self be annihilated or depleted through a kind of spiritual unity with a higher entity. For Mümtaz, this entity is doubtlessly Nuran. Yet, Tanpınar's narrative dream order is such that it becomes culture, tradition, and the uniquely Turkish ways of life as well. In other words, the desire for an authentic existence cannot be fulfilled even individually unless one passes through the authenticating mediation of the "true architects of this territory and culture."

It is highly significant in this context that Mümtaz's friend Suad, another central character in the novel who is in love with Nuran, should eventually die by committing suicide. The suggestiveness of this occurrence arises from the fact that Suad often figures as the protagonist's dark twin, and that he never partakes in the imagining of the kind of authenticity promoted in the novel. It is known that when *A Mind at Peace* was first published in Turkey, Tanpınar was accused of creating a character that was "plagiarized" from Nietzsche or Dostoevsky. Suad was not a real character, he was not one of "us," and he could not be so because of his amorality, excessive individualism, egotism, and obsession with freedom—personality traits that are all destructive rather than constructive. (Naci, 2008, p. 181) Suad is indeed a Faustian type that decidedly rejects traditional culture and values; he is restless for self-creation and autonomy in the way advocated by Nietzsche. He can thus be regarded as representing another search for authenticity that is not communitarian but subjective. All in all, the fate reserved for him, namely death, reinforces the notion of authenticity the novel gravitates towards. And it also shows the limits of that notion when faced with the individual and its existential desires and dilemmas.

Moreover, not only love but also specific places and objects function as the means of the double authentication observed in *A Mind at Peace*. In the framing parts I and IV, Mümtaz wanders around the city during his search for a caretaker, and the shabby neighborhoods he passes through and the depressing cityscape he views appear in stark contrast to the magical Istanbul he enjoyed with Nuran last summer, which is depicted in Parts II and III. Ian Almond notes that a certain melancholy (*hüzün*) suffuses the novel as the Ottoman Empire's dissolution is translated into an all-encompassing illness characterized by the fragmentation of a culture that is quite central to Tanpınar's literary production. As he adds, "we experience this melancholy through the glimpses of street debris, shattered photographs and half-forgotten songs that (…) Mümtaz encounters on his journey" throughout the day the novel's frame narrative is set. (Almond, 2022, p. 167) The Bosphorus, on the other hand, is one of those magical places Mümtaz and Nuran frequent during their short-lived relationship. How it aids Mümtaz in his aesthetic project of constructing a dream realm of spiritual/cultural wholeness and authenticity (a life "specifically Turkish") becomes visible in the following excerpt:

> On the Bosphorus (…) everything summoned one inward, and plummeted one into one's own depths. Here everything belonged to us, those facets that governed the grand synthesis, including the panorama and the architecture, as temporal as it was . . . those facets that we founded and subsequently came into being along with us. This was a realm of squat-minareted and small-mosqued villages whose lime-washed walls were so much a part of Istanbul neighborhoods; a realm of sprawling cemeteries that at times dominated a panorama from edge to edge; a realm of fountains with broken ornamental fascia whose long-dry spouts nevertheless provided a cooling tonic; a realm of large Bosphorus residences, of wooden dervish houses in whose courtyards goats now grazed, of quayside coffee-houses, the shouts of whose apprentice waiters mingled into the otherworld of Istanbul ramadans like a salutation from the mortal world, of public squares filled with the memories of bygone wrestling matches with drums and shrill pipes and contenders bedecked in outfits like national holiday costumes, of enormous *Platanus orientalis* trees, of overcast evenings, of eerie and emotive echoes and of daybreaks during which nymphs of dawn bore torches aloft, hovering in mother-of-pearl visions reflected in Mirrors of the Metaphysical. (Tanpınar, 2011, pp. 132-33)

This is another typical Tanpınar passage that consists of three sentences, the last and the densest of which gives the impression that it could be even longer with the inclusion of more and more elements from the former imperial capital Istanbul, a catalyst of the synthesis of the past and the present along with Nuran herself. But here, the space marked by the Bosphorus, that particular landscape full of art, culture, and history, seems to have been cut off from the larger city surrounding it. From the vista and historic places along the Bosphorus to traditional ramadans and old public entertainments, every single element mentioned in that

rich, totalizing narrative responds to the questions "What were we?" and "What are we?" Through the Bosphorus, Mümtaz manages to conjure up a world or a dwelling within which the past culture of Turkey can be reintegrated into the present life of the characters and the nation. This is so because "Tanpınar did not want to return to who he authentically had been but to find who he had authentically become. It was for this reason that authentic memory was needed." (Bertram, 2008, p. 227) The Bosphorus and all that it contains in its enchanted world provide the elements of this authentic memory which is traumatically lacking in the present. And to Bertram's statement one could add that Tanpınar also wanted to figure out what he could authentically become and head towards ("where are we going?") in the future by coupling that memory with an accurate understanding of the realities of the nation. *A Mind at Peace* itself is a rendering of Tanpınar's ideas about that vast cultural and historical synthesis being the third source of an authentic selfhood for Turkey.

