

Mysticism in Aldoux Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu*

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Abstract

Research Paper

Heavy dependence on rational thinking in the last two centuries cultivated an opposition which had a tendency to search for a spiritual alternative. Mysticism that has been experienced before has proved itself as one of these alternatives and it has become an inseparable part of literature. Such authors like Aldoux Huxley in England and Peyami Safa in Turkey creatively used their imagination to convey mystic experiences to their readers. These mystic experiences in their works attempt to compensate for the spirituality that has been lost in the perennial life struggles generated by the modernity. This article aims to bring Huxley's novel *Time Must Have a Stop* and Safa's novel *Matmazel Noraliya'nın Koltuğu* in order to analyse the ubiquitous sense of mysticism projected through the conscious loss of subjectivity and time.

Keywords: Aldoux Huxley, Peyami Safa, *Time Must Have a Stop*, *Matmazel Noraliya'nın Koltuğu*, mysticism

Aldoux Huxley'in *Time Must Have a Stop* ve Peyami Safa'nın *Matmazel Noraliya'nın Koltuğu* Romanlarında Mistisizm

Öz

Araştırma Makalesi

Son iki yüzyılda güç kazanan rasyonel düşünceye karşı artan ilgi manevi bir arayış eğilimine olan bir karşı ilginin oluşmasına neden olmuştur. Bu arayışın neticesi olarak zaten var olan mistisizm bir çözüm olarak görülmüş, edebiyatın ayrılmaz bir parçası haline gelmiştir. İngiltere'de Aldoux Huxley ve Türkiye'de Peyami Safa gibi yazarlar okuyucularına mistik olayları anlatmak için hayal güçlerini yaratıcı bir şekilde kullanmışlardır. Yazılarındaki mistik olaylar, modernliğin oluşturduğu hayat mücadeleleri sırasında kaybolan maneviyatı telafi etmeyi amaçlamaktadır. Bu makale, öznellik ve zaman kavramlarının bilinçli bir şekilde kaybedilmesi ile oluşan mistisizme dair Huxley'in *Time Must Have a Stop* ve Safa'nın *Matmazel Noraliya'nın Koltuğu* romanlarını karşılaştırmalı olarak incelemiştir.

Anahtar kelimeler: Aldoux Huxley, Peyami Safa, *Time Must Have a Stop*, *Matmazel Noraliya'nın Koltuğu*, mistisizm

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Introduction

Literature has always been the realm where usually the negative potentialities of the world, such as wars, social inequality, gender hierarchies and others are displayed and questioned. One of these questioned areas in a literary world is human beings' strict adherence to rational thinking. As a result, some authors try to show the inadequacy of rationalization in a human being's existence and to depict the possibility of some mystical events in an individual's life. Some authors, like Aldoux Huxley, drew themselves close to mystic experience and found it possible to integrate it into literature. According to some critics, "[m]ysticism is literature; literature is the means to an end and that end is mysticism" (Garrett Izzo, 2009: 5). As Garrett Izzo suggests, some authors have been motivated by the idea that producing literary works takes them beyond the boundaries of this world. This article emerges as an analysis of mysticism in the works of Aldous Huxley (1894-1963) and Peyami Safa (1899-1961). Both authors depict some mystic experiences which challenge the harsh realities of this world. This paper is the projection of an idea that Huxley's *Time Must Have a Stop* (1944) and Safa's *Matmazel Noraliya'nın Koltuğu* (1949), which is usually accepted as a consequence of Huxley's novel's influence on Safa, are determined by the domination of mystic experience which satisfies the spiritual necessity of the modern world.

Because of Huxley's profound influence on Safa, the two novels analysed in this study have much in common. Both protagonists, Sebastian in Huxley's novel and Ferit in Safa's novel, start as utterly materialistic and hedonistic people and finish by plunging into mysticism and spiritual belief. Both have models for hedonistic lifestyle and spiritual way of life. Both novels include some notes written by the main mystics. However, this study will mainly focus on the idea that mystic experience in both novels is mainly articulated through the rejection of human subjectivity and time concept, which constitute the two main parts of this paper.

The world into which Aldous Huxley and Peyami Safa were born was burning with the desire to question its conventional values the fundamental part of which was religion. Following the advent of Darwin's thought there was a great interest in tendency to reject spiritual background and to turn towards rational thinking. However, Huxley and Safa represented a group of people who tried to establish a healthy balance between the contemporary world of extreme development and spirituality. Similar to Huxley, who has been regarded as a critic of people's heavy dependence on absolute rational thinking and who influenced Safa in terms of spiritual context, Peyami Safa has been accepted as an author who tried to depict the inadequacy of pure rationalism. While struggling to support Kemalist revolution, which prioritised modern Western ideas over the religious Ottoman values, Peyami Safa did not want to reject the culture and traditions in which he was brought up. Indeed, in his novel *Matmazel Noraliya'nın Koltuğu* he makes one of the characters state that it is impossible for Turkey to be non-secular

because in order to surpass Europe, it has to be European² (Safa, 2006: 281). As Berna Moran states with reference to Safa's in-betweenness, Peyami Safa was regarded as a decadent man with a lack of awareness of traditions by one part of his society while seen as a quite religious man with nationalistic awareness by another (1990: 167). What is more, according to Moran, Safa's first novels have a stable tendency to include the controversy between east and west, which are usually represented by characters (1990: 168). The novels written afterwards, and especially *Matmazel Noraliya'nın Koltuğu*, bring forward an idea of spiritualism and mysticism, through which Safa tries to criticise the inadequacy of a materialistic point of view on life. And as Moran states, in *Matmazel Noraliya'nın Koltuğu*, Safa's chief enemy is not only materialism but also all the positive sciences (1990: 190).

1. Mysticism

Mysticism has always been a domain which attracted philosophers, thinkers, writers, poets and various other groups of people from different parts of the world. Similar to Garrett Izzo, who associates mysticism with literature, Spurgeon says that "mysticism is . . . the poetry of life" (1913: 12). In other words, mysticism is the part of life which brings pleasure, which creates a small corner where human beings feel comfortable and remote from the everyday rush. Although it is difficult to categorise mysticism, it is possible to discuss the main features or beliefs on which mysticism is mainly based. The first one is "the belief in a way of wisdom, sudden, penetrating, coercive" way of comprehending the world (Russel, 2013: 6). It is the sudden understanding of the ultimate Reality, or God, which is beyond ordinary human faculties. It is the separation from the world which can be explained through logical thinking. Mystics leave the ordinary way of life and attain the understanding of something that is beyond normal human capacities. As Spencer states, mystics "are brought into immediate contact with ultimate Reality" (1963: 326). It is the contact which is explained by Plotinus as "the flight of the Alone to the Alone" (qtd. in Spurgeon, 1913: 11). It can also be explained as an individual experience which primarily functions as an expansion of an individual to embrace the whole world and become one with that world. It is unity – "refusal to admit opposition or division anywhere" (Russel, 2013: 8). In Underhill's terms, mysticism is "non-individualistic"; it is "the abolition of individuality" (1920: 64). Mystic experience requires one to abandon the concept of an isolated individual as it invites him/her to experience the fusion of all the souls in one. Because it is the state of spiritual disappearance from the physical world, there appears disinterest in everything that happens around. St. Teresa of Avila's statements about the contact with ultimate Reality, which she calls "orison of union," summarises the point; a person "is deprived of every feeling . . . is utterly dead to the things of the world . . . neither sees, hears, nor understands" (qtd. in Forman, 1998: 76).

² The translation from Turkish into English is done by the author.