Nevertheless, this imagined unity or harmony deteriorates as the objects from which it is alleged to have sprung resist being mutated by Mümtaz's teleological gaze. First the "actual" Nuran struggling to stabilize her life, and later the members of the community in the name of which Mümtaz tries to formulate an authentic identity, negate the roles and qualities the aesthete projects onto them. The *terkip* made of the magical Istanbul, nature, antique objects, classical music, traditional arts, and literature where one feels authentic falls apart as Mümtaz roams in that other Istanbul which is ruined in poverty. There, he observes people totally unknown to him, and encounters anonymous, discarded objects replacing one another, ultimately giving the impression that nothing authentic can withstand this world of permanent flux. In that decrepit city, Mümtaz passes through markets featuring multitudes of old and new objects that are not at all magical works of art or specimens of the old culture; hence, that are no longer able to engender a world of spiritual harmony and unity. This is the world of soulless things and commodities that live their own life with the pace of fashion and consumption. And the latter operate with a notion of time that is entirely antithetical to the deeper, organic temporality made conceivable by the Bosphorus, mosques, traditional songs, customs, etc. The end of *A Mind at Peace* supports this point even more strongly. Let us recall the specific day that the framing story of the novel is set, that is the eve of WWII. Mümtaz, having tried all along to imagine an authentic identity for his people, goes into delirium as he hears on the radio that Hitler has launched an offensive against Poland. Not only capitalist modernity causing fragmentation and disenchantment, but also the history it has generated undermines every attempt at regaining and preserving an authentic self-identity. After all, the local-national history that Mümtaz wishes to reintegrate into the present is easily overrun by the all-encompassing global history of modernity.

CONCLUSION

Modernity is usually examined as a period with its own dominant mode of production, particular institutions and organizations, and novel forms of sociality and cultural outlooks. It is also a unified and uneven global condition that exhibits internal variations depending on its different periods and geographies. Nevertheless, there are certain experiences generated by modernity that are veritably universal. This article has argued that one such experience encompassing all the spaces and communities of modernity is fragmentation, and that this occurrence is characterized by the pervasive disappearance of the sense of totality and alienation of the self from its environment and identity. This complex phenomenon, which has also been termed as the loss of authenticity, elicits different aesthetic and literary responses in different parts of the world, depending on the form and intensity it takes.

Engaging with the consequences of modernity, modernist literature has experimented with a set of forms and techniques that are intended either to reflect or to mend the fragmentation causing inauthenticity in the self and the community. As this study has tried to demonstrate, Ezra Pound concentrates on the separation of the individual self from the world of objects which it can no longer experience in liberated and authentic ways. This is due to the alienation and fragmentation caused by modern urban life driven by capitalism, money economy, and reifying mass culture. With his own formulation of the image in poetry as a "form of expression which integrates feeling and object," Pound tries to salvage the "immediacy and inviolable integrity of perception," (Lentricchia, 1994, pp. 5-6) whereby the non-alienated, authentic experience of the world—external and internal—becomes possible for the subject.

Tanpınar's focus, on the other hand, is much broader than the authenticity of the individual's perception or experience of the world. Thinking and writing in a nation revolutionized by a project of total modernization and Westernization, he finds it more urgent to deal with the fragmentations that occurred in his people's history, culture, and memory. Tanpınar promotes an equally comprehensive synthesis of such fractured vital elements and the current realities of the nation so as to heal the duality in collective consciousness. The means by which he attempts to show the workability of this synthesis is his dense and engulfing narrative style that draws on the mechanisms of dream work. Just as the repressed psychic materials surface in dreams, Tanpınar uses his own dream aesthetics first to unearth those forcefully buried aspects of Ottoman-Turkish culture and history, and then to merge them with the nation's newly forming life.

This study has intended to demonstrate two modes of authenticity imagined by two modernist authors from different parts of the world, Ezra Pound and A. H. Tanpınar, as a response to their own experiences of modernity. It has also tried to illustrate how the forms of authenticity formulated by these authors could not be

attained through the literary programs of imagism and dream aesthetics. We would like to end this study by revisiting the suggestion that one of the most fruitful ways of defying the conventional Eurocentric accounts of modernism might be reading modernist works from different nations or regions as responding to certain common but heterogenous experiences caused by modernity. And here, the multifarious process of fragmentation and the resultant search for authenticity have figured as that global experience which "In a Station of the Metro" and *A Mind at Peace* commonly tackled.

Yazar Katkı Oranları ve Çıkar Çatışması Beyanı: Çalışma tek yazarlı olup katkı oranı %100'dür ve herhangi bir çıkar çatışması bulunmamaktadır.

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