The consequence of this loss of subjectivity is, as Russel claims, the “denial of the reality of Time” (2013: 8). Time loses its grasp of everything in mystic experiences; mystics “have little chronological development” (Spurgeon, 1913: 14). As Garrett Izzo underlines, “[t]ime is man’s artificial construct, which he created in order to meet external demands that require his attention” (2009: 35). And when a mystic attains the ultimate Reality, time of the ordinary experience becomes just one part of the world which has been abandoned. Time makes human beings be aware of the finite nature of their bodies and thus, their lives. However, for a mystic, death of the physical body is just a transition from one life into another. So time, as the physical body, is “a finite suitcase”, as Garrett Izzo states (2009: 35). It is appropriate to quote a sentence from Thornton Wilder’s *The Eighth Day*, that gives a precise image of what time is for a mystic: “It is only in appearance that time is a river. It is a vast landscape, and it is the eye of the beholder that moves” (qtd. in Garrett Izzo, 2009: 36). So the beholder chooses what to see – the whole or only one part of it. The mystics choose to see the whole landscape.

Mysticism attracted both Aldoux Huxley and Peyami Safa and it became the mode of expression of their dissatisfaction with the current world. Aldous Huxley believed in mysticism’s power to overcome human beings’ spiritual, mental and sometimes physical problems and actually “[m]ysticism answered many of Huxley’s needs” (Deery, 1996: 110). Moreover, he believed that writing is a seminal means to show this power to people. He “wanted to employ popular media like the novel and the essay to introduce mysticism to a wide audience” (Deery, 1996: 118). Eventually, as Deery underlines, “[m]ysticism became a permanent dye which coloured all his thinking” (1996: 109). One important factor about Huxley’s relationship to mysticism can be deduced from what Bhat says about him; “for him [Huxley] the conversion of a man from materialism to spirituality is an important phenomenon in the life of a human being” (1991: 110). In other words, mysticism’s importance for Huxley lies in its ability to shatter an individual’s stable ideas. In the same vein, Peyami Safa believed in the presence of a spiritual way of life. As Berna Moran suggests, the thesis of Safa’s novel, *Matmazel Noraliya'nın Koltuğu*, is to maintain the idea that there is a mystic world around us (1990: 186). Safa’s main character in *Matmazel Noraliya'nın Koltuğu*, Ferit, goes through the stages of positivism and mysticism, just like the main character in Huxley’s *Time Must Have a Stop*. Indeed, as Tekin states, Ferit’s psychological problems in Safa’s novel seem to be solved due to the mysticism he experiences (1990: 112). What is more, Tekin attributes the movement of the novel from night at the beginning to day at the end to Ferit’s movement from nihilism to mysticism (1990: 120). This movement can also be seen in the places where Ferit dwells. While at the beginning of the novel Ferit lives in a dark room with weird people, at the end of the novel he moves to a sunlit and incredibly clean large house. Consequently, Ferit finds the meaning of life in mystic experience and initiates a peaceful life (Moran, 1990: 186). In sum, both authors stress the importance of an individual’s ability to change from a rationalist to a mystic.

2. Subjectivity

Experiencing a mystical condition is transcending the physicality of the world. “In every part of the world, those who have enjoyed a mystical experience generally agree that it involves some form of going out of the self into a timeless awareness of ‘God’ or the ‘All’ or the ‘Ground of Being’” (Deery, 1996: 102), or the ultimate Reality of the mystic experience. In other words, mystical experience creates a spiritual realm for an individual who tends to ignore, reject or simply does not need any physical body or object. Spurgeon discusses this condition as “illuminative life” – “ris[ing] up to mind to the world of pure thought, the highest unity possible to a self-conscious being” (1913: 20). Both in Huxley’s *Time Must Have a Stop* and Safa’s *Matmazel Noraliya’nın Koltuğu* there are characters who enter this realm. In Huxley’s *Time Must Have a Stop*, Sebastian, although a little bit harsh towards the others at the beginning, is “overcome by a vast impersonal sadness” (1944: 3) when he meets Mrs. Ockham. He envisions the troubles of many people: “All over the world, millions of men and women lying in pain; millions dying, at this very moment” (Huxley, 1944: 3). For a short period of time, Sebastian becomes aware of the pain of the others as if he is in their bodies. Similarly, in Safa’s novel, Zehra, a small girl from the hostel where Ferit stays, can see the death and pain of people. Such instances give an idea of their being united with the rest of the world.

Next, Eustace Barnack’s friend Bruno, who is the main spiritual character in Huxley’s novel, tries to impress Eustace in terms of God’s unity and loss of selfhood: “Can forgive your separateness so completely that you can be made one with him” (Huxley, 1944: 105). Bruno, indeed, believes in the ultimate Reality, God, and unity with the rest of the world and when Eustace says that dying is simply dying, Bruno makes him aware of the difference between physical death and spiritual immortality: “But psychologically, spiritually ...” (Huxley, 1944: 107). Surprisingly for Eustace Barnack, he spiritually exists after his death and his feelings – or lack of feelings – are narrated: “There was no pain any longer, no more need to gasp for breath, and the tiled floor of the lavatory had ceased to be cold and hard” (1944: 138). Eustace experiences what Bruno was theorizing about the spiritual existence. Seemingly, as Goodrich mentions, Eustace starts to exist in the realm of “pure mind” (1999: 145). Indeed, the language Eustace employs during his post-mortem narration categorically abandons any idea related to the physicality or physical possessions:

Awareness not of a name or person, not of things present, not of memories of the past, not even of here or there – for there was no place, only an existence whose single dimension was this knowledge of being ownerless and without possessions and alone. (Huxley, 1944: 138).

After Eustace's death, he feels the loss of his subjectivity: "The awareness knew only itself, and itself only as the absence of something else" (Huxley, 1944: 138), which is actually his selfhood. Eustace feels how his selfhood is shredded: "Disintegrated into smaller and smaller fragments, into mere dust, into atoms of mere nonentity" (Huxley, 1944: 140). Later on, Eustace starts to unite with other beings and see himself in their selfhoods. "And here was the fragment of himself represented by Bruno in the bookshop, Bruno on the way to the station . . . he found himself all of a sudden in contact with a knowledge which he knew immediately as Bruno's" (Huxley, 1944: 171). Eustace also sees the pain of his nephew Jim when the latter dies: "The heel of the heavy rubber-soled boot came down and, with yet more force, a third time. Blood was streaming from the mangled mouth and nose" (Huxley, 1944: 234). Eustace also sympathises with the painter Weyl's son, when the latter loses his mother: "Eustace Barnack's awareness of the child had become one with the child's awareness of himself; it *was* that awareness" (Huxley, 1944: 267).

Sebastian also has some mystical experiences. Although he is quite remote from any spiritual experience at the beginning, he feels pain and uneasiness in his sleep when his uncle Eustace struggles to survive in the bathroom: "With a sudden start Sebastian woke into a consciousness of pins and needles in his left leg" (Huxley, 1944: 135). It seems that Sebastian's selfhood weakens to let Eustace's painful selfhood in to make an effort of escape from death. In the notes that Sebastian reads at the end of the novel the idea of loss of subjectivity is often mentioned: "The condition of being forgiven is self-abandonment" (Huxley, 1944: 287). In another statement it is mentioned how to reach the ultimate reality: "Find out how to become your inner not-self in God while remaining your outer self in the world" (Huxley, 1944: 288). One should always try to get rid of oneself in order to reach God. "That to achieve this unitive knowledge, to realize this supreme identity, is the final end and purpose of human existence" (Huxley, 1944: 294). So the idea that the main aim of a human being is to attain the ultimate reality is loudly pronounced.

As Goodrich underlines, this unity is all Reality: "Self-interest must dissolve in its every form to permit the kind of detachment from material things that enables a self to merge with the infinite, expanding the individual consciousness so as to include all reality" (1999: 146). So transcending the physical existence, which in a way leads to inaction, provides the opportunity of attaining the ultimate Reality. Huxley condemns the contemporary philosophy based on positive sciences because it sees physical action as the ultimate satisfaction and thinks that spirituality can

lead people in the correct direction towards the unity with Reality. Birnbaum discusses unity with Reality thus: “[t]his self-transcendence and loss of personality is the only effective cure for a world suffering from idolatry, stupidity, and cruelty. In the ultimate reality, we can find true salvation” (2006: 37).

A similar loss of individual memory or selfhood and a perception of pure being appear in Safa’s novel. Indeed, Moran argues that the main idea in the novel is the ability to transcend selfhood (1990: 189). Ferit experiences the loss of selfhood when Selma leaves him. Although Ferit never expresses his deep feelings towards Selma, it becomes clear that she becomes the most important aspect of his life afterwards. He feels that “his inside was filled with Selma” (Safa, 2006: 90). For a short moment Ferit loses his selfhood and becomes Selma. Ferit feels that he can be always happy by being lost in Selma and by being Selma (Safa, 2006: 132). He even feels a hand on his shoulder although there is nobody behind him. This strange feeling can be attributed to his becoming Selma and the hand that touches his shoulder is his own hand that tries to stop Selma. After Ferit comes to live in Noraliya’s house, he experiences the same feeling with reference to Noraliya. He says: “Everything in me is Noraliya”. He even imagines how he – as Noraliya – travels to Rome, Noraliya’s second motherland (Safa, 2006: 277) and feels that he is Noraliya (Safa, 2006: 278). Ferit’s appearance in Noraliya’s house brings significant changes in Ferit’s spiritual life. When he hears some steps above himself at night, he loses the ability to feel his physical body as if he becomes lost in existence. “He touched his knee with his other knee. It felt as if he didn’t. He rubbed his feet against each other and the bed. There was no feeling of touching” (Safa, 2006: 225). When Ferit sits in Noraliya’s arm-chair, he “tried to detach himself from his selfhood. He shut down his memory. He was trying to erase the bits of his perception from his consciousness; the bits that reminded him of himself. . . . Now, in his consciousness, there was an eternal selfhood, which was the other and wide enough to embrace everything” (Safa, 2006: 227-228). When later on Ferit describes his experience in Noraliya’s arm-chair to Aziz, he states that he lost his consciousness but not mind because it was not his mind anymore; he feels himself as a witness of that mind (Safa, 2006: 240). In this image of Ferit’s experience in Noraliya’s arm-chair, there is the sense of a separate being and at the same time the being which embraces all these separate beings. Safa’s novel presents an image which can be closely associated with Krishna’s words from *The Bhagavad-Gita*, Book 18: “To see one changeless Life in all the Lives./And in the Separate, One Inseparable” (qtd. in Spurgeon, 1913: 3). Although one is a separate being, he/she is the part of the whole and contains the soul of the whole. Thus, everybody or everything is “forms or manifestations of the one divine life” (Spurgeon, 1913: 3). According to Moran, the transcendence of selfhood can be performed for various reasons such as nationalism or socialism, but achieving the last level of transcendence, reaching God, is the last step which encompasses all kinds of this process (1990: 189). Moran adds that the positive sciences against which Safa comes forth have inspired an individual’s selfhood and the sense of “I”;

the critic also quotes Safa's sentence in which he says that not only spiritualist philosophers, but also some biologists have shown a tendency towards God in the twentieth century (1990: 190). Kantarcıoğlu agrees with Moran in terms of Safa's quarrel with the western positive sciences and adds that what Safa tries to show is that the real search for reality cannot be limited to materialistic things and should be extended to the spiritual realm (2007: 95).

Noraliya is similar to Eustace in terms of her abandoning of her possessions and self. Noraliya, being born into an ambiguous setting of Muslim-Catholic combination, comes to comprehend the fact that material possessions bring only loss. She starts to heal desperately ill people and hardly goes out. Believing in spiritual existence and the devastating nature of selfhood, she prays to God to divide her into tiny particles so that she can be thrown into the hearts and lungs of sick people as hope of health (Safa, 2006: 274). She wants to be transformed into power that embraces all and at the same time is a part of that all. Noraliya, for whom "selfhood is a mountain that prevents one to see the sun or get the sunshine" (Safa, 2006: 272), records her spiritual isolation in her diary: "I'm all alone now, alone, alone . . . I'm as alone as a piece of straw that idly sails in the dark waves of wide oceans" (Safa, 2006: 268). So she becomes a dispossessed woman the aim of whom is spiritual satisfaction. In this vein, Aksoy claims that Noraliya's writings "ask the individual to tame earthly desires and transcend selfish tendencies" (2008: 95). What Noraliya asks from God is to reach the highest being although it suggests losing oneself: "Leave me without me, but not without you" (Safa, 2006: 265). While spending her life in her arm-chair Noraliya tries to find out the obstacle that appears to be like a wall between her and the ultimate being that she tries to reach. Eventually, she comes to understand what that wall is; "The dark wall is my selfhood" (Safa, 2006: 270). Noraliya sees her selfhood as the major wall that should be eliminated in order to reach the great unity with God. Noraliya also mentions all the devastating battles in the world and states that the only reason of the death of people is their inability to overcome their selfhood (Safa, 2006: 271). She concludes in this way: "Let's get rid of our selfhood and unite with the universal spirit" (Safa, 2006: 272). So what Huxley says about a person's self can be valid for Noraliya also: "Selfhood is a heavy, hardly translucent medium which cuts off most of the light of reality and distorts what little it permits to pass" (qtd. in Birnbaum, 2006: 37). What Aziz concludes about Noraliya's arm-chair is not surprising in this regard: "Noraliya's arm-chair is her rebellion not only against her selfhood, but against all selfhoods" (Safa, 2006: 279); "it is a symbol of a new enlightenment" (Safa, 2006: 286). As regards Ferit, as Noraliya's successor, he reaches the unity with the society and the universe inside himself (Kantarcıoğlu, 2007: 90). It seems people can reach the reality only when they leave their egotism behind. What is more, it can be seen from Noraliya's writing that she has become the Alone of Plotinus' philosophy quoted above and is trying to reach Alone to merge into a unity. So both novels depict characters that appear in "unstructured

transpersonal consciousness”, as Huxley claims (qtd. in Deery, 1996: 101) and are infused with the idea of wholeness and unity.

3. Time

The loss of subjectivity and the unity with the ultimate Reality create a condition for timelessness or the idea of eternity. The realm of mysticism does not allow a linear flow of life. The concept of time loses its conventional system of operation in mystic experiences. The authors depicting scenes with mystic experience in their works often employ the technique of timelessness. For Huxley, time is a problematic concept. *Time Must Have a Stop*, according to Barry Leal, is the novel in which Huxley’s ideas on time “receive their clearest expression” (1996: 185). Birnbaum states that for Huxley “men’s troubles arise because they are busy with either the past or the future” (2006: 37). Similarly, Leal states that “Huxley launches a savage attack on the deliberate subjugation of the present to the future by the major ideologies of his time” (1996: 185). Huxley’s and Safa’s novels contain the scenes where timelessness dominates the stage. In Huxley’s novel, it is stated that “[t]rue religion concerns itself with the givenness of the timeless. An idolatrous religion is one in which time is substituted for eternity . . . time can never be worshipped with impunity” (Huxley, 1944: 297). Time has become the aim of some people and this worshipping brings no salvation. What is suggested instead is the concept of eternity: “And it is only by deliberately paying our attention and our primary allegiance to eternity that we can prevent time from turning our lives into a pointless or diabolic foolery” (Huxley, 1944: 298). “Those who choose to consider time as an absolute, whether in the present, past or future, life will necessarily be relegated to the role of fool” (Leal, 1996: 186). Believing in eternity can withdraw people from a foolish life. The final achievement should be the ultimate reality, God, or Ground as it is called in the novel: “The divine Ground is a timeless reality” (Huxley, 1944: 298).

The disruption of linearity and causality in Eustace’s narration is the way the author tries to convey the idea of the lack of time and chronology. The chapters in which Eustace’s narration takes place cannot be put into a chronological order. The characters enter “a kind of formless and timeless consciousness,” if Huxley’s terms are appropriated (qtd. in Deery, 1996: 101). As Goodrich claims, Huxley’s novel throws the reader into a mystic experience because of the loss of time:

By getting involved with the story, the reader approaches a sort of simulated version of mystical experience by being forced to release insistence upon a novelistic presentation more respectful of chronological time and pace. *Time Must Have a Stop* thus invites its readers into a controlled experiment in extending the boundaries of time. (Goodrich, 1999: 147)

Similar disruption of time occurs in relation to older Sebastian's appearance at the end of the novel. Sebastian is seen after several years, obviously changed, is interested in mysticism, and married. But everything about Sebastian's later life is given in a chaotic description. The reader cannot follow what comes first.

The same chaos with causality occurs in the narration of Ferit's later life in Safa's novel. In comparison with the first part of the novel, which is based on causality, the second part cannot, or does not, establish any relationship between the events (Tekin, 1990: 113). Yet, even at the beginning of the novel there is a sense of timelessness or an idea that time is not needed. It is obvious in Ferit's inability to get his watch back. He is unable to see what time is it. When he wants to predict time by looking at the weather and the sunlight, he cannot grasp the signs of the sky (Safa, 2006: 22). Moreover, in the hostel, where Ferit stays, there is a deficiency in watches. Only Vafi Bey, the owner of the hostel, has a watch. While nobody can tell the time because of lack of watches, Zehra can show what time it is with her hands without looking at a watch. Zehra's ability suggests an idea of eternity which is not subjugated to a mechanical clock, but can be intuited by mystics. Aziz Bey, a Sorbonne graduate and a philosophy teacher does not accept the concept of time; he just divides a day into daytime and nighttime (Safa, 2006: 23).

Eventually, an ardent rationalist at the beginning, Ferit becomes lost in time and spirituality. This loss becomes quite evident when Ferit sits in Noraliya's armchair: "He did not know where he was. . . . 'Who am I?' asked he . . ." (Safa, 2006: 227-228). He comprehends that lack of explanation for some events is inevitable. When, for example, he cannot explain Noraliya's living portrait with moving eyes (Safa, 2006: 222), it becomes evident that Noraliya goes on existing in her objects as if she has stopped the time; Ferit and Noraliya are able to communicate although the conventional time periods of their existence are different. Thus, Noraliya ruptures and shatters the concept of time. Indeed, Noraliya's diary suggests that time should be forgotten. Noraliya writes: "I try to forget time and plunge into dreams" (Safa, 2006: 269). Later on she adds that she should not record the dates in her notes as time concept separates her from her God (Safa, 2006: 269). "Noraliya writes about an ecstatic mental state in which she has to forget everything that links her to herself and this world, including time" (Aksoy, 2008: 94). The novel challenges the concept of time by transforming it from a mechanical system into eternity.

Mysticism is the path by which both authors try to escape the drawbacks of the modern life which teems with materialistic targets. In fact, what both authors try to do is to attain the ultimate Reality, or God, which does not exclude anything. Therefore, both Huxley and Safa express their wish to experience everything without any limitations. Reaching ultimate Reality being lost in eternity can be interpreted as their consistent desire to project the ordinary world as an utterly limited space where people feel frustrated and suffocated. In sum, mysticism can be seen as a specific categorisation to name a human being's capacity to withdraw

him/herself from the aggravating reality of the everyday and push oneself towards the incomprehensible. In other words, both authors employ the mystic experience just to imagine a world where people can feel free from all kinds of conflicts.

